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MOTION PICTURE HERALD

REVIEWS

In Product Digest

Surrender Dear

The Countess of Monte Cristo

The Plunderers

Belle Starr's Daughter

The Navy Way

The Snake Pit

3 JU 5
Copy

RKO AND UPE AGREE ON PLAN OF SEPARATION, SETTING UP NEW CIRCUIT

713 DRIVE-IN THEATRES NOW OPERATING; 137 OPEN ALL YEAR, MPAA SAYS

MILLS, ASCAP FOUNDER, SUGGESTS PLAN FOR FEES

"THE SNAKE PIT"
— A Review

In this issue —

THEATRE SALES

VOL. 173 NO. 6; NOVEMBER 6, 1948

M·G·M's "THREE MUSKETEERS" BIGGEST IN YEARS!

M-G-M presents Alexandre Dumas' "THE THREE MUSKETEERS" starring LANA TURNER, GENE KELLY, JUNE ALLYSON, VAN HEFLIN, ANGELA LANSBURY, FRANK MORGAN, VINCENT PRICE, KEENAN WYNN, JOHN SUTTON, GIG YOUNG • Color by TECHNICOLOR • Screen Play by Robert Ardrey • Directed by GEORGE SIDNEY • Produced by PANDRO S. BERMAN





27 YEAR RECORD!

New all-time high at Loew's State, Broadway's De Luxe Show Shop, topping famed Easter Parade," previous record-holder!

★

HAPPY THANKSGIVING!

Simultaneous bookings nationwide for the biggest holiday clean-up ever!

★

TRADE PRESS RIGHT!

"Heavy money picture."— *M. P. Daily.* "Smash hit, has everything."—*Boxoffice.* "Everything a showman's heart could wish for."—*M. P. Herald.* "Top grosser. Standout."—*Exhibitor.* "Smash business."—*Showmen's Trade Review.* "Socko boxoffice right down the line."—*Variety.*

★

N. Y. PRESS DITTO!

Big wonderful picture."—*Sun.* "A heaping dish."—*Times.* "Superb example of Hollywood production magnitude."—*Herald Tribune.* "Dumas tale screened in rootin', tootin' style."— *Journal-American.* "Unadulterated entertainment for Broadway film shoppers."— *News.* "Will start the blood racing."— *Mirror.* "Lana Turner lavishes her earthy charms more than ever."—*World-Telegram.*

ROPE

IN COLOR BY TECHNICOLOR





JOHNNY

JUNE BRI

FIGHTER



THE DECISION OF

CHRISTOP

ONE SUNDAY



THE GREAT ATTRACTIONS THAT CROWD WARNER BROS.' SCHEDULE TO THE END OF 1948 WILL BE ENRICHED BY THE RELEASE AT THE START OF 1949 OF





Adventures of **DON JUAN**

IN COLOR BY TECHNICOLOR



BELINDA

DE



"JUNE BRIDE" OPENS STATE-WIDE IN INDIANA NOV. 11! IT'S A BIG GOVERNOR-SPONSORED, AREA-BLANKETING BALLY FROM *Warner Bros!*

SQUADRON

IN COLOR BY TECHNICOLOR

HER



BLAKE

AFTERNOON

IN COLOR BY TECHNICOLOR

INSCRIBING A NEW CHAPTER IN THE ANNALS OF SCREEN ACCLAIM!

the Snake Pit



Darryl F. Zanuck presents OLIVIA de HAVILLAND in "THE SNAKE PIT" also Starring MARK STEVENS and LEO GENN with CELESTE HOLM · GLENN LANGAN · Directed by ANATOLE LITVAK · Produced by ANATOLE LITVAK and ROBERT BASSLER
Screen Play by Frank Partos and Millen Brand

20th CENTURY-FOX

World Premiere Engagement RIVOLI THEATRE, N.Y. *Now*

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 173, No. 6 — November 6, 1948

FORECASTS & SAMPLES

THE surprise impact of the national election has come chiefly by reason of a debacle in the art of forecasting. The status of polls of public opinion has come tumbling down like the rattle of bricks in the dynamited smokestack.

We are not concerned here at all with the political considerations involved, but with the implications for that order of audience research which purports to say what the customers want, what they prefer, what they take from screen, radio and television. There are also some similar implications concerning the infallibility of the newspapers and their seers, critics and students of the scene.

Never before have so many experts been so wrong about so many millions of people.

It is entertaining to recall again the observation of the late Samuel L. Rothafel, exhibitor extraordinary and himself much a member of the great majority, when he said: "The people know exactly what they want—right after they have had it."

Also, speaking of exploration of public opinion and straw votes, we can be remembering when the late, very late, *Literary Digest* went way out on a limb forecasting the defeat of Franklin D. Roosevelt. That was the beginning of the Roosevelt era, and substantially the end of the *Digest*. The answer seemed to be that the *Digest* based everything on response from names in the telephone book. The list did not seem to entirely represent the voters. Also the fact remains that persons answering questionnaires take a stance, affected by personal pride in a personal occasion, very different from their attitude in the secrecy of the voting booth, or in the cash anonymity of the box office.

One may expect that about now some of those producers who have been so enthusiastically consulting the soothsayers of audience exploration, and those advertisers ever in fervent consideration of the radio ratings of the audience samplers, will be taking thought.

It would be nice and handy if the people could be put into a test tube or laboratory crucible and assayed. Showmanship would then be a matter of balances, spectroscopic colour charts and slide rules. It is just not that scientific, not that simple.

The really popular music is played by ear.

■ ■ ■

WINGED WORDS

HIGH speed photography is the essential medium of delivery in the new miracle of communication called Ultrafax, which delivered the text of "Gone With the Wind" by television facsimile in a couple of minutes across three miles in Washington the other day.

An early utilization of photography in swift communication, three-quarters of a century ago, was cited this week by Mr. Glenn E. Matthews, technical editor of Kodak Research Laboratories, speaking before the Photographic Society of America in Cincinnati.

"The first microfilms," said Mr. Matthews, "were military dispatches sent out by carrier pigeons during the seige of Paris in 1870. They were printed photographically on thin sheets of collodion. Twenty sheets, two by one inches, containing more than a million letters, one eight-hundredth of their original size, were fitted into a quill attached to the pigeon's wing. They were read by projection."

The war messages were gone with the wind, too. Somebody had to smuggle the pigeons in through the seige. There is no record on that fellow.

■ ■ ■

ENGINEER

THE accession of Mr. Earl I. Sponable to the post of president of the Society of Motion Picture Engineers is an assurance of a continued aggressive policy of the administration of that organization in the increasingly complex and demanding technologies of the art.

Ever and ever our industry's equipment becomes more and more electronic, with growing problems in research and its reduction to practice.

It is to be remembered that Mr. Sponable came in, in association with Theodore Case and the evolution of Movietone, with Fox affiliations in the very dawn years of sound-on-film. He has lived with the rise of sound, and its backstage laboratory adventures. Also, as is less known, he has been more recently somewhat deeply concerned with certain matters pertaining to colour, which may be heard from one day soon.

■ ■ ■

MIKE HAD A LOOK

THE lively report on the refreshment merchandising in the Comerford theatres, in words and pictures in this month's *Theatre Sales* section, brings to mind some background on the service policies of that organization. It was ever so long ago that the late Mr. Mike Comerford, finding himself impressed with the suave operation of the Schrafft restaurants in New York, tried asking some questions. The management was not very informative. One day not long after, so the story runs, with a new name and a less than elegant suit of clothes, the magnate from Scranton applied for and got a pantryman's job at a Schrafft restaurant. He was industriously employed at it for a couple of weeks, having the while an inside look around. Then one day he quit. He had his answers.

■ ■ ■

¶ Should you be wondering what became of Miss Gloria Swanson, you can find her of a Thursday evening about 8:00 o'clock on the WPIX television show. It is described by Jack Gould, reviewer, as almost overwhelming in elegance and chichi, and with dialogue strewn with broad "a's". Seems to be positive identification.

■ ■ ■

¶ Resolved: There are many too many mimeographs in this country, and too many of them appear to be in working order.

—Terry Ramsaye

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THIS WEEK IN THE NEWS

Watch the Light

YOU'RE NOT going to get into the Karolyn theatre in New London, Ohio, for free. Not if owner J. O. Guthrie can help it. He's invented a gadget to catch the person who enters his theatre just after the box office closes at the start of the last show. It's a connection to the auditorium door which flashes a tiny light over the screen notifying the manager that a non-paying guest has arrived.

Show Stopper

London Bureau

DANNY KAYE stopped the show at the Palladium Monday night at the Command Performance for the Variety Artistes Benevolent Fund. Flying from Hollywood to play his one-night stand before the King and Queen, Kaye had the Royal Family joining in with him on a double-talk chorus of "Minnie the Moocher." He held the stage for 30 minutes, twice as long as any of the other 300 performers in the variety show. There were over 100,000 applicants for the tickets to the Palladium, but only 2,800 were able to buy them at prices running up to $84 for an orchestra seat. Mr. Kaye recently played a fabulously successful series of engagements at the Palladium and those earlier performances, too, were attended by members of the Royal Family. It's reported here that as the King and Queen left the theatres, Mrs. Kaye (Sylvia Fine) was presented to the Queen who said: "Tell your husband how much we enjoyed seeing him again."

Re-Elected

J. PARNELL THOMAS, chairman of the House Un-American Activities Committee and the man who has long threatened a resumption of those communism-in-Hollywood hearings, was re-elected to the House Tuesday. It was the closest battle of his political career, but he's in. His re-election, however, does not necessarily mean that he will again be named chairman of the committee.

Go West

Washington Bureau

WE DON'T KNOW what Horace Greeley would say about it, but it looks like we should start going west again. It's a Department of Commerce report that's started us thinking about it. The Department says that from 1929 to 1947 there was a pronounced shift in income from New England and the middle eastern regions to the south and west. The share of the nation's total income payments to individuals received by the first two areas dropped from 42 per cent in 1929 to 35 per cent in 1947, while the proportion received by the southeast, southwest, northwest and far west increased from 29 to 37 per cent. The central region remained practically unchanged—29 per cent in 1929 and 28 per cent in 1947.

MOTION PICTURE HERALD

for November 6, 1948

CENTRAL clearance agency is Ascap solution of Mills — Page 12

RKO and U. S. agree on theatre separation; to form new circuit — Page 13

FOUR major companies face court Monday on divorcement issue — Page 13

TOA to give conciliation plan a 60-day trial — Page 14

TOTAL of 743 drive-in theatres operating, MPAA reports in survey — Page 15

"THE SNAKE PIT," 20th Century-Fox film, is reviewed — Page 18

SOUTHERN showman urges effort to repair industry goodwill — Page 20

AP tells facts about Martin Quigley's authorship of Code — Page 22

BOX OFFICE Champions for the month of October — Page 23

FRENCH quota interpreted as applying only to recent films — Page 26

NATIONAL SPOTLIGHT—Notes on industry personnel across country — Page 27

SERVICE DEPARTMENTS

Foreign Reviews — Page 24

Hollywood Scene — Page 25

In the Newsreels — Page 32

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Release Chart by Companies — Page 4374

Advance Synopses — Page 4375

The Release Chart — Page 4376

Wilcox to U. S.

London Bureau

HERBERT WILCOX sailed for New York Saturday aboard the *Queen Elizabeth,* carrying with him prints of his three latest films, "Courtneys of Curzon Street," "Spring in Park Lane" and "Elizabeth of Ladymead." These have been seen and approved by London representatives of important American interests. The purpose of the trip is the finalization of a deal which, Mr. Wilcox believes, will ensure their distribution throughout the Western Hemisphere on mutually profitable terms. Anna Neagle, star of the three features, and wife of Mr. Wilcox, accompanied the producer. Mr. Wilcox is expected to be in New York for eight days only. He is scheduled to start shooting on his next picture, "Maytime in Mayfair" November 15.

Surprise!

Mexico City Bureau

MEXICAN EXHIBITORS, worried over decreasing business, took to the polling method recently to find out what classes of people attended their theatres. They found that 60 per cent of their regular patrons were feminine and that about 85 per cent of the 40 per cent male audiences were in the theatres because their women folk took them there. One aspect of the poll surprised the exhibitors. They found that they were missing out on an important public—children, particularly 'teen-agers. That prompted several exhibitors to screen special children's programs at special prices and they've found their business improving in proportion to the effort.

Lions & Tigers

THOSE MOTION picture battles between wild animals which the Du Mont television network has been broadcasting are "gruesome" and "disgusting" and illegal. That's the legal opinion of William W. Walsh, attorney for the Yonkers N. Y. Society for the Prevention of Cruelty to Animals, who has asked the Federal Communications Commission and the District Attorneys of New York and Westchester counties to stop the shows. Last Sunday's show was a screen version of a fight between a lion and tiger. Says Mr. Walsh: Watching animal fights is a violation of Section 182 of the New York State Penal Code. Says James Cadogan, Du Mont program director: "The shows are extracts from films generally available for home use. They are intended as an instructive exhibit of the struggle for survival in nature."

No, No, No

ROBERT O'DONNELL sent the following telegram to MOTION PICTURE HERALD Wednesday: "Have been deluged with long distance telephone calls for confirmation of recent rumor that I'm about to head an organization backed by Texas money including Jesse Jones for the purchase of RKO Theatres and would appreciate your publishing that under no circumstances would I be interested in this arrangement, nor have I been approached by RKO, nor have I any connection with Jesse Jones, nor have I any Texas millionaire backers. I am very happy with my connection with Hoblitzelle and Interstate Theatres and would not leave Texas for all the tea in China."

It Worked

KEARNEY, Neb., had few Hallowe'en problems this year. This is why. George Monroe of the Fort theatre ran a Fort Theatre-Hub-Police Department theatre party. All small-fry who signed special pledges could exchange them with their teachers for theatre tickets. Few failed to sign. The pledge read, "I hereby pledge that I will keep the true spirit of Hallowe'en, that I will not be a party to defacing, destroying or damaging in any way anyone's property, and I will not cause the sidewalks or streets to be blocked in any way."

Oops!

MGM EXECUTIVES were sent screaming in anguish up into the wild blue yonder the other day in Washington. The company had called together 15 assorted generals of the Air Force in Washington for a preview screening of "Command Decision." After the generals viewed the picture they reported that several times actors used the obsolete term "Air Corps." The correct term is "Army Air Force." As a result, Sam Wood, the director, has called Clark Gable, Walter Pidgeon, Van Johnson and John Hodiak back to the studios for some retakes.

Documentary

"THE HOLLYWOOD STORY," a production of the CBS documentary unit, was the subject of an hour-long broadcast Wednesday night. The documentary explained Hollywood, it did not attack Hollywood. It did its explaining by telling in detail of the production of Samuel Goldwyn's "The Best Years of Our Lives"—from the time Goldwyn got the idea for the feature until it was released, previewed and reviewed. Written by Peter Lyon, "The Hollywood Story" was replete with historical matter: "It was born in a penny arcade and its early names are all but forgotten. . . ." The script considered the mechanics of production, the talents of production, the Production Code Authority, the role of the syndicated reviewer, and it ended with this statement: "The making of any motion picture is an accomplishment; the making of a good motion picture is an achievement. The more constructive critics you are, the better will be the pictures that you get. That's why we have told, tonight, 'The Hollywood Story'."

All the News

IF YOU'VE a mind to find out how the New York *Times* goes about printing "all the news that's fit to print," take a look at "Democracy's Diary," a one-reel subject produced by RKO Pathe and just released by the *Times*. Contrary to what you might expect, there isn't a single cry of "stop the press" in the entire reel. Instead, the film shows you that the modern big city newspaper, although still based on leg work, is pretty much of a mechanized operation.

Salesmen

IF YOU WANT to sell watches, breakfast foods, pajamas and what not, the easiest thing to do is work a Mickey Mouse, a Donald Duck, or a Pluto character into the merchandise somewhere. These Walt Disney people are going to continue their off-screen activities as salesmen for another seven years under terms of a renewed contract signed last week by Mr. Disney. This agreement gives Kay Kamen direction over 2,000 articles bearing the imprint of the Disney characters currently being manufactured and distributed by 150 firms in the U. S. and by another 500 in the rest of the world.

Modest Guy

Hollywood Bureau

JAMES MASON is the modest type fellow who takes a role because he likes it, not because it's the fattest part in the show. MGM learned that recently when it submitted the script of "Madame Bovary" to him and asked him to play the role of Charles Bovary. Mr. Mason liked the script, but, evidently, not the role. Instead he asked MGM for permission to play the smaller role of Gustave Flaubert, the author of "Madame Bovary." MGM accepted. Mr. Mason will appear in the prologue and epilogue to the picture and will narrate.

PEOPLE

JUDGE LESTER WILLIAM ROTH, vice-president of Columbia Pictures, has been named California state chairman of the Joint Defense Appeal, it was announced at the weekend in New York by JDA headquarters.

HAROLD F. SHERWOOD of the Kodak Research Laboratories at Rochester, N. Y., was chosen to receive the Rodman Medal at the 93rd Annual International Exhibition of the Royal Photographic Society held recently in London. The medal is awarded at the exhibition for outstanding work in photomicrography, radiography and other scientific fields.

ALVIN P. MEYERS, former screen writer, has resigned as chief of the southeast division of the Internal Revenue Service to enter private business as tax consultant and accountant in association with H. LOREN BAKER, Los Angeles.

ARTHUR DEBRA, director of community relations for the Motion Picture Association, and ROGER ALBRIGHT, director of the MPAA education services, represented their organization Friday in Washington at the meeting of the General Federation of Women's Clubs on amusement programs for children.

ED FAY will celebrate the 30th anniversary of the Fay theatre, Providence, R. I., by going to a combination vaudeville and motion picture policy beginning November 19.

REEVE O. STROCK, Westrex recording manager, has returned to the New York office from a five-month business trip through Europe.

BARNEY SIMMONS, formerly of the Marx theatre in Oshawa, Canada, has been appointed manager of the Rideau in Ottawa, succeeding DON WATTS, transferred to the Nelson theatre in Ottawa.

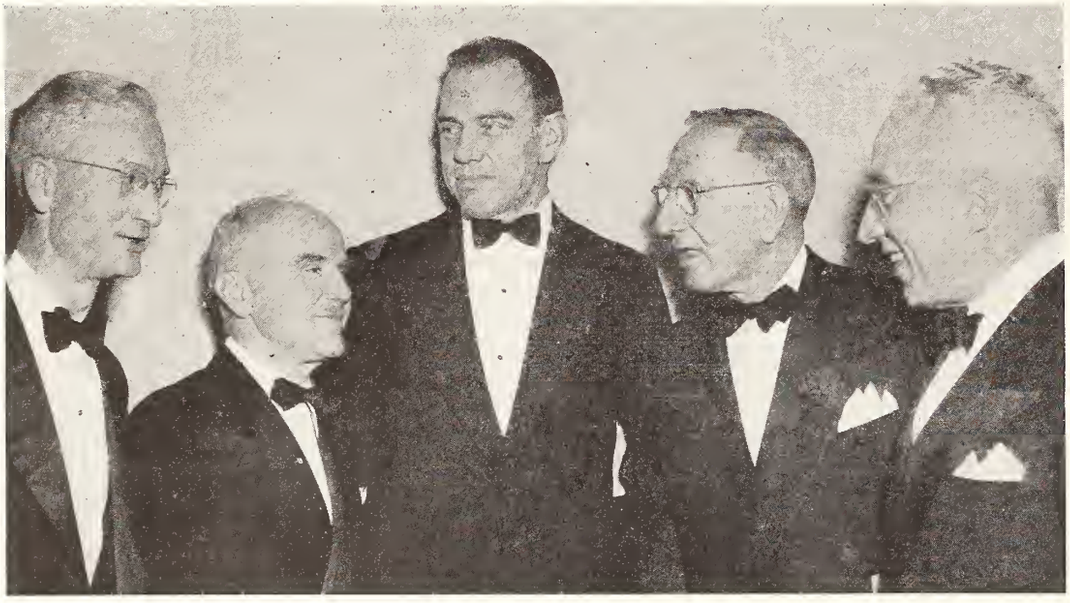
R. DICKSON HARKNESS has been elected president of Northern Electric Company in Montreal, a theatre equipment affiliate of Western Electric. He succeeds PAUL F. SISE, resigned.

DR. GEORGE GALLUP, director of the Audience Research Institute, will speak at the ninth annual dinner of the Motion Picture Pioneers at the Waldorf-Astoria Hotel in New York, November 17.

AL SHERMAN, consultant to the Norwegian Embassy's information division and president of Sherman Plan, Inc., motion picture consultants, last Friday in Washington was one of the 15 American correspondents to be awarded the Norwegian Medal of St. Olav for aiding Norway during the occupation of that country by the Germans during the war.

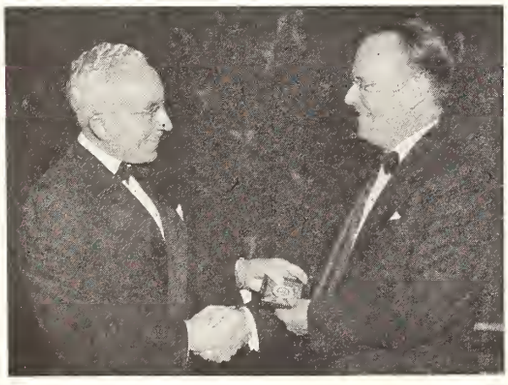
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THIS WEEK the Camera reports:



WITH THE Society of Motion Picture Engineers, at their 64th semi-annual convention, last week, in Washington. Above are the new officers: Clyde R. Keith, W.E. editorial vice-president; Earl I. Sponable, Twentieth Century-Fox, president; Robert Corbin, Eastman, secretary; William Kunzmann, National Carbon, convention vice-president; Peter Mole, Mole-Richardson, executive vice-president. At right, three Eastman scientists receive the annual Journal Award from Dr. Otto Sandvik, SMPE. They are Lawrence Martin, Donald F. Lyman and Dr. Jaspar Chandler.

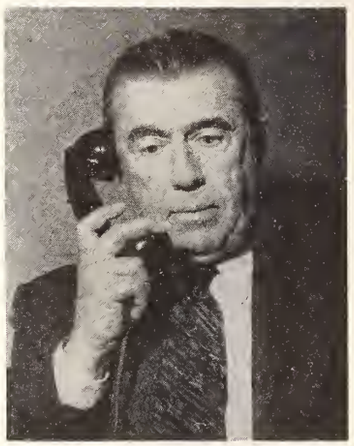




PETER MOLE receives the annual Progress Award from Loren Ryder, retiring SMPE president, who last week received a Presidential citation for his work during the war.

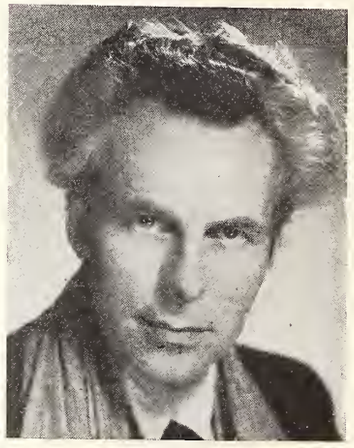


JOHN LEVINSON, representing his father, Col. Nathan Levinson, Warner technical director, receives the Samuel L. Warner Memorial Award from Mr. Ryder during presentation ceremonies.



By the Herald

ANTONIO MOSCO, co-owner of Minerva, one of Italy's largest producers, is in New York studying the market. See page 23.



PAUL HAESSAERTS, Belgian art critic and writer, has had his picture, "Rubens", about the painter, bought for distribution by Sir Alexander Korda.



VISITING ACTRESS Arlene Dahl confers at the Eagle Lion New York office with Max Youngstein, advertising-publicity vice-president.



By the Herald

VANCE SCHWARTZ, president of Distinctive Theatres, which this week was to open the remodeled Guild Theatre, Cincinnati, for foreign product. Mr. Schwartz, owner of the 2,600-seat National, Louisville, said last week the new 300-seat art house in Cincinnati would prove the existence of a large audience waiting for unusual pictures of international prestige.



ADDRESS, by RKO Radio Pictures vice-president in charge of distribution, Robert Mochrie, at the Motion Picture Theatre Owners of Arkansas, Tennessee and Mississippi, in Memphis. With him is M. A. Lightman, seated, Malco circuit head, who was luncheon master of ceremonies.



AS THE ALLIED Theatre Owners of the Gulf States met at New Orleans: left to right: Mark Sheridan, 20th Century-Fox manager there; Abe Berenson, ATOGS secretary-treasurer; A. W. Smith, Jr., Twentieth Century-Fox general sales manager; W. A. Prewitt, Jr., ATOGS president, and Harry Ballance, and Paul Wilson of 20th-Fox.

AS THE KENTUCKY Association of Theatre Owners met in Louisville, right: seated, Cecile Richardson, Tompkinsville; Gratia Locke, Louisville; Bertha Wolf, Owenton; Mrs. Nelson Ward, Lexington. Standing, J. V. Snook, LaGrange; C. R. Buechel, Louisville; Charles Mitchell, Barbourville; Leon Bamberger, RKO; W. E. Horsfeld, Morganfield, and Nelson Ward, Lexington.



CENTRAL CLEARANCE AGENCY MILLS' ASCAP SOLUTION

by FRED HIFT

Providing the two court decisions against the American Society of Composers, Authors and Publishers are upheld in the higher courts and confirmed in substance by the Supreme Court, what will be the situation confronting the industry? Who will pay what and to whom? And will the eventual cost be lower or higher than that borne by exhibitors under past licensing arrangements with Ascap?

To E. C. Mills, a veteran of Ascap, which he headed as general manager for 25 years, as well as of exhibition—he owned and operated theatres in Texas and Oklahoma in the days of silent pictures—some of the answers are clear and undisputably logical.

Does Not Speak for Ascap, But Opinion Important

"There is only one conclusion," he said in New York last week. "Either keep Ascap and make sure it is properly controlled or create some central agency where both the copyright owner and the user of his music can conduct their business with a minimum of delay and expense."

Mr. Mills does not purport to speak for the Society with which he broke in 1940 and he stresses, somewhat proudly, that he is no lawyer, but his opinions carry considerable weight in the light of his familiarity with the inner workings of the organization which, within recent months, has been labeled "monopolistic" and in violation of the anti-trust laws by two Federal District Courts.

In all of his comments on the Ascap problem he is careful to stress that the issue never will be wholly settled before it has reached the United States Supreme Court and that all court opinions so far have upheld the undisputed right of the individual copyright owner to profit from his creation.

Believes Individual May Demand Licenses

"Exhibitors will do well to remember one thing above all else," he says, his blue eyes pensive behind dark horn-rimmed glasses. "As long as the Federal copyright laws are in effect, someone will have to pay the copyright owner for his music. That's why I for one believe that any court decision, telling an individual Ascap member what to do and what not to do, will never stand up in the higher courts. A court, directly or by implication, can order the dissolution of Ascap, but as long as the copyright laws stand, it cannot dictate the actions of the individual copyright owner."

Carrying this thought further, Mr. Mills believes that, once Ascap has divested itself of performing rights, the individual is within the law in demanding licenses with individual theatres. This, he points out, will



E. C. MILLS

cause the theatres no end of inconvenience since the exhibitor does not know in advance what music he will be playing, he cannot choose the music he books and plays and he cannot eliminate part of a sound track carrying music not licensed to him.

In the early days of sound, just after Warners produced "Don Juan," Mr. Mills, then general manager for Ascap, approached the Warner attorney who wanted to pay Ascap only two cents a print for the music used in a picture, on the assumption that music recorded on a sound track was covered under the section of the copyright law pertaining to phonograph records.

Came Up with Agreement for Blank License of Music

After considerable wrangling, Mr. Mills finally came up with the Mills-Erpi agreement which provided a blank license for Ascap music to the producers for which they, in turn, paid a set sum, in the case of Warner Brothers $1,000 a week. Under Mr. Mills' guiding hand, the synchronization rights question was thus worked out, but it was never covered by any law. There is a possibility, Mr. Mills muses, that the producers, if driven too hard, may question the legality of paying the synchronization fee.

The Mills record was largely responsible for a recent move by a group of producers, asking him to survey the whole situation with an eye toward the establishment of a clearance center. He has postponed his investigation of the matter till the issue has been settled by the higher courts.

Mr. Mills started in exhibition back in 1910, when he built and promoted the Plaza theatre in San Antonio where he had vaudeville and booked films independently. He remembers his piano player, who specialized in "Hearts and Flowers."

From the Plaza he moved to the Interstate Amusement Company, for whom he managed theatres in Texas and Oklahoma. Later still, he built another Palace theatre in Oklahoma City and organized the Midwest Amusement Company. From there he went to Kansas City where, in 1916, he became the exchange manager for Mutual Film Corporation, remembered for its release of the first full-length Charlie Chaplin feature.

Has Been Public Relations Counsel Since 1940

After moving to New York he became an executive of the Vaudeville Managers Protective Association and then chairman of the board of the Music Publishers Protective Association, an organization closely allied with Ascap, on whose administrative committee he served as chairman at the same time. In 1920 he became general manager for the weak and only locally organized society. Expanding it nationwide, he left in 1929 to organize Radio Music Company. Also in 1929, he joined the board of directors of RKO Radio.

When the depression doomed his venture, Mr. Mills returned to Ascap in 1932 and remained there until 1940 when, as a result of a disagreement with the Ascap board over its demands on the broadcasters, he was "asked to resign." Since 1940 he has been active as a public relations and industrial counselor. He also is the dean of the United Artists board, having served since 1945.

Ascap has more than 15,000 theatre licenses, he declares. "If theatres were to deal with composers individually, the cost of staff maintenance alone would be tremendous. And who do you think will pay? The exhibitor, Mister, the exhibitor. The producer will pass on the increase and make a profit to boot."

Mr. Mills nevertheless holds strongly with those who feel that the producers should shoulder the cost of the performing rights and that the exhibitor should pay a "reasonable and just" part of that cost.

Remembers First Case Brought Against Ascap

Mr. Mills remembers the first case against Ascap, brought in 1918 by the 174th Street and St. Nicholas Ave. Amusement Company of New York in which the court sustained Ascap's right to collect performing fees. Ascap collected license fees from theatres as early as 1917 on the basis of five cents per seat per year. (Actually it amounted to only 2½ cents.) As the society began to spread and its song inventory quadrupled, the rates were raised and in 1921 were increased to 10 cents. The producers, asked all along to help pay performance right costs, always refused and started paying only following the Mills-Erpi agreement on synchronization rights.

Mr. Mills feels strongly that, should Ascap be ruled out, some arrangement for central clearance will be necessary.

RKO AND U. S. SIGN DECREE, PLANNING SEPARATE CIRCUIT

Company May Buy Partner Interests in 30 Houses; Hughes to Sell Stock

Washington Bureau

The New York District Court will be asked Monday to enter a consent decree for RKO in the Paramount, *et al*, anti-trust suit. The decree will call for RKO to separate completely its production-distribution interests from its exhibition interests and for RKO to dispose of its interest in 241 theatres held jointly with independents and to either sell out its stock in 30 more jointly-held houses or to buy out those partners.

This decree was approved last Friday at an RKO board of directors meeting in Hollywood and by the Department of Justice on Monday.

The decree, according to a statement from the RKO directors, "is contingent upon the stockholders' approval within 90 days of a plan of reorganization which will create two new companies, one to hold the RKO theatres and the other to hold its production and distribution assets, both owned by the existing stockholders."

The two companies would each be bound by the decision of the Supreme Court handed down in the Paramount suit early last May. The distribution company would be bound by further decisions of the New York District Court affecting Columbia, Universal, and United Artists, and the exhibition company would be bound by the requirement that all future theatre purchases are to be subject to the approval of the New York District Court.

The 30 houses which RKO could buy or sell could be added to those approximately 100 RKO theatres wholly owned by the company. These would make up the new RKO circuits.

Howard Hughes, who six months ago acquired a controlling 24 per cent interest in RKO from Atlas Corp., has agreed, according to the Department, to sell out his interest in either the production-distribution or exhibition end of the business within one year of entry of the decree, but minor stockholders could, and probably would, hold stock in both companies. Mr. Hughes is expected to sell his theatre company stock.

RKO Directors Accept Odlum's Resignation

Prior to its final action on the decree last Friday, the RKO board accepted the resignation of Mr. Odlum, RKO board chairman, and of Harry M. Durning and L. Boyd Hatch, all directors of Atlas. Mr. Hughes and Noah Dietrich, vice-president of the Hughes Tool Co., were elected to fill two of the vacancies. The chairmanship was not filled.

FOUR MAJORS FACE COURT MONDAY ON DIVORCEMENT

At mid-week it was almost certain that there would be no consent decree for Loew's, Paramount, Twentieth Century-Fox or Warner Brothers—that attorneys for these four companies would have to bustle into the New York District Court on Foley Square Monday and do their best arguing to keep the approximately 1,400 theatres the Department of Justice wants to take away from them.

With hearings on the Paramount anti-trust suit scheduled to resume Monday, only 20th-Fox, at mid-week, appeared to be still negotiating with the Department. Reports from Washington had it that James F. Byrnes, 20th-Fox counsel, had plans for further conferences with Attorney General Tom Clark—possibly for a separate consent decree.

With Truman's unexpected winning of the presidential election, there will be no change in the Government's anti-trust policy. The Department of Justice's arguments for divestiture on Monday will be just as fervid as in pre-election days.

The decree provides that in the event that RKO acquires the interests of their co-owners in all the theatres owned or operated by the Trenton-New Brunswick Theatres Co., Trenton, N. J., RKO shall dispose of all interest in one Trenton first run. It further provides that RKO shall dispose, to independents, interests in two downtown Cincinnati houses one year from date of entry of the consent decree by the New York District Court.

Signing the decree for the Government were Herbert A. Bergson, Robert L. Wright, Sigmund Tinger and George H. Davis, Jr.; for RKO, William J. Donovan, Gordon Youngman and Ralstone I. Irvine. Mr. Irvine also signed for Mr. Hughes.

In New York Tuesday, Ned E. Depinet, president, issued a statement to his employees in which he stated that RKO as a producer-distributor and the theatre company will continue their "respective operations largely as in the past."

"Fortunately," he said, "these units have always operated more or less independently. We have had a picture company and a theatre company and, with few exceptions, our employees have worked either for one or the other. For that reason the separation to be undertaken will be a relatively simple one," Mr. Depinet said.

The decree calls for an agreement on the part of RKO not to buy or continue to own any houses with independents. Those jointly-owned theatres, as listed by the Department of Justice, follow:

Academy, New York, N. Y.; Ace, Ozone Park, N. Y.; Alba, Brooklyn, N. Y.; Albany, New Brunswick, N. J.; Alden, Jamaica, N. Y.; Alhambra, Brooklyn, N. Y.; Ambassador, Brooklyn, N. Y.; Apollo, Jersey City, N. J.; Astoria, Queens, N. Y.; Bay, Bay City, Mich.; Bayside, Bayside, N. Y.; Benson, Brooklyn, N. Y.; Beverly, Brooklyn, N. Y.; Big Rapids, Big Rapids, Mich.; Bijou, Battle Creek, Mich.; Biltmore, Brooklyn, N. Y.; Boulevard, Jackson Heights, N. Y.; Broad, Trenton, N. J.; Broadway, Astoria, Queens, N. Y.; Broadway, Haverstraw, N. Y.; Broadway, Nyack, N. Y.; Bronxville, Bronxville, N. Y.; Brook, Bound Brook, N. J.; Brunswick, Trenton, N. J.

Caldwell, St. Joseph, Mich.; Cameo, Ossining, N. Y.; Capitol, Brooklyn, N. Y.; Capitol, Flint, Mich.; Capitol, Jackson, Mich.; Capitol, Jersey City, N. J.; Capitol, Kalamazoo, Mich.; Capitol, Lansing, Mich.; Capitol, Owosso, Mich.; Capitol, Portchester, N. Y.; Capitol, Trenton, N. J.; Carroll, Brooklyn, N. Y.; Casino, Ozone Park, N. Y.; Castle Hill, Bronx, N. Y.; Center, Bay City, Mich.; Center, Cadilac, Mich.; Center, Grand Rapids, Mich.; Center, Holland, Mich.; Center, Ionia, Mich.; Center, Ludington, Mich; Center Owosso, Mich.; Center, Saginaw, Mich.; Center, Willow Run, Mich.; Center, South Haven, Mich.; Claridge, Brooklyn, N. Y.; Clinton(Brooklyn, N. Y.; Colonial, Brooklyn, N. Y.; Colonial, Holland, Mich.; Colony, Brooklyn, N. Y.; Commodore, Brooklyn, N. Y., Congress, Brooklyn, N. Y.; Corona, Corona, N. Y.; Cove, Glen Cove, N. Y.; Crescent, Astoria, Queens, N. Y.; Cross Bay, Ozone Park, N. Y.; Crosswell, Adrian, Mich.; Crotona, Bronx, N. Y.; Culver, Brooklyn, N. Y.

Dawn, Flint, Mich.; Della, Flint, Mich.; Demond,

(*Continued on following page*)

REFUSE GOLDMAN DIVORCE PLEA

The Philadelphia District Court Monday refused to order Warner Brothers and 10 other major producers and distributors to divest themselves of motion picture theatres in the Philadelphia area. Rejecting a plea of William Goldman, independent Philadelphia exhibitor, Federal District Judge William Kirkpatrick also rejected an alternative Goldman petition that the defendants be restrained from cross-licensing their product. These rulings do not in any way affect a December, 1946, decision of the court in which Judge Kirkpatrick ordered that films be distributed on a competitive bidding basis and that Mr. Goldman be awarded treble damages of $375,000. This award was upheld by the Supreme Court in a decision handed down early last May.

RKO DECREE

(*Continued from preceding page*)

Port Huron, Mich.; Duffield, Brooklyn, N. Y.; Dumont, Dumont, N. J.; Eagle, Pontiac, Mich.; Eastern Parkway, Brooklyn, N. Y.; Eastown, Grand Rapids, Mich.; Elm, Brooklyn, N. Y.; Embassy, Brooklyn, N. Y.; Embassy, Portchester, N. Y.; Englewood, Englewood, N. J.; Family, Adrian, Mich.; Family, Monroe, Mich.; Family, Port Huron, Mich.; Folly, Brooklyn, N. Y.; Forest Hills, Forest Hills, N. Y.; Four Star, Grand Rapids, Mich.; Franklin, Saginaw, Mich.; Fuller, Kalamazoo, Mich.; Fulton, Jersey City, N. J.; Garden, Flint, Mich.; Garden, Ozone Park, N. Y.; Gem, Brooklyn, N. Y.; Gibson, Greenville, Mich.; Gladmer, Lansing, Mich.; Glen, Glen Cove, N. Y.; Glenwood, Brooklyn, N. Y.; Granada, Corona, N. Y.; Grand, Astoria, Queens, N. Y.; Grand, Chicago, Ill.; Grand, Grand Haven, Mich.

Hackensack, Hackensack, N. J.; Halsey, Brooklyn, N. Y.; Hamilton, Hamilton Township, N. J.; Hempstead, Hempstead, N. Y.; Highway, Brooklyn, N. Y.; Hill, Hillsdale, Mich.; Hillstreet, Los Angeles, Cal.; Holland, Holland, Mich.; Interboro, Bronx, N. Y.; Ionia, Ionia, Mich.; Jackson, Jackson Heights, N. Y.; Jamaica, Jamaica, N. Y.; Jerome, Ozone Park, N. Y.; Keith-Albee, Huntington, W. Va.; Kent, Grand Rapids, Mich.; Kew Gardens, Kew Gardens, N. Y.; Kinema, Brooklyn, N. Y.; Lafayette, Suffern, N. Y.; Lake, Benton Harbor, Mich.; Lansing, Lansing, Mich.; Lefferts, Richmond Hill, N. Y.; Liberty, Benton Harbor, Mich.; Liberty, Elizabeth, N. J.; Lincoln, Trenton, N. J.; Lincoln, Kearney, N. J.; Lynbrook, Lynbrook, N. Y.; Lyric, Alpena, Mich.; Lyric, Cadillac, Mich.; Lyric, Ludington, Mich.; Lyric, Manistee, Mich.; Lyric, Traverse City, Mich.

Majestic, Columbus, O.; Majestic, Grand Rapids, Mich.; Majestic, Jackson, Mich.; Majestic, Jersey City, N. J.; Majestic, Port Huron, Mich.; Maltz, Alpena, Mich.; Manhasset, Manhasset, N. Y.; Marblehill, Bronx, N. Y.; Marlboro, Brooklyn, N. Y.; Marcy, Brooklyn, N. Y.; Martha Washington, Ypsilanti, Mich.; Maspeth, Maspeth, N. Y.; Mecca, Saginaw, Mich.; Meserole, Brooklyn, N. Y.; Michigan, Ann Arbor, Mich.; Michigan, Battle Creek, Mich.; Michigan, Jackson, Mich.; Michigan, Kalamazoo, Mich.; Michigan, Lansing, Mich.; Michigan, Muskegon, Mich.; Michigan, Saginaw, Mich.; Michigan, South Haven, Mich.; Michigan, Traverse, Mich.; Midway, Forest Hills, N. Y.; Model, South Haven, Mich.; Monroe, Monroe, Mich.; Monticello, Jersey City, N. J.; Nemo, New York, N. Y.; Northtown, Lansing, Mich.

Oakland, Pontiac, Mich.; Oasis, Ridgewood, N. Y.; Ogden, Bronx, N. Y.; Orpheum, Ann Arbor, Mich.; Orpheum, Huntington, W. Va.; Orpheum, Kalamazoo, Mich.; Orpheum, Pontiac, Mich.; Our, Grand Rapids, Mich.; Palace, Bergenfield, N. J.; Palace, Flint, Mich.; Palace, Trenton, N. J.; Pantages, Hollywood, Cal.; Parkhill, New York, N. Y.; Park Plaza, Bronx, N. Y.; Partheon, Brooklyn, N. Y.; Cascack, Westwood, N. J.; Peiham, Bronx, N. Y.; Pilgrim, Bronx, N. Y.; Playhouse, Great Neck, N. Y.; Plaza, Englewood, N. J.; Post, Battle Creek, Mich.; Rainbow, Brooklyn, N. Y.; Ramsdell, Manistee, Mich.; Reade, Highland Park, N. J.; Reade's Trent, Trenton, N. J.; Ready, Niles, Mich.; Regent, Allegan, Mich.; Regent, Battle Creek, Mich.; Regent, Bay City, Mich.; Regent, Flint, Mich.; Regent, Jackson, Mich.; Regent, Kearney, N. J.; Regent, Muskegon, Mich.; Republic, Brooklyn, N. Y.; Rex, East Rutherford, N. J.; Rex, Jackson, Mich.; Rialto, Jersey City, N. J.; Rialto, Pontiac, Mich.; Rialto, Three Rivers, Mich.; Ridgewood, Brooklyn, N. Y.; Riviera, Brooklyn, N. Y.; Riverside, New York, N. Y.; Riviera, New York, N. Y.; Riviera, Niles, Mich.; Riviera, Three Rivers, Mich.; Rivoli, Hempstead, N. Y.; Rvioli, New Brunswick, N. J.; Rivoli, Rutherford, N. J.; RKO Proctor's, Newark, N. J.; Robinhood, Grand Haven, Mich.; Rockland, Nyack, N. Y.; Roosevelt, Flushing, N. Y.; Roosevelt, Woodhaven, N. Y.; Roxy, Flint, Mich.; Roxy, Sturgis, Mich.; Royal, Grand Rapids, Mich.

Savoy, Brooklyn, N. Y.; Scarsdale, Scarsdale, N. Y.; Senate, Brooklyn, N. Y.; Silver, Greenville, Mich.; Southtown, Lansing, Mich.; Square, Bronx, N. Y.; Squire, Great Neck, N. Y.; Stadium, Brooklyn, N. Y.; State, Ann Arbor, Mich.; State, East Lansing, Mich.; State, Flint, Mich.; State, Huntington, W. Va.; State, Jersey City, N. J., State; Kalamazoo, Mich.; State, State, Pontiac, Mich.; State, New Brunswick, N. J.; State, Pontias, Mich.; State, Trenton, N. J.; Steinway, Astoria, Queens, N. Y.; Stoddard, New York, N. Y.; Stone, Brooklyn, N. Y.; Strand, Battle Creek, Mich.; Strand, Flint, Mich.; Strand, Jersey City, N. J.; Strand, Niles, Mich.; Strand, Owosso, Mich.; Strand, Pontiac, Mich.; Strand, Rockville Center, N. Y.; Strand, Saginaw, Mich.; Strand, Sturgis, Mich.; Sunnyside, Woodside, N. Y.; Supreme, Brooklyn, N. Y.; Surf, Brooklyn, N. Y.; Teaneck, Teaneck, N. J.; Temple, Saginaw, Mich.; Times, Cincinnati, O.; Tipton, Huntington, W. Va.; Tivoli, Jersey City, N. J.; Trabay, Traverse, Mich.; Triboro, Astoria, Queens, N. Y.; Tuxedo Bronx N. Y.; Uptown Kalamazoo Mich.; Utica Brooklyn N. Y.

Valentine, Bronx, N. Y.; Valley Stream, Valley Stream, N. Y.; Victoria, Ossining, N. Y.; Victory, Bayside West, N. Y.; Vogue, Manistee, Mich.; Waldorf, Brooklyn, N. Y.; Walker, Brooklyn, N. Y.; Ward, Bronx, N. Y.; Wealthy, Grand Rapids, Mich.; Westown, Bay City, Mich.; Westwood, Westwood, N. J.; Whitney, Ann Arbor, Mich.; Wilson, Brooklyn, N. Y.; Wolverine, Saginaw, Mich.; Wuerth, Ann Arbor, Mich.; Wuerth, Ypsilanti, Mich.; 43rd Street, Long Island City, N. Y.; 77th Street, New York, N. Y.

The existing joint ownership in the above enumerated theatres shall be terminated within one year from the date hereof in accordance with the following provisions:

(A) As to not to exceed 30 theatres from the above list, the RKO exhibitor-defendants or the new theatre company may elect to terminate such ownership either by acquiring the interest of the co-owner or co-owners therein, or by sale of the interest of RKO therein in accordance with paragraph (B) hereof. Such 30 theatres may include the Alden Theatre, Jamaica, N. Y.; Midway, Forest Hills, N. Y.; and two of the following theatres: Castle Hill, Marble Hill and Pelham theatres, Bronx, N. Y. Except for such four theatres, none of such 30 theatres shall be located in New York City. In the event that the existing joint interest in the RKO Proctor's Theatre at Newark, N. J., is not terminated within one year in accordance with the provisions of this paragraph, such joint interest may continue, provided that one of the joint owners shall have the sole management of the theatre and the other shall exercise no control of any kind over the theatre, except to receive fixed payments during the balance of the agreements, which shall not be determined by the net earnings of the theatre.

(B) As to the remainder of the theatres located in New York City, the RKO exhibitor-defendants shall terminate such relation by a sale or other disposition of the interest of RKO therein, which may be either (1) to a co-owner or co-owners; or (2) to a party not a defendant and not owned or controlled by or affiliated with a defendant in this case.

Theatre Patrons Follow Election

Audiences in the majority of the nation's theatres Tuesday night were kept up-to-date on the latest developments in the see-saw Truman-Dewey election returns via theatre television, television sets in the lobbies, radio broadcasts, slides, and personal appearances by the theatre managers. As tension increased most of the theatres interrupted their screen programs more and more frequently. Others broke in only at the feature change.

Thursday the audiences were to see the pre-release footage of the Truman-for-President newsreels which the five major companies were hurriedly assembling all day Wednesday, after Mr. Dewey's capitulation.

Tuesday night, television was projected on the screen of the New York City Paramount, which used its own cameras and also part of the WPIX telecasts. Nine of the Walter Reade houses featured television in their lounges. Some Reade houses set their radios blaring. Other houses used slides to give their audiences the latest results.

The 49 Balaban & Katz houses, Chicago, announced the results, using figures supplied by the cooperation of the *Herald-American*. The RKO Chicago theatres put television sets in their mezzanines. In St. Louis all of the seven first runs announced the returns. The five Fanchon and Marco houses handled the tabulations on their regular newscasting system, tying in with radio station KNOX. In Kansas City, in Cincinnati, in Philadelphia, theatre patrons got the news from the stage, slides and radio.

In Rockefeller Plaza, New York, a 15 by 20-foot screen was hoisted to the side of a skyscraper and RCA cast its television programs on it in images that appeared clear and satisfactory at a distance of 400 feet.

TOA Will Try Conciliation on 60-Day Basis

A decision to go ahead with its conciliation program on an experimental 60 days' basis "in the hope of making a sincere, firm effort to check the ever-mounting number of suits that are strangling the industry," was announced this week, following a closed meeting of Theatre Owners of America executive committee at the Hotel Astor in New York last Friday.

The conciliation plan ranked uppermost on the meeting's agenda and the committee's action "reaffirm TOA's oft-expressed policy of trying to bring about unity in the industry," according to Arthur H. Lockwood, newly-elected TOA president. He further developed the "entire exhibition" line by stressing that he had been authorized to state that "TOA is ready and willing to meet at any and all times with other associations and units in the industry to discuss plans or projects regarding the conciliation philosophy."

Mr. Lockwood and S. H. Fabian, chairman of the executive committee, said following the meeting that TOA would forthwith recommend to all its state and regional units to formulate conciliation committees in their areas. The whole procedure is open to all exhibitors, regardless of affiliation, and TOA executives pointed out that "no cost of any kind will attach to the exhibitors" for the use of TOA's manpower and facilities.

The principle of the plan involves the setting up of state and regional units, consisting of three exhibitors, one of whom should be a TOA member, another one who should belong to another exhibitor organization and a third to be preferably unattached. These groups would screen complaints and, should it not be possible to get relief on the local level, would forward the charges to TOA headquarters in New York for discussion with distributors on a national level.

The executive committee further discussed the Ascap decision and elected to support the recommendation of the legal advisory counsel, given at TOA's Chicago convention. The TOA advice to its members at that time was to notify Ascap that fees were being held in escrow in the cases where exhibitors refused to continue Ascap license payments.

The executive group voted to continue and expand the TOA public relations program and went into a long discussion of television.

"Pete McCauley Night" Launches Program

Autumn activities of Variety Club Tent 13, Philadelphia, were to have been launched Saturday, November 6, with a "Pete McCauley Night," celebrating Mr. McCauley's 13th anniversary with the Variety Club. Charles Goldfine was to be house chairman. Joe Singer was to provide the music.

743 DRIVE-INS OPERATING; 137 ALL YEAR, MPAA SAYS

Survey Shows 87 New Units Under Construction; Most Use Single Features

A detailed breakdown of the total of 759 operating or closed drive-in theatres previously announced by the Motion Picture Association of America was published by the Association in New York last week.

The compilation, arranged by exchange territories, showed that, of the 743 open drive-ins, 137—or 18.4 per cent—are year-round operations. A total of 606, representing 81.6 per cent, operate on a seasonal basis. The majority of the open-air theatre stick to a single-feature policy, changing programs three times a week.

Albany Area Has 17 Drive-Ins, Boston 29

The MPAA survey shows the Albany area with 17 drive-ins with a car capacity of 6,525; Atlanta has 51 with a capacity for 18,648 cars; Boston has 29 with a capacity for 10,725; Buffalo has 17 with a capacity for 8,741; Charlotte 108 and 23,644 capacity; Chicago 15 with 11,930 capacity; Cincinnati 55 with room for 22,576 cars; Cleveland 51 with 20,505 capacity; Dallas 79 with 27,620 capacity.

Denver 8 with 3,825 capacity; Des Moines 5 with space for 3,024 cars; Detroit 28 with 13,755 car capacity; Indianapolis 34 with 14,250 capacity; Kansas City 19 with 10,500 capacity; Los Angeles 19 with 13,106 capacity; Memphis 10 with 4,053 capacity; Milwaukee 2, capacity 1,554; Minneapolis four, capacity 1,850; New Haven five, capacity 2,150; New Orleans 16, capacity 6,125; New York 10, capacity 6,650; Oklahoma City 16, capacity 8,794.

The charts further showed a total of 241 (31 per cent) drive-ins controlled by circuits as against 518 (68 per cent) non-circuit theatres. This proportion is explained by the fact that, under the anti-trust suit decision, the theatre-owning defendants are unable to extend their theatre holdings.

28 Circuit-owned Among 87 Under Construction

The listing further showed a total of 87 drive-in theatres to be under construction throughout the country. Of these 28 are circuit and 59 non-circuit owned. Circuits listed as operating drive-ins include the Paramount-Nace Theatres, Arizona; Paramount-Richards Theatres, Inc., Louisiana; Walter Reade Theatres, New York; Skirball Bros., Ohio; Standard Theatres Management, Wisconsin; Texas Consolidated Theatres, Texas; Tri-States Theatres Corporation, Iowa; United Theatres, Inc., Washington; L. M. Wade Theatres, N. Carolina and Wilby-Kincey Service Corp., Georgia.

Number and Capacity

The following table breaks down the number and automobile capacity of drive-in theatres in the United States by exchange territory and shows the number operated by circuit and non-circuit management. A circuit is defined as four or more theatres, not limited to drive-ins, operated by the same management.

	Number of Drive-In Theatres			Automobile Capacity		
Territory	Circuit	Non-Circuit	Total	Circuit	Non-Circuit	Total
Albany	8	9	17	4,100	2,425	6,525
Atlanta	15	36	51	6,784	11,864	18,648
Boston	9	20	29	4,475	6,250	10,725
Buffalo	4	13	17	2,250	6,491	8,741
Charlotte	6	102	108	2,500	21,144	23,644
Chicago	4	11	15	2,900	9,030	11,930
Cincinnati	7	48	55	3,284	19,292	22,576
Cleveland	15	36	51	6,875	13,630	20,505
Dallas	36	43	79	13,805	14,215	28,020
Denver	—	8	8	—	3,825	3,825
Des Moines	1	4	5	700	2,324	3,024
Detroit	8	20	28	3,800	9,955	13,755
Indianapolis	19	15	34	8,150	6,100	14,250
Kansas City	8	11	19	5,200	5,300	10,500
Los Angeles	14	7	21	9,106	4,000	13,106
Memphis	5	5	10	2,530	1,523	4,053
Milwaukee	2	—	2	1,554	—	1,554
Minneapolis	—	4	4	—	1,850	1,850
New Haven	2	3	5	1,000	1,150	2,150
New Orleans	9	7	16	4,428	1,701	6,129
New York	8	2	10	5,350	1,300	6,650
Oklahoma City	9	7	16	5,602	3,192	8,794
Omaha	2	1	3	1,250	600	1,850
Philadelphia	2	10	12	1,654	3,690	5,344
Pittsburgh	4	35	39	2,382	14,112	16,494
Portland	3	2	5	2,000	800	2,800
St. Louis	5	5	10	2,648	2,292	4,940
Salt Lake City	4	22	26	2,295	8,884	11,179
San Francisco	14	7	21	8,093	3,698	11,791
Seattle	11	4	15	5,400	2,000	7,400
Washington	7	21	28	4,740	6,886	11,626
Total	241 (31.9%)	518 (68.1%)	759 (100.0%)	124,855 (39.8%)	189,523 (60.2%)	314,378 (100.0%)

The following table lists the circuit and non-circuit drive-in theatres under construction in the United States, by exchange territory.

Territory	Circuit	Non-Circuit	Total	Territory	Circuit	Non-Circuit	Total
Albany	—	—	—	Milwaukee	1	—	1
Atlanta	5	2	7	Minneapolis	—	3	3
Boston	3	4	7	New Haven	1	1	2
Buffalo	—	1	1	New Orleans	1	2	3
Charlotte	2	4	6	New York	—	1	1
Chicago	2	2	4	Oklahoma City	6	1	7
Cincinnati	—	6	6	Omaha	—	2	2
Cleveland	—	3	3	Philadelphia	—	1	1
Dallas	—	3	3	Pittsburgh	—	8	8
Denver	—	2	2	Portland	—	—	—
Des Moines	—	—	—	St. Louis	2	—	1
Detroit	—	—	—	Salt Lake City	—	—	—
Indianapolis	1	—	1	San Francisco	—	2	2
Kansas City	—	—	—	Seattle	—	1	1
Los Angeles	4	7	11	Washington	—	3	3
Memphis	—	—	—				
				Total	28	59	87

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Ralph By
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Armid

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Ralph Byrd
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November Release



"SHEP COMES HOME"

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Billy Kimbl
"Flame the Dog
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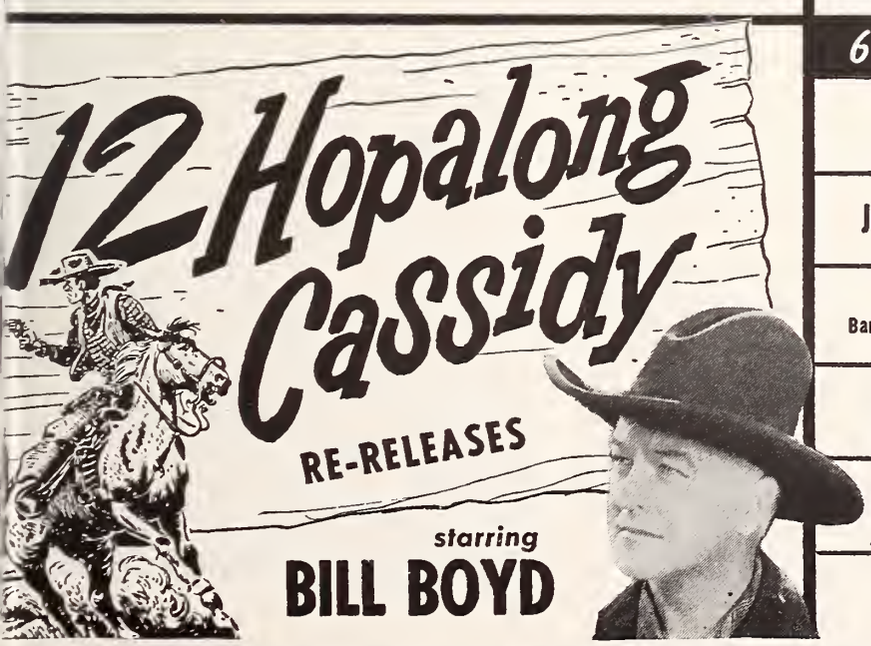
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JAMES OLIVER CURWOOD'S "TRAIL'S END" in SEPIA-TONE

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Barbara STANWYCK Robert YOUNG • "RUNAWAY DAUGHTER"

Adolphe Menjou • Dolores Costello • "KING OF THE TURF"

JIMMY DURANTE • "THAT'S MY BOY"

JOE E. BROWN • "FLIRTING WITH FATE"

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FEATURE REVIEW

The Snake Pit

Twentieth Century - Fox — A Study in Realism

From the artistic and cinematographic point of view "The Snake Pit" undoubtedly represents an achievement, destined to stand out in Hollywood's quest for realism and proof of the medium's ability to interpret human problems to the masses.

Director Anatole Litvak here presents exhibitors with a film of unusual interest, a motion picture dealing with a woman gone insane, her long stay in an asylum and her eventual cure. It is merchandise filled with box office dynamite. It is also a frightening picture and what laughs there are come at the expense of some of the poor mentally unbalanced going through the blank and senseless routines their unthinking minds prescribe.

Olivia de Havilland, an actress of distinction, here gives the performance of her life. To a large degree she is the picture and her portrayal of a mind tortured with past experiences and gradually shocked back to sanity and understanding is overwhelmingly realistic. She is supported by a large and uniformly capable cast headed by Leo Genn as the doctor and Mark Stevens as the husband.

Realism bordering on the documentary, a superb script by Frank Partos and Millen Brand, fashioned from the best-selling novel of the same title by Mary Jane Ward, outstanding performances and a top-notch direction job combine to make this Darryl F. Zanuck presentation what probably will be one of the most talked-about films of the year. There will be those who will hail "The Snake Pit" as superb cinema and there will be others who will argue that it is the task of the screen to entertain and not to shock. And there will be a third group, who, still hearing the screams of Miss de Havilland in their ears and remembering for days after the pitiful and deeply impressive scene of her relapse into insanity, will debate the discretion of using the material on the entertainment screen.

The producers, Litvak and Robert Bassler, have spared no effort to avoid all indications of make-believe in the insane asylum wards. At the same time they have cleverly played on recent publicity pointing up crowded conditions in the nation's mental hospitals. The film ranges from the tragic to the deeply emotional and the comic, although this last element is undoubtedly unintentional on the part of the producers. The preview audience promptly laughed with a sense of relief when an insane inmate did a fantastic dance in bare feet. There are many who will view that sequence with a strong feeling of distaste.

Litvak has succeeded admirably in creating the desired atmosphere and the touch of his skilled hand enhances the production with important values. Genn does a fine job as the doctor in this picture to end all psycho-analytical pictures. Celeste Holm, Grayce Hampton and especially Betsy Blair, whose face will be long remembered by those who see the picture, do outstanding jobs. The same is true of the actresses portraying the nurses. Alfred Newman's music and Leo Tover's photography deserve highest praise.

The story is told in the same manner as the book, with Miss de Havilland in a mental blackout some of the time, and thinking reasonably, although as in a daze, the rest of the time. The film also uses to an effective end the stream-of-consciousness technique which give the audience a chance to hear the some times clear, sometimes muddled, thoughts of a woman suffering from a severe nervous breakdown.

Previewed at the Academy Award theatre, Hollywood, before a press audience which gave the picture enthusiastic applause, but left the theatre in a somewhat depressed mood. Reviewer's Rating: Excellent for realism and performances.—FRED HIFT.

Release date, not set. Running time, 108 minutes. PCA No. 12490. Strictly adult audience classification.
Virginia Cunningham .....Olivia de Havilland
Robert Cunningham .....Mark Stevens
Dr. Kik .....Leo Genn
Glenn Langan, Helen Craig, Leif Erickson, Beulah Bondi, Lee Patrick, Howard Freeman, Natalie Schafter, Ruth Donnelly, Betsy Blair

September's Tax Total$35,933,211

Washington Bureau

General admission - tax collections, up sharply over 1947 in August, were off slightly from 1947 levels in September, the Bureau of Internal Revenue reported last week. September collections reflect box office business in August.

September, 1948, collections totaled $35,933,211, compared with $37,068,543 in September last year. August, 1948, collections of $34,068,543 were close to $5,000,000 ahead of August, 1947.

The general admission tax figures include collections at sports events, legitimate theatres and other public exhibitions in addition to motion picture theatres, but do not include roof garden and cabaret taxes nor taxes on various brokers sales, leases and overcharges. All admission tax collections in September amounted to $40,672,009, compared with $42,330,292 in September, 1947, and $38,820,739 in August, 1948.

20th - Fox Theatre Video Plans "Nebulous"

Twentieth Century-Fox's theatre television plans now are "more nebulous than ever" and the company is currently weighing the advantages of direct as against intermediate theatre television, Earl I. Sponable, research director for 20th-Fox, said in New York last week. Plans for the installation of an RCA direct-throw set in the Roxy theatre, New York, have been postponed indefinitely since 20th-Fox still feels that the direct-projection method is not as yet perfected to the point where its use in theatres is practical. "The film-storage type of theatre television has certain advantages as far as the exhibitor is concerned," Mr. Sponable declared, "but the exhibitor also has a problem in installing the rapid-processing equipment in his theatre."

To Build Florida House

Beach Theatres, Inc., of Jacksonville Beach, Fla., has obtained a permit for the erection of a new 991-seat theatre to cost $100,000, and to be called the Surf theatre.



OLIVIA de HAVILLAND, "an actress of distinction, here gives the performance of her life."

Dividend Payments for Nine Months in 18% Decline

Dividend payments by film companies during the first nine months of this year were 18.1 per cent below those in the like period of 1947, the U. S. Department of Commerce has reported.

Companies' publicly reported cash dividends totaled $34,290,000 for the 1948 period, compared with $41,894,000 in the first nine months of record-making 1947. The September, 1948, figure was $7,478,000, compared with $8,599,000 in the same month of last year. The fact 20th-Fox reduced its dividend and Columbia failed to pay a September dividend accounted for the drop, according to Commerce Department officials.

Payments for the third quarter of this year totaled $11,038,000 as against $15,497,000 last year.

Astor Acquires 16mm Rights To UA's "Copacabana"

Astor Pictures has acquired world-wide 16mm distribution rights to United Artists' "Copacabana," Jacques Kopfstein, executive vice-president of Astor, has announced. The 92-minute musical stars Groucho Marx, Carmen Miranda, and Andy Russell and will be released by Astor commencing in May, 1949. Other musicals released by UA and acquired by Astor for 16mm release include "Hi Diddle Diddle," "Sensations," "Knickerbocker Holiday," and "Melody Master."

Omaha Staffs Shifted

Universal-International's Omaha salesman, Nate Galbreath, has resigned because of illness. Paul Black and Kenneth Weldon are new salesmen for RKO Radio and Monogram, respectively; and Phyllis Otto of United Artists has been replaced by Gerry McAuliffe.

EVERYTHING POINTS TO "THE Accused"



As One of the Stand-Out Sensations of 1949!

So Everybody's Going To the

PARAMOUNT TRADE SHOWS

Monday, Nov. 15

Loretta Young
Robert Cummings
in
HAL WALLIS'
production
"THE Accused"
with
WENDELL COREY
Sam Jaffe · Douglas Dick
Directed by William Dieterle
Screenplay by Ketti Frings

PLUS



Date For All Screenings is Monday, November 15th

CITY	PLACE OF SCREENING	THE ACCUSED	DYNAMITE
ALBANY	FOX PROJ. ROOM, 1052 Broadway	8 P.M.	2 P.M.
ATLANTA	PARAMOUNT PROJ. ROOM, 154 Walton Street, N.W.	2:30 P.M.	10:30 A.M.
BOSTON	PARAMOUNT PROJ. ROOM, 58 Berkeley Street	2:30 P.M.	10:30 A.M.
BUFFALO	PARAMOUNT PROJ. ROOM, 464 Franklin St.	2 P.M.	10:30 A.M.
CHARLOTTE	PARAMOUNT PROJ. ROOM, 305 So. Church Street	2:30 P.M.	1:30 P.M.
CHICAGO	PARAMOUNT PROJ. ROOM, 1306 So. Michigan Avenue	1:30 P.M.	3:10 P.M.
CINCINNATI	PARAMOUNT PROJ. ROOM, 1214 Central Parkway	2:45 P.M.	1:30 P.M.
CLEVELAND	PARAMOUNT PROJ. ROOM, 1735 East 23rd Street	2 P.M.	11 A.M.
DALLAS	PARAMOUNT PROJ. ROOM, 412 South Harwood Street	2:30 P.M.	10:30 A.M.
DENVER	PARAMOUNT PROJ. ROOM, 2100 Stout Street	2 P.M.	3:40 P.M.
DES MOINES	PARAMOUNT PROJ. ROOM, 1125 High Street	1 P.M.	10:30 A.M.
DETROIT	PARAMOUNT PROJ. ROOM, 479 Ledyard Avenue	2 P.M.	10:30 A.M.
INDIANAPOLIS	PARAMOUNT PROJ. ROOM, 116 West Michigan Street	1 P.M.	10 A.M.
JACKSONVILLE	FLORIDA THEATRE SCREENING ROOM, 128 Forsyth Street	8:30 P.M.	7:30 P.M.
KANSAS CITY	PARAMOUNT PROJ. ROOM, 1800 Wyandatte Street	2:15 P.M.	1 P.M.
LOS ANGELES	BOULEVARD THEATRE, Washingtan and Vermont Streets	1:30 P.M.	3:10 P.M.
MEMPHIS	PARAMOUNT PROJ. ROOM, 362 South Second Street	2:30 P.M.	10:30 A.M.
MILWAUKEE	PARAMOUNT PROJ. ROOM, 1121 Narth 8th Street	3:10 P.M.	2 P.M.
MINNEAPOLIS	PARAMOUNT PROJ. ROOM, 1201 Currie Avenue	2 P.M.	10 A.M.
NEW HAVEN	PARAMOUNT PROJ. ROOM, 82 State Street	2 P.M.	3:40 P.M.
NEW ORLEANS	PARAMOUNT PROJ. ROOM, 215 Sauth Liberty Street	10 A.M.	1 P.M.
NEW YORK CITY	NORMANDIE THEATRE, 51 East 53rd Street	10:30 A.M.	
NEW YORK CITY	PARAMOUNT PROJ. ROOM, (12th Floor) 1501 Broadway		2:30 P.M.
OKLAHOMA CITY	PARAMOUNT PROJ. ROOM, 701 West Grand Avenue	1 P.M.	10:30 A.M.
OMAHA	PARAMOUNT PROJ. ROOM, 1704 Davenport Street	2 P.M.	10:30 A.M.
PHILADELPHIA	PARAMOUNT PROJ. ROOM, 248 Narth 12th Street	2 P.M.	11 A.M.
PITTSBURGH	PARAMOUNT PROJ. ROOM, 1727 Boulevard of Allies	2 P.M.	10:30 A.M.
PORTLAND	PARAMOUNT PROJ. ROOM, 909 N.W. 19th Avenue	2 P.M.	3:40 P.M.
ST. LOUIS	PARAMOUNT PROJ. ROOM, 2949 Olive Street	1 P.M.	11 A.M.
SALT LAKE CITY	PARAMOUNT PROJ. ROOM, 270 East 1st South Street	1 P.M.	2:40 P.M.
SAN FRANCISCO	PARAMOUNT PROJ. ROOM, 205 Golden Gate Avenue	1:30 P.M.	3:10 P.M.
SEATTLE	PARAMOUNT PROJ. ROOM, 2330 First Avenue	2:30 P.M.	1:30 P.M.
WASHINGTON	PARAMOUNT PROJ. ROOM, 306 H Street, N.W.	2:30 P.M.	4:10 P.M.

URGES NEW PUSH TO REGAIN GOOD WILL

Southern Showman Stresses Need on Local Level

"If there ever was a time in the history of the industry that motion pictures should be sold to the public as entertainment, that time is now," Earle M. Holden, resident manager of Wilby-Kincey theatres in Hickory, N. C., wrote this week.



Earle M. Holden

As the operator of two theatres there—the Center and the Park—Mr. Holden urged that exhibitors organize local theatre associations in their respective communities. These organizations, he said, would not only eliminate the cut-throat competition between theatres, but would be the key to a really successful public relations program to regain for the industry the goodwill of the public.

Elaborating on this public relations plan, he said: "It won't be done by the big folks of the industry in New York or Hollywood. Nor will it be done by news releases from an individual exhibitor organization. Certainly it will never be done by those who go about telling the press boys what's wrong with the industry—there's too much of this being done already.

"Ours is the only business which is slack in exhibitor organizations as it applies to theatres. Public relations can only be carried to the public from one source and that is concentrated and cooperative efforts of the men who manage the theatres. Call them exhibitors, if you like," Mr. Holden continued, "but in their individual operations and communities, they are the bearers of the goodwill of this business. They are the men in the key positions which can sell or under-sell Hollywood to the millions of men, women and children who attend the theatres and to the millions more who don't."

Called Wise Business Move

The importance of local exhibitor organizations as a wise business move was illustrated by Mr. Holden in taking a mythical case in the mythical city of Smithville.

Here, he said, the four individually owned theatres waged a continuous war of cut-throat competition. Each theatre owner purchased increasingly larger amounts of advertising space in local newspapers to have a larger ad than his competitors; they bought radio time out of all proportion to their needs, and they were continually paying more attention to the other fellow's theatre business than to their own. As a result all suffered.

Continuing his mythical study, Mr. Holden said that after a local exhibitors association was formed the theatre owners began selling all the theatres as a vital part of the community, and the motion picture industry as an important medium of entertainment. Competition then leveled off to sensible business practices.

Regular meetings were called and each theatre paid, instead of dues, a small weekly sum, which was used for institutional advertising benefiting the four theatres.

Could Be Used Anywhere

"What could happen in Smithville, U.S.A., could happen in any town where there are two or more theatres," Mr. Holden said. "If they are competitors, so much the better, so much more the necessity of a good theatre association. If the Chamber of Commerce and the local Merchants Association can do it, so can the theatres in any town, regardless of size.

"The time is here, now, when theatres should get together instead of staying apart. The people of the communities should be made to realize that theatres are as much a part of their life as the schools or the churches or the stores in which they shop.

Mr. Holden pointed out, "you can still have showmanship and exploitation along with your local theatre association which would not be in competition with the national theatre organizations, but operating as individual associations interested in the promotion of motion pictures for the public in the towns in which they are located."

Ticket Tax Revenue in Philadelphia Down

Amusement tax collections in Philadelphia for the nine-month period ending September 30, 1948, were down over the similar period last year. The figure was $3,054,007.87, which was $172,769.81 less than last year. The Receiver of Taxes explained the decrease was due to the fact that less money was spent for entertainment purposes than last year. The city exacts a 10 per cent levy on all amusement admissions tickets. On the other hand, the Reading, Pa., Fair was a big money-maker for the suburban Muhlenberg Township School District, which houses the fair grounds. The School District, which enacted a 10 per cent amusements tax last spring, received $15,182.65 for the week-long Reading Fair stand, with the Federal taxes amounting to $32,064.03.

Open Louisiana House

A new first run theatre, the Park, has been opened in Houma, La. The theatre is owned by L. J. Lapeyrouse.

SEC Reports Minor Change in Warner Holding

Minor changes in the holding of Warner Bros. common stock by Albert, Jack and Harry Warner headed the list of routine stock trading by officers in motion picture stocks, a Securities and Exchange Commission report indicated last week.

The report covers the period from September 11 to October 10.

Albert Warner bought 1,000 shares of his firm's common, bringing his holdings to 436,200, in addition to trust holdings of 21,000 shares. Harry M. Warner gave away 1,200 shares, dropping his personal holdings to 283,150 shares. There are 16,000 shares in his trust account. Jack Warner bought 10,000 shares in six separate transactions but gave 1,500 shares to the United Jewish Welfare Fund, making a net increase of 8,500 in his personal holdings, which now total 426,500 shares. His trust owns 21,500 shares.

At RKO, N. Peter Rathvon continued to dispose of his stock, selling another 400 shares and dropping his total to 13,800. Monogram Southern Exchanges, Inc., Arthur C. Bromberg's company, bought 1,300 shares of Monogram common over the four-month period from May through August, the report revealed, raising its total to 16,672 shares at the end of August. At that time, Mr. Bromberg held 1,086 shares.

Republic director Edwin van Pelt bought 1,000 shares of 50-cent par common in three separate purchases, increasing his total to 2,600 shares. Robert Lehman bought 100 shares of 20th Century-Fox common to bring his holdings to 2,600 shares. William M. Girden bought 400 shares of Trans-Lux common, for a total of 2,400 shares.

Loew's acquired another 84 shares of Loew's Boston Theatres $25 par common for a total of 123,263.

FTC Schedules Hearings On Advertising Firms

Washington Bureau

The Federal Trade Commission tentatively has scheduled hearings in nine additional cities on its complaint against four advertising film companies, accused of "unfair methods of competition tending to restrain trade and create monopoly in the sale of commercial advertising films." For the past year the FTC has intermittently heard testimony involving Ray-Bell Films, Inc., St. Paul; Alexander Film Co., Colorado Springs; United Film Ad Service, Inc., Kansas City, and Motion Picture Advertising Service Co., New Orleans. The new hearings are scheduled for Minneapolis, November 8; Des Moines, November 10; Omaha, November 12; Kansas City, November 15; Chicago, November 16; Dallas, November 22; Houston, November 24; New Orleans, November 29, and Atlanta, December 2.

IT'S A

SOUTH....

BIRMINGHAM, Melba...NEW ORLEANS,
Joy...MEMPHIS, Malco

EAST....

...HICAGO, Apollo...DETROIT, Fox...
...ALGARY, Grand...WINNIPEG, Garrick

BOSTON, Paramount & Fenway...TORONTO, Imperial
...ATLANTIC CITY, Steel Pier...UTICA, Olympic

NORTHWEST

LOS ANGELES, Orpheum, El Rey, Belmont, Vogue
& Culver...VANCOUVER, Vogue...SEATTLE,
Orpheum...SPOKANE,
Orpheum

STAMPEDE!

STARRING

Joan
LESLIE

James
CRAIG

Jack
OAKIE





in Cinecolor!

Another hit for the BILL HEINEMAN DRIVE!

JOAN LESLIE · JAMES CRAIG · JACK OAKIE in "NORTHWEST STAMPEDE"
with CHILL WILLS · VICTOR KILIAN and The Dog, "FLAME" in CINECOLOR
Executive Producer David Hersh · Produced and Directed by Albert S. Rogell · Story and Screenplay by Art Arthur and Lillie Hayward
Suggested by Saturday Evening Post Article, "Wild Horse Roundup" by Jean Muir · An EAGLE LION FILMS Production

AP TELLS THE FACTS ABOUT QUIGLEY CODE AUTHORSHIP

Associated Press Newsfeatures this week sent to member newspapers a feature interview with Martin Quigley built around his authorship of the Motion Picture Production Code. The story relates the facts about the inception of the Code, its adoption by the industry and its implementation.

by CYNTHIA LOWRY
AP Newsfeatures Writer

Eighteen years after the movie industry developed a formal, written conscience, it's now disclosing the author of the self-censorship code.

"I asked to be kept out of it," explained Martin Quigley, film trade journal publisher, in an interview, "because I figured it should not be known as the work of one man; that it should be considered as having spontaneously arisen from the conscience of the industry."

The code, as it was called, was adopted at the time the young film industry was under bitter attack. As the Motion Picture Production Code, specifically drawing the line of what would be banned in picture entertainment, it was immediately accepted. At first it was referred to as the Hays Code, after Will Hays, Moviedom's first czar.

Today Quigley is happy to take his bows for authorship. Recently the Motion Picture Association of America, headed by Eric Johnson, passed a formal resolution "bearing witness" to his contribution, so did the Association of Motion Picture Producers of Hollywood.

The gray-haired, quiet-mannered Quigley also is pleased because "radio, television and even the comics industry are basing their codes on that of motion pictures."

Quigley started in the picture business after he saw "Birth of a Nation," and by 1922 he was already concerned with the free-wheeling attitude of film producers in the matter of good taste.

Criticism of movies mounted steadily through the 1920s, heightened by a succession of scandalous episodes in the private lives of film notables.

Quigley, who had been "screaming editorially" for years about the social and moral significance of motion pictures, sat down in the summer of 1929 and drafted a document. In it, he outlined specifically a ban on certain subjects which he felt could, if portrayed, lower moral standards, offend good taste, or encourage sympathy for wrong-doers.

A few months later he worked over his draft with Father Daniel A. Lord, a Jesuit priest of St. Louis, "who always had been interested in the theatre."

Worried Will Hays enthusiastically adopted the document and it was immediately accepted by the industry. However, there were no teeth in the code, at first. That came four years later, after many violations.

Roman Catholic Bishops organized the Legion of Decency to effect a change in the character of movie fare. Among other activities, they obtained pledges from church-goers to keep out of movie theatres.

Business dropped off—and the film producers hurriedly organized a special police authority to force compliance with the code. Joseph I. Breen, a former employee of Quigley's, was named chief policeman.

"The Legion of Decency's campaign, you might say, was ended by the existence of the code," Quigley said. "The code is rooted in the objective principles of morality. It's based on the theory of applying the fundamental moral principles of the Ten Commandments to motion pictures. And the Ten Commandments are subscribed to by the principal religious beliefs in the modern world."

The Production Code specifically sets down the ways in which crimes against the law, sex, profanity, religion, national pride and offensive subjects should be handled. It outlaws completely nudity, cursing, vulgarity, obscenities, details of crimes and the use of certain words.

Quigley has seen his code copied all over the world.

"What's more," he said, "it has been pretty amply demonstrated in our own film industry that, aside from moral considerations, the code has been good business."

Pioneer Telefilms To Produce Programs

Ralph Cohn has announced the formation of a new television producing firm, Pioneer Telefilms, Inc. The company will have the same ownership and board of directors as the recently organized Telespots, Inc., but while the latter deals exclusively in television commercials, Pioneer will concentrate on live action and film programs.

Four basic programs have already been prepared in a preliminary package form.

Officers of the company in addition to Mr. Cohn are: Jules Bricken, Sam Dembow, Jr., Arthur L. Mayer, Robert Gruen, Allan Robbins and Samuel Spring.

Construction of Five New Houses Planned in South

Plans are under way for the construction of five new theatres in the south. The Newport Amusement Co. will build in Gatlinburg, Tenn., the Hartselle Theatres in Russellville, Ala., the Posner Enterprises in Atlanta, F. Arthur Hazard in Madison, Ga., and Martin Theatres in Marietta, Ga.

Warners in New K-B Suit Brief

Washington Bureau

The decision of the Supreme Court in the Paramount anti-trust suit cannot be used as prima facie evidence against the five major defendants in private anti-trust suits brought against those defendants.

This is the contention of Warner Brothers which last Friday filed yet another brief with the U. S. District Court here in the suit of the K-B Amusement Co. to force Warner's subsidiary, the Stanley Co., out of the MacArthur theatre here, jointly owned by Stanley and K-B.

In a long series of briefs, Philip Amram, Warner attorney, has been attempting to demolish all possible grounds for the K-B suit—countering the K-B argument that the Paramount decision requires the District Court here to oust Stanley.

Warner has moved to dismiss the suit and K-B has countered with a motion for summary judgment. Argument on the motions has been twice postponed, but was to have been heard Thursday.

Pennsylvania Town Raises Prices to Cover Tax

Admission prices to six Lancaster, Pa., theatres were increased this week when the new municipal tax on amusements became effective. The increased prices were to cover the new tax of one cent on each 10 cents of admission, and probably several additional cents to meet higher income operating expenses.

The new amusement tax ordinance in Ephrata, Pa., calling for a 10 per cent levy on the price of all amusements and sports events, and affecting the two theatres there, was passed this week on final reading by the Borough Council. The tax will become operative later in the month after advertising the measure.

In Reading, Pa., amusement tax payments increased about $2,000 in September, compared with August figures, the City Treasurer reported. Since the 10 per cent admission tax went into effect February 27 of this year, the total from all sources was $17,781.45, with the theatres paying $17,500.32. Bingo game parlors, sports events and other amusements paid $281.13 in amusement taxes.

Special Vatican Showing Set for "Fugitive"

"The Fugitive" was to be presented at the Vatican November 6, in a special showing to be without precedent. The audience of some 500 persons will include the highest dignitaries of the Catholic Church as well as teachers and students from Catholic colleges and universities. The dubbed in Italian version of the film, starring Henry Fonda and Dolores Del Rio, will be presented and RKO will release it in Italy in late November.

Italians Films in English Seen by Minerva Head

Antonio Mosco, Italian producer, co-owner of Minerva Pictures, one of Italy's largest producers, this week is envisioning Italian pictures in the English language, using American actors, and using stories which would appeal not only to all Europeans, but especially to Americans.

Mr. Mosco, in New York on a three-week visit, has been struck by the success of Italian films, such as "Open City," in this country. So struck is he that he is deferring plans for more production while he studies the American market.

In the New York office of Superfilm, his distributor, he said he had as his objectives the enlistment of American producers, in partnerships and the enlistment of American actors and story acquisitions.

Italy now is producing the best pictures for discriminating movie-goers, Mr. Mosco believes. So good are the pictures now that they are favorites in France, long the home of original and artistic product.

Like other national producers, Mr. Mosco faces the problem of shrinking foreign markets, and so is attempting to please the great open market, the United States. Like other producers, he is unable to obtain profits from his country alone, although Italy has 7,000 houses.

"Norway, England, France, South America — in all these places one finds financial restrictions nowadays. Our own country is not enough. Our pictures are more popular in the United States daily, and I think all our effort should be devoted to producing multi-lingual pictures," he said.

Mr. Mosco brought with him prints of "Chartreuse de Parma," "Rigoletto," and "Eugenie Grandet," the last picture made in Italy with Alida Valli, David O. Selznick's new star. Minerva produced seven pictures last year.

Costs for production in Italy would run about one half costs here, he estimated. Production, if done in cooperation with Minerva, would be in the modern Scalera and Cinecitta studios.

Call Portuguese Controls "Mild and Satisfactory"

Washington Bureau

The Commerce Department indicated last week that Portuguese restrictions on dollars for U. S. films were "mild and must be considered very satisfactory."

A report by film chief Nathan Golden declared that film distributors have been allowed to remit in 1948 the same amount of dollars remitted in 1947, and pointed out that 1947 was "an excellent year for distributors of U. S. films." A total of $600,000 has been allocated—$534,000 for remittances of rentals and $66,000 for raw stock purchases.

The report said that there are three films now in production in Portuguese studios, one in cooperation with Brazilian film interests. It declared that a new J. Arthur Rank theatre, due to be opened in the fall of 1949, will offer "serious competition" to U. S. distributors, since it will be the newest and most modern theatre in Lisbon and will show only British films.

Box Office Champions for The Month of October

The Box Office Champions are selected on the basis of their gross revenue at key city theatres throughout the country.

APARTMENT FOR PEGGY
(Twentieth Century - Fox)

Produced by William Perlberg. Directed and written for the screen by George Seaton. From a story by Faith Baldwin. Photographed in Technicolor. Cast: Jeanne Crain, William Holden, Edmund Gwenn, Gene Lockhart, Griff Barnett, Randy Stuart, Marion Marshall, Pati Behrs, Henri Letondal.

JOHNNY BELINDA
(Warner Brothers)

Produced by Jerry Wald. Directed by Jean Negulesco. Screenplay by Irmgard Von Cube and Allen Vincent. From the stage play by Elmer Harris. Cast: Jane Wyman, Lew Ayres, Jan Sterling, Charles Bickford, Agnes Moorehead, Stephen McNally, Ida Moore, Dan Seymour, Mabel Paige.

THE LOVES OF CARMEN
(Columbia)

Produced and directed by Charles Vidor for the Beckworth Corporation. Screenplay by Helen Deutsch from the story, "Carmen", by Prosper Merimee. Photographed in Technicolor. Cast: Rita Hayworth, Glenn Ford, Ron Randell, Victor Jory, Luther Adler, Arnold Moss.

RACHEL AND THE STRANGER
(RKO Radio)

Produced by Richard H. Berger. Directed by Norman Foster. Screenplay by Waldo Salt. From the story by Howard Fast. Cast: Loretta Young, William Holden, Robert Mitchum, Gary Gray, Tom Tully, Sara Haden, Frank Ferguson, Walter Baldwin, Regina Wallace.

ROPE
(Warner Brothers)

A Transatlantic Pictures production. Directed by Alfred Hitchcock. Screenplay by Arthur Laurente. From the stage play by Patrick Hamilton. Photographed in Technicolor. Cast: James Stewart, William Hogan, John Dall, Farley Granger, Edith Evanson, Douglas Dick.

SORRY, WRONG NUMBER
(Paramount)

A Hal Wallis production, produced by Hal Wallis and Anatole Litvak. Directed by Mr. Litvak. Screenplay by Lucille Fletcher who also wrote the radio play. Cast: Barbara Stanwyck, Burt Lancaster, Ann Richards, Wendell Corey, Harold Vermilyea, Ed. Begley, Leif Erickson, William Conrad.

RKO Sends 16mm Films to Mexico and Argentina

RKO has entered the 16mm distribution field in Mexico and Argentina, it was learned last week. Thirty pictures have been selected by both of these countries. In Mexico, RKO has decided to go along with the *ad valorem* tax imposed by that country. In Argentina, remittances will be handled as part of the complicated over-all picture.

Building Illinois Drive-In

Edward Fleming, operator of the Lincoln Field Racetrack at Crete, Ill., is building a 1,000-car drive-in on that site. To be completed by spring, the project will also have a dance pavilion, ice rink, restaurant and playground.

Swiss Exhibitors Fight Proposed Music Tax

The Swiss Cinema Association is enlisting the aid of exhibitor organizations in the United States in an effort to combat the proposed 2½ per cent gross levy which the Swiss composers' society, SUISA, is attempting to impose on theatres. The Swiss theatres estimate that if this levy is imposed as a music fee the composers' society will get about 2,000,000 francs annually. Under the present agreement, which expires December 31, the 400 Swiss film theatres, members of the Swiss Cinema Association, pay SUISA a lump sum of 220,000 francs annually.

Monogram Stockholders To Meet November 10

Monogram stockholders will meet on the Coast November 10, Steve Broidy, president, has announced in Hollywood. This meeting will be followed by separate meetings November 11-12 of the board of directors and then franchise holders. The principal subject on the agenda of the stockholders' meeting is the election of a board of directors.

Columbia Plans 62 Features in Current Year

For its current product year, Columbia will have 62 feature pictures, seven of which already have been released, and 21 of which are classed as "important" productions, the company announced in New York last Friday.

Planned for early release are: "The Man from Colorado," a Technicolor picture with Glenn Ford; "The Return of October," also a Technicolor film starring Glenn Ford, and "The Gallant Blade," a Cinecolor version of the Alexander Dumas' classic, with Larry Parks.

Bogart Film In Work

Already in production are: "Knock on Any Door," a Santana production starring Humphrey Bogart; "Rough Sketch," a drama with Jennifer Jones; "The Dark Past," a psychological melodrama with William Holden and Nina Foch; "The Lovers," a documentary of the prison parole system with Cornel Wilde and Patricia Knight; "Mr. Soft Touch," a story with a settlement house locale starring Glenn Ford and Evelyn Keyes; "The Undercover Man," a story of the Treasury Department also starring Glenn Ford; "Song of India" with Sabu and Gail Russell, and "The Walking Hills," an adventure with Randolph Scott and Ella Raines.

Among those planned for production in the coming year are: "The Big Jump" with George Raft; "Wild Bill Doolin," a Western with Randolph Scott, and "Miss Grant Takes Richmond," starring Lucille Ball.

The pictures already released are: "The Loves of Carmen," "The Fuller Brush Man," "Walk a Crooked Mile," "The Untamed Breed," "Coroner Creek," "The Black Arrow" and "Lulu Belle."

Set Weissmuller Films

Columbia stressed that these films do not complete the plans for the year. Also scheduled for production are two "Jungle Jim" films starring Johnny Weissmuller, and 27 other feature attractions. Also there will be two Gene Autry pictures, two Roy Acuff Westerns, eight "Durango Kid" Westerns.

In addition to the serial "Superman" already in release, the company has scheduled four other serials plus 60 one-reel short subjects, 24 color cartoons, and 28 two-reel comedies.

Plan Television Room

When the Walter Reade circuit's Majestic theatre, Perth Amboy, N. J., opens in about three weeks, following remodeling job, the house will have a special room set aside for television projection, it was learned this week. An RCA projector, throwing a six by eight-foot picture, will be used. Permanent and movable settees will be installed.

FOREIGN REVIEWS

EAGLE WITH TWO HEADS
(L'Aigle A Deux Tetes)
Vogue Films—French with English Titles

Jean Cocteau, one of the leaders of France's avant garde movement, is known here for a number of more or less experimental films. In this latest of his efforts he again shuns the conventional plot and trappings to tell the story of a young queen who has remained in mourning for 10 years in memory of her husband, slain on their wedding night. A young anarchist enters the palace, intent on killing the queen, but remains to love her. After spending three days in her apartment, the anarchist takes a slow poison; the queen, finding the empty vial, deliberately provokes him to stab her. They die together. This is all told with such an imaginative literary flavor, that the film should be eagerly accepted by those who have followed Cocteau's career and by those others looking for the bizarre. There are impressive settings, but Cocteau's direction is somewhat erratic. Edwige Feuillere as the queen and Jean Marais as the anarchist are both excellent. Running time, 100 minutes. Adult audience classification. Reviewer's Rating: *Good*—M. L.

TRAGIC HUNT
Film Rights International — Italian with English Subtitles

Although not comparable to such Italian films as "Open City," "Shoe Shine" and "Paisan," "Tragic Hunt" is superior in production qualities and in acting to the usual importations. Basically, it is a story of the farmers of northern Italy attempting to reclaim land devastated by the war. Overseers, representing the wealthy landowners, hire a gang of thieves to steal their earnings, thus threatening the peasants with financial ruin. Eventually, the farmers track down the thieves. Rather than the story itself, it is the telling which is the highlight of the picture, for it has forcefully presented the tragedy of post-war Italy; its efforts to regain a financial footing despite injustices and black market operations; and the effects of the war on Italy's younger generation —the veterans—one of whom turns to a life of crime when work cannot be found. Vivo Gioi and Andrea Checchi give excellent performances as the gang leaders—she as the former Nazi collaborationist, and he as the returned veteran unable to find work. Carlo Del Poggio, as the bride kidnapped by the thieves, and Massimo Girotti, as her husband, are good. Giuseppe De Santis directed from a story which he wrote with Carlo Lizzani. Running time, 100 minutes. Adult audience classification. *Very Good*.—G. H. S.

CESAR
Siritzky International— French with English Titles

In this last picture of the trilogy written, produced and directed by Marcel Pagnol, the French master has lost none of his deft touch in relating a story of ordinary people with simplicity and eloquence. He might, however, have edited the film considerably since much of its effectiveness is lost through over-length. Raimu gives the fine performance which has come to be expected of him in the serio-comic title role, and the acting of Pierre Fresnay and Orane Demazis has honesty and artistic integrity. Much of the film's charm stems from the comic relief, which the cast handles with proper lightness. The story concerns the search of Fanny's son for his father after he learns that the man he has called father is no relation. The outcome, a happy reunion of father, mother and son, is too pat and the more serious situations are melodramatically presented, but the film attains an over-all effect of warmth and realism. Running time, 120 minutes. Adult audience classification. *Very good*.—T. K.

Two Exhibitors File Anti-Trust Suits in Chicago

Chicago Bureau

Two new anti-trust suits have been filed here by attorney Seymour Simon in the U. S. District Court, making a total of 10 such suits now in the courts for this area.

The Ridge theatre, operated by the Bartelstein circuit, is the plaintiff in the first suit which seeks to establish for the northside of Chicago what the decree in the Jackson Park theatre anti-trust suit did for the south side, thereby forcing distributors to license films to a greater number of competitive theatres for simultaneous showings. The suit asks the court to forbid the opposition Uptown and Granada houses, both operated by Balaban and Katz, from playing ahead of the Ridge and other independent theatres. Defendants named are Paramount, Balaban and Katz, Universal, United Artists, Eagle Lion, Selznick Releasing Organization, Loew's, Twentieth Century-Fox and Warner Brothers. No monetary damages are asked.

Weldon Allen, operator of the Grove theatre, Galesburg, Ill., is the plaintiff in the second suit. He asks $441,000 in treble damages, charging monopolistic practices, fixed admission prices and priority first runs granted to the West and Orpheum theatres in Galesburg, operated by Great States. Defendants are the Balaban and Katz circuit, Great States, Paramount, Warners and Universal.

Ascap Denies Forcing Exhibitor Collections

A spokesman for Ascap last week denied a report in the bulletin of the Allied Theatre Owners of Indiana that: "Ascap is now sending out 'pink slips' notifying exhibitors who have not paid their license fees in accordance with their contracts that they may be sued for infringement." The society declared that it is not forcing the issue of collection of payments from exhibitors who withhold them, but admitted that a local branch of Ascap may have done so by "error."

16 mm. Entertainment Shows Spreading in Mexico

Exhibition of 16 mm. entertainment films is spreading like wild-fire in Mexico, according to the Commerce Department.

A report by film chief Nathan D. Golden declares that Mexican producers are reducing all 35 mm. productions to 16 mm. as well, that there are some 350 installations in the country showing 16 mm. films, and that many sugar mills and other industries are organizing 16 mm. setups for the entertainment of their employes.

The U. S. supplies about 70 per cent of all 16 mm. motion pictures now being shown in Mexico.

Public Apathy Provides Incentive for Creative Effort, Opuls Believes

by WILLIAM R. WEAVER
Hollywood Editor

The tapering off of public enthusiasm for the cinematic form of entertainment could turn out to be very good for the motion picture, in fact could lead to a renaissance of creative endeavor worth more than has been lost in dollars, according to Max Opuls, director of "The Exile," "Letter from an Unknown Woman" and the unreleased "Caught." The renowned director of some two score European productions is quick to remind that his American career is a bit brief to warrant widespread regard for his views of the domestic situation, but he states them earnestly.

"Producers lagged behind the public in the long period of easy money," the director says, "and got into the very bad habit of trying merely to give-them-what-they-want. The result was that every picture got to look like some other previous picture, or pictures, and the screen was offering nothing new—no surprises, no stimulating changes of subject or treatment—with the consequence that the public interest began to pass on to other sources of entertainment.

No Incentive for Studio Head to Take Chance

"So long as making the same stories over and over again brought in the money," he goes on, "there was no incentive for a studio head to venture out, to take risks, and therefore no encouragement for producers, directors or writers to struggle for new and better things. The natural urge to create was stifled under a policy of playing safe by keeping production within the range of past box office successes. Now that the public has moved on ahead, and the old formulae aren't paying out, studio heads are beginning to listen to craftsmen with new ideas. Some that they try out will be failures, naturally, but some will be successes, and these can rekindle the public interest that seems to have turned elsewhere."

Mr. Opuls is the first Hollywood personality of standing to assess the so-called "audience apathy" in part to the columnists and syndicated journalists. He says these well-meaning people, influenced by the advertising copy writers who label every picture with extravagant phrases, have inadvertently but importantly intervened between product and consumer in a way injurious to the rightful interests of both. He argues that an average ticket-buyer no longer is permitted to enter the theatre open-mindedly, prepared to be entertained or bored by the show he is to see, but comes to the theatre pre-conditioned to witness some specific thing which has been emphasized disproportionately in printed commentary and advertising copy.

Quite often, he says, the thing which has been overemphasized is the least of the picture's assets.

Production Increases With 33 in Work

Production broke higher ground in two respects at October's end, with the start of nine features, offset by completion of but seven, to bring the numerical level to 33. But more significant than the numerical increase is the fact that a preponderant majority of the new undertakings are in the Grade-A category, which is in contrast to the state of affairs prevailing throughout the summer.

MGM started two. "The Stratton Story" is produced by Jack Cummings and directed by Sam Wood, with James Stewart portraying the heroic baseball player and with June Allyson, Frank Morgan, Agnes Moorehead and Bill Williams in support. MGM also started "Neptune's Daughter," directed by Edward Buzzell, which co-stars Red Skelton and Esther Williams, with Ricardo Montbalban, Betty Garrett, Keenan Wynn and Xavier Cugat, with orchestra, in the cast.

Jerry Wald, whose "Johnny Belinda" is a current sensation, started "Task Force" for Warner Brothers. Delmer Daves is directing Gary Cooper, Wayne Morris, Walter Brennan, Julie London and Bruce Bennett.

Paramount launched "Easy Does It," a Bob Hope vehicle, with Rhonda Fleming opposite the star. Edmund Beloin is the producer, and Alexander Hall is directing the comedy.

Columbia Starts on Two, "Bonanza" and "Mutineers"

Columbia also started two pictures. S. Sylvan Simon is producing "Bonanza," with Glenn Ford, Ida Lupino, Gig Young, William Prince and Edgar Buchanan under direction of George Marshall. Sam Katzman rolled "The Mutineers" with Jon Hall, Adele Jurgens and George Reeves. Jean Yarbrough directs.

Argosy Productions, producing for RKO Radio release, went to work on "She Wore a Yellow Ribbon," produced by Merian C. Cooper and directed by John Ford. It presents John Wayne, Jeanne Dru, John Agar, Harry Carey, Jr., George O'Brien and Ben Johnson.

Republic started "Montana Bell," produced by Howard Welsch and directed by Allan Dwan, with Jane Russell, George Brent and Scott Brady.

Monogram's Barney Sarecky turned cameras on "Crashing Through," directed by Ray Taylor, presenting the new cowboy star, Whip Wilson, with Christine Larson and Jan Bryant.

STARTED

COLUMBIA
Bonanza!
The Mutineers

M-G-M
The Stratton Story
Neptune's Daughter

MONOGRAM
Crashing Through

PARAMOUNT
Easy Does It

REPUBLIC
Montana Belle

RKO RADIO
She Wore a Yellow Ribbon (Argosy)

WARNER BROTHERS
Task Force

COMPLETED

COLUMBIA
Blondie Hits the Jackpot
Rough Sketch (Horizon)

M-G-M
Big Jack

MONOGRAM
Bomba, the Jungle Boy

REPUBLIC
Wake of the Red Witch
Sheriff of Wichita

20TH CENTURY-FOX
Triple Cross (Belsam)

SHOOTING

ALLIED ARTISTS
Bad Boy
Stampede

COLUMBIA
Wild Bill Doolin
The Devil's Henchmen

M-G-M
The Great Sinner
The Secret Garden
The Barkleys of Broadway

PARAMOUNT
Bitter Victory
Samson and Delilah
El Paso (Pine-Thomas)

RKO RADIO
The Set-Up
Stagecoach Kid
Roseanna McCoy (Goldwyn)

20TH CENTURY-FOX
Down to the Sea in Ships
The Beautiful Blonde From Bashful Bend

UNITED ARTISTS
Impact (Popkin)

UNIVERSAL-INTERNATIONAL
The Amboy Dukes
The Life of Riley
Calamity Jane and Sam Bass

WARNER BROTHERS
This Side of the Law
Colorado Territory
Flamingo Road
Happy Times
Montana

FRENCH QUOTA IS FOR LATER FILMS

by EUGEN WEBER
in Paris

A surprise development in the recent Franco-American Film Agreement is that the quota provided for only applies to films licensed on or after July 1, 1948. Thus, films licensed for import during the first part of the year do not come under the quota, but are in addition to the quota. As a result, the major companies, fearful of flooding the market, will probably limit themselves and keep back some of their first year's quota for release in 1949.

Seventy-two films were produced in France between June 1, 1947, and the end of May, 1948. These figures compare ill with the 125 films made in 1937 or the 92 made in 1945. At the moment, work is in progress on 23 productions, seven of which have been put before the cameras.

▽

Several bilateral agreements have been concluded between the French Producers' Union and producers abroad. These agreements concern representation in France and French-speaking countries and seem to have little in common with the commercial accord reached March 20, 1948, between France and Italy, which was arrived at on a much higher level.

This Franco-Italian agreement provided for the importation into Italy of 100 French features and 100 shorts, also for 50,000,000 francs worth of raw stock to be available in Italy for French production there.

INDIA

by V. DORAISWAMY
in Bombay

India's first Technicolor picture will be produced shortly, partly in India and partly in London. K. S. Narayanan, of Messrs. Pakshiraja Studios, announced shortly upon his return here from London, where he arranged with J. Arthur Rank for studio space, that he will produce the picture in both the Hindustani and Tamil languages. British technicians will advise on the picture and are expected to arrive here in December.

▽

A documentary on the life and death of the father of Pakistan, Mohammed Ali Jinnah, the first Governor-General of the new Dominion, has been produced and released by the Pakistan Government.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

At RKO's annual convention—held this year in Melbourne—managing director Ralph Doyle broke press space with the announcement that local production by U. S. interests would be possible if the Government waived some import restrictions. Claiming that U. S. films made here would ease the country's dollar shortage, Mr. Doyle said his company was preparing to produce "Stingaree" in Australia with American stars.

▽

Commonwealth Government has been making sporadic enquiries into the state of the film industry, with particular emphasis on local production, with the idea of helping local film makers, it is believed. The enquiry is being conducted by the Secondary Industries Division of the Ministry of Postwar Reconstruction.

▽

Embassy Pictures, the local production company headed by Tom and Alex McCreadie, Sydney exhibitors, has its third film in preparation. Their first was "Always Another Dawn." Their second is "Into the Straight," now nearing completion. The third film is a Dale Collins story, "Vulnerable," a story purchased when the McCreadies' first film was still a matter of conjecture.

▽

It is believed that British Dominion Films, which has not been an active exchange for more than a decade, is making a bid for re-entry into the distribution field with an offer to Sir Alexander Korda to handle his product in Australia. Since the Korda break with Twentieth Century-Fox, the local trade has speculated on a possible outlet for the non-Rank British product. It is known that Hoyts will eventually lose the J. Arthur Rank product when the agreement with Gaumont-British expires and the Rank film goes to Greater Union. With several all-British houses to keep supplied, the Korda product looks attractive.

CZECHOSLOVAKIA

by J. B. KANTUREK
in Prague

The Czechoslovak State Film has closed a deal with French distributors calling for delivery of 30 full length French features for fixed amounts by the end of June, 1949. Czechoslavakia in the same period will export 10 features to France.

▽

Film Polski intends to produce a film about Chopin to mark the 100th anniversary of his birth in 1949. In addition to a Polish version, French and English versions are likely to be produced. The direction will be handled by the outstanding Polish director, Alexander Ford.

▽

By the end of October, the Czechoslovak monopoly was to have opened its own legitimate theatre to educate actors for local film production.

See British Films In Australia as New Competition

Washington Bureau

Hollywood is holding its share of Australia's feature film market despite British competition, but the British are making inroads there in U. S. sales of newsreels and short subjects, a Commerce Department report indicates.

The report, by motion picture chief Nathan G. Golden, shows that while Britain's share of the feature film market was increasing from 9.4 per cent in 1944 to a high of 10.9 per cent in 1946 and 10.5 per cent in 1947, U. S. feature films went from 87.5 per cent in 1944, to 88.4 per cent in 1945, to 83.1 per cent in 1946 and back to 85.7 per cent in 1947.

Figures for all films—features, newsreels, and shorts—show a sharp drop for the U. S., however, going steadily down from 55.4 per cent in 1944 to 40.6 per cent in 1947. At the same time British films went up from 32.4 per cent to 37.4 per cent.

Prefer British Films

"There is a difference of opinion as to the relative values of U. S. and British films," the report declares. "A considerable segment of the population seems to prefer British films. If the supply of the latter increases considerably, it is conceivable that they might be a real competitive threat."

British film fared much worse with Australian censors than American offerings. Of 293 films coming from the U. S. last year, 27 or 9.2 per cent were passed with eliminations. Of the 36 coming from the U. K., seven or 19.4 per cent had deletions.

"Considering the volume of films from the U. S." the report states, "the percentage of rejections seems quite low."

Remittance of 50 Per Cent

Mr. Golden declares that the censorship laws of the various states of the commonwealth are in the process of revision to effect uniformity.

The report reveals that the Government will allow an estimated $3,300,000 to be remitted to the U. S. this year—50 per cent of the base year 1946. In 1947, 70 per cent was allowed. It comments that most states have quotas for American films, but that all have escape clauses and "in practice, the quotas are seldom adhered to."

British Kodak Output Is Up 150 Per Cent

Kodak, Ltd., Eastman Kodak's English subsidiary, has increased production 150 per cent during the past 10 years and during the same period has increased its personnel by 50 per cent. This was reported last week at Rochester, N. Y., by Ernest Amor, manager of Eastman's Harrow Works in England, through the company's main office.

ALBANY

The Palace, after a good week with "Luxury Liner," expected another with "The Loves of Carmen"—advertised as "not the opera." "Bodyguard" was dualed. The Strand played "Johnny Belinda." The Ritz had another Sunday opening, the third in a row, with "Kiss the Blood Off My Hands." The Grand booked "Coroner Creek" and "Rusty Leads the Way," while the Colonial showed "Mary of Scotland." . . . Tickets for the dinner which the Variety Club will give November 15 in honor of Charles A. Smakwitz, new Warner zone manager, are now on sale. . . . Local theatres report little opposition to the recent weekend admission increases. In fact, several subsequent run theatres have increased admissions for all performances and run into no real resistance. . . . George Holtree, who took over the Royal in Harrisville and the Community in Newton Falls, made his first trip to Film Row this week. . . . A new theatre is reported under construction in Mooers.

ATLANTA

The new Grand theatre, Slocomb, costing about $75,000, was opened November 1. . . . Hal Macon, owner of the two theatres in Sandersville, has announced the opening of his new drive-in there for November 15. . . . Film Row visitors: P. L. Taylor, Columbus; Mr. and Mrs. John Carter, Brookhaven; W. W. Mobray, Blue Ridge; Ed Duncan and Clyde Sampler, Carrollton; E. J. Hunter, Colquitt. . . . H. Stanley Lee and Cecil Cohen have a permit to build a new theatre at Forest Park, Fla. . . . George Vucovich, theatre owner in Pensacola, Fla., died there recently of a heart attack. . . . George L. Denton has a permit to build a $75,000 theatre in Knoxville, Tenn. . . . J. T. Brent's new Arcade will open about December 1 in Sandersville. . . . Earl Kretzschmar hopes to have his new theatre in Hanceville, Ala., open by November 15, making two houses for this town. . . . All theatres in Auburn have increased admissions from 32 to 35 cents because of new city taxes. . . . R. B. Wilby will soon start work on his new drive-in on the Mobile Selma highway in Montgomery. . . . The Cameo, one of the Florida State theatres in St. Petersburg, Fla., is closed for remodeling. . . . Lloyd Purdy is the new manager of the Palmer, Palmer, Tenn.

BALTIMORE

Excellent weather for theatre-going and and five new pictures opened at six first runs. "Red River" very good at the Century. "The Untamed Breed," with vaudeville, very good at the Hippodrome. "Cry of the City" fairly good at the New theatre. "Sorry, Wrong Number," terrific at the Stanley. "Code of Scotland Yard," with "Rio," very good at the Times and Roslyn. The Town brought back "Lost Horizon," with only fair attendance. Second week holdovers included Keith's with "Night Has a Thousand Eyes"; Little, with "Henry V" at advanced prices; Mayfair, with the reissued "Gung Ho." . . . Maurice Fradkin has leased his Edgemere theatre to Joe Walderman, who also operates the Monroe, Park and Lyceum. . . . Work is progressing on Milton Schwaber's new Colgate theatre in Dundalk. It may open in time for New Year's Day.



CLEVELAND

Opening of "Hamlet" at Loew's Ohio theatre was a complete sellout at $2.40 under a reserved seat policy, Bob Wile, roadshow manager, reports. . . . The completely remodeled, redecorated and re-equipped Esquire theatre, formerly the Lake, opened Thursday. Now under Community Circuit operation, the downtown house will play a first run policy. . . . Edwin R. Bergman has resigned as local Screen Guild branch manager effective immediately. . . . Sam Barck and his brother, Maurice, former owners of the Maple Heights theatre and present owners of a drive-in located between Alliance and Salem, announce that during the coming year they will build a deluxe 1,000-seat theatre near Cleveland on a site to be announced. . . . Frank Musto has moved from UA head booker to U-I head booker, succeeding Wilbur Grant. . . . Nat Wolf, Warner Ohio zone manager, states that admismission prices have been boosted five cents in the Warner houses located in Sidney, Portsmouth, Mansfield, Lima and also at the Variety, Cleveland. . . . Mrs. Elma H. Albrecht, who has operated the Albrecht Film Service covering the Ashtabula territory since the death of her husband, Louis, last spring, died suddenly.

WHEN AND WHERE

November 10–11: Associated Theatre Owners of Indiana annual autumn convention at the Hotel Antlers, Indianapolis.

November 12–13: West Virginia Theatre Managers Association convention at the Terrace-Plaza Hotel, Cincinnati.

November 17: Motion Picture Pioneers ninth annual dinner at the Waldorf-Astoria Hotel, New York.

November 27–December 1: Allied States Association annual convention at the Roosevelt Hotel, New Orleans, La.

December 6–7: Theatre Owners of Oklahoma annual convention at the Skirvin Hotel, Oklahoma City.

December 7: Allied Independent Theatre Owners of Kansas and Missouri membership meeting in Kansas City.

COLUMBUS

"Red River" at the Ohio was the big box office attraction of the week with this and other new features in downtown houses reaping the benefit from a school holiday Friday. . . . "Cry of the City" and "The Luck of the Irish" got equal billing at the Palace and registered good business with "Feudin', Fussin' and A-Fightin'" at the Broad and "Raw Deal" at the Grand being other new attractions. . . . Ohio exhibitors again were advised by P. J. Wood, ITO secretary, to disregard the pink slips being received from Ascap in which the association threatened to sue exhibitors who have not paid their license fees. Wood said that his organization stands ready to defend any exhibitor member faced with such suits. . . . Walter Fellows, one-time manager of the Alhambra and uncle of Mrs. Ethel Miles of the Miles circuit, died. . . . Tom Smiley, MGM salesman in the Cincinnati territory, has resigned to accept a position in Denver, representing the Film Classics and Realart companies.

Birdie Irene Schmidt, who uses the radio name of Vicki Owen, will conduct a film and theatre program over WVKO-FM when this new local station begins operations November 15. . . . The *Dispatch* will up its ad rates January 1 one cent a line daily and two cents a line Sundays. . . . Mike Flesch, who has reopened the Grandview Inn after a fire which destroyed part of the structure, is planning a new theatre restaurant to be added to the present inn. . . . RKO Palace has completed repainting of its marquee to harmonize with the new upright recently installed.

DALLAS

Business was only fair at all theatres following close of 16-day State Fair of Texas. "The Loves of Carmen" playing at Palace, "Deep Waters" at Melba, "Race Street" first run at Tower, "A Song Is Born" at Majestic. Good reviews and business marked beginning of "The Secret Land" at the Telenews. . . . Special Hallowe'en programs featured "Night Has a Thousand Eyes" at downtown Interstate houses Saturday, with horror films booked for various independent neighborhood midnighters. . . . Ray Beall is back at his Manley Popcorn publicist post following serious illness. . . . Exhibitors Sonny Martini, Galveston, and Ben Ferguson, College Station, visited Elm Street. . . . Ralph Fry, former assistant treasurer at Majestic, assumed new duties with Paramount branch office.

DES MOINES

Alfred Hitchcock's "Rope" was the best attended here last week. It was on a double bill with "The Secret Land" at the RKO-Orpheum. All other first run theatres reported below average business. . . . Oscar Spencer, father of Robert H. Spencer, manager of the Uptown and Strand, Creston, died in Columbia, Mo. . . . Ground has been broken at the site of Spencer's drive-in theatre north of the city on Highway 71. . . . A 13-acre site has been bought by Pioneer Theatre Corp. for its drive-in at Webster City. . . . Automatic fire extinguishers put out a film blaze in the projection room of the Monte, Montezuma. More than 2,000 feet of film were burned. . . . Robert

(Continued on following page)

(*Continued from preceding page*)
Hunerberg has sold the State, Hedrick, to E. G. Green of Loup City, Neb. . . . Des Moines' Variety club is planning a bingo party December 20. Nate Sandler and Lou Levy are making arrangements. . . . Charlie Kopp, manager of the Victory, Sioux City, is sponsoring a talent hunt show every Monday night. . . . The Paramount, Cedar Rapids, is planning a birthday celebration on November 20. On that day, the theatre will be 20 years old.

HARTFORD

The Perakos Theatres circuit, New Britain, Conn., operating four Hartford area theatres, will open a new 1,100-seat theatre, the Elm, West Hartford, November 10. Peter Perakos heads the circuit. . . . Al Perinetti has been appointed manager of the Victory theatre, New Haven. . . . Joe Faith, operator of four theatres in the Hartford area, has returned from a trip to Europe. . . . Warren Gould has been named manager of the State theatre, New Haven. . . . Norman Villevenu has been named assistant manager at E. M. Loew's Hartford drive-in theatre, Newington, Conn.

KANSAS CITY

The Community Chest campaign, followed by the American Royal live stock show and incidental dinners and parties, left Kansas City tired and relatively impecunious for a few days. . . . Nathan Gould is manager of the Star, Quincy, Ill., recently acquired by the Dickinson circuit. . . . Ward Pennington, Paramount salesman here, is returning to San Francisco and will be succeeded by Frank Westbrook. . . . Walter Clark, Paramount booker, and his wife, are moving to California; his post to be filled by Marguerite Levy. . . . The Kimo followed "Fanny" with "Panic." . . . "Raw Deal" and "The Olympic Games" came into the Roxy after "Texas, Brooklyn and Heaven," plus "Shed No Tears." . . . Work has begun on drive-ins at Sedalia and Columbia, Mo., both to be operated by Commonwealth Theatres, with Joe Chosen associate at Sedalia. . . . Film Row visitors: Dick Upton, Parnell; Harry Till, Hamilton; A. K. Smith, Johnson; J. Leo Hayob, Marshall; Saul Franks, Coldwater; Don Phillips, Colby; Mr. and Mrs. Ray Handley, Tonganoxie; Ben Adams, El Dorado; T. A. Spurgin, Stanberry; O. C. Alexander, Kiowa; Carl Botkin, Harper; A. E. Jarboe, Cameron; Don Peyton, Lamar; Frank Myers, Brookfield; F. L. Norton, Caldwell; O. F. Sullivan, Wichita; A. J. Simmons, Lamar; Ray Mussellman, Lincoln, and Warren Weber, Winfield. . . . William Pannell has been appointed manager of the Waldo, succeeding Aaron Gardner.

LOUISVILLE

With all of Louisville's first runs bringing in new product, and four of the six theatres with double bill programs, theatre-goers here had plenty to choose from. The Mary Anderson played "Johnny Belinda" The Scoop played "The Life of St. Francis of Assisi." Loew's brought in "Red River," coupled with "Manhattan Angel," and the Rialto had "Apartment for Peggy" and "Night Wind." The National played "For the Love of Mary" and "The End of the River," and the Strand joined "Ruthless" with "Linda Be Good." "Sorry, Wrong Number," and French Leave" were moved to the Brown following a week at the Rialto. . . . Fire completely destroyed the Bell theatre at Ravenna, owned and operated by Walter L. Campbell. . . . Seen on Film Row: Col. L. B. Fuqua, Eddyville; F. X. Merkley, Columbia; Foster Lane, Williamsburg; J. F. Carnahan, Manchester; Willard Gabhart, Harrodsburg; R. H. Robertson, Springfield; Louis Wiethe, Cincinnati; Willis Vance, Cincinnati; Ben Reeves, Stanford; Rodger Davis, Lancaster; Mr. and Mrs. Clyde Marshall, Columbia; C. J. Williams, Paintsville; Nelson E. Ward, Georgetown. . . . The board of directors of the Louisville Park Theatrical Association named George E. Gans president. . . . The Kentucky Association of Theatre Owners brought to a close last week one of the largest and most successful conventions ever held held by the association.

MEMPHIS

Malco led first run attendance houses with "Night Has a Thousand Eyes," reporting capacity crowds. Other first runs reported slightly better than average business. Loew's Palace showed "Good Sam." Loew's State had "Red River." Warner played "Wild Bill Hickok Rides." Ritz had "The Secret Land." Strand showed a double feature. . . . W. F. Ruffin, Sr., Ruffin Amusements Co., Covington, announced the formation of a new corporation, RACO Outdoor Enterprises, Inc., which will construct and operate a circuit of drive-ins and other outdoor entertainment places in west Tennessee. Property has been purchased near Dyersburg for the first drive-in. . . . Mid-south exhibitors booking on Film Row included Leon Roundtree, Water Valley; C. N. Eudy, Ackerman; W. R. Tutt, Tunica; W. A. Rush, Houston; D. F. Blissard, Okolona; E. L. Boggs, Amory; Frank Fisher, Como; W. C. Broeger, Portageville; Lyle Richmond, Senath; Mrs. H. A. Fitch, Erin; L. J. Denning, Bemis; Nathan Flexer, Waverly; Norman Fair, Somerville; Aubrey Webb, Ripley; Steve Stein, Jackson; L. F. Haven, Jr., Forrest City; K. K. King, Searcy; W. E. Malin, Augusta; O. C. Hauber, Pine Bluff; Emma Cox, Osceola; J. W. Cox, Osceola; John Crabtree, Clarendon; Gordon Hutchins, Corning; O. G. Abernathy, Morrilton; and Orris Collins, Paragould.

MIAMI

New assistant at the Capitol is Malcolm Tait, replacing Joseph Rynock, who shifted to the Surf in the same capacity. . . . Changes in the Claughton theatres include Lloyd Hess, new manager of the Royal, with George Bronson as assistant; Julian de la Fe, new assistant at the Variety; Earl Dial, the same at the Trial, and Dennis Barton, new top man at the Embassy. . . . John Friant is making the Florida his official spot as he comes in as assistant. The vacancy he created at the Beach theatre has been filled by Caroll Lowery, taking over as assistant. . . . "One Touch of Venus" has been drawing patrons to the Miami and Lincoln, and "Rachel and the Stranger" at the Paramount and Beach is doing equally well. . . . This is University of Miami Homecoming Week, so more crowds have been attending the shows as of late. . . . "A Southern Yankee" has been brought into Miami for a premiere showing by the Embassy and Variety. "Embraceable You" is the feature for the Florida and Sheridan.

MILWAUKEE

First run Warner theatre reports comfortable business at the box office with "Johnny Belinda," as does the Towne with "Julia Misbehaves." Sour notes in the turnstile music are the Alhambra with "Moonrise," and the Strand, "Tower of London" and "The Man Who Reclaimed his Head." . . . Local censorship committee is hovering in corridors at the Court House and City Hall looking for an opportunity to drive home legislation giving them legal powers. At present the committee works only in an advisory capacity to the Police Department. . . . On the sick list this week was Paul Langheinrich of the Burleigh, Milwaukee. Incidentally, he is letting it be known he is willing to listen to any good offer for the leasing of his theatre. . . . Booking Thanksgiving and Christmas attractions on Film Row this week were Fred Krueger, Milwaukee; John Juell, South Milwaukee; Billy Pierce, Milwaukee; Helene Hanke, Milwaukee; Erv Koenigsreiter, Greendale; Barney and Dave Sherman, Racine; Nick Berg, Sheboygan, and Joe Reynolds, Milwaukee.

MINNEAPOLIS

"Rope" drew the major business of the week at the RKO Orpheum. "Julia Misbehaves" had a good second week, but "The Saxon Charm" was weak in its first at the State. . . . "Miss Tatlock's Millions" comes into Radio City with personal appearances of William Holden, William Demarest, Mary Hatcher and Robert Stack. "Walk a Crooked Mile" and "The Time of Your Life" are other openers. . . . Federal Judge Gunnar H. Nordbye is considering form of findings and answers submitted by both sides in the Ascap-Berger infringement suit. . . . Pat Halloran, Minneapolis U-I salesman, was elected vice-president of the Collosseum of Motion Picture Salesmen at the Chicago convention. . . . The Minneapolis city council will argue the application of Mrs. Betty M. Secrest for a license for a new theatre near the west city limits. The council's license committee voted down the application. . . . The Cedar, a new Loop-edge house, opened with "Big City." . . . Kelly Evidon of Independent Film Distributors of Minneapolis is convelascing from an operation. . . . Ben Hurney, new owner of the Roxy at Bird Island, Minn., and N. Morris, operator of the State at Olivia, Minn., were Film Row visitors in Minneapolis.

NEW ORLEANS

A three-day run here last week of Ringling Brothers circus offered severe competition for all houses. Downtown theatres offered an excellent lineup. Loew's State showed "Red River." The Saenger featured "Johnny Belinda." "Walk a Crooked Mile" was at the Orpheum. "Rope" moved to the Liberty. "For the Love of Mary" played the Joy. "The Spiritualist" was at the Center. "Embraceable You" was featured at

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the Tudor, and "The Babe Ruth Story" was at the Globe. The Strand showed "The Plainsman" and "You Can't Cheat an Honest Man," while the Rio double-billed "Cloak and Dagger" and "Ambush Trail." . . . Clintin Vucovich has temporarily closed his Sky Chief theatre at Pensacola, Fla. . . . Charles Lanza has assumed operation of the Nila theatre, New Iberia, La., which he formerly leased to Lee Fung. . . . Cecil Kelly has opened the Cil theatre at Stamps, Ark. . . . Ben Smith has reopened his Star theatre at Morse, La., and his Grand theatre, Lake Arthur, La. . . . R. M. Savini, president of Astor Pictures Corp., N. Y., was being greeted by his many friends on the Row upon his first visit to New Orleans in quite awhile.

NEW YORK

Five pictures opened on Broadway this week. They were: Paramount's "Sealed Verdict" at the Paramount theatre; Universal's "You Gotta Stay Happy" at the Music Hall; Twentieth Century-Fox's "The Snake Pit" at the Rivoli; "Unfaithfully Yours," also from 20th-Fox, at the Roxy, and Road House," a 20th-Fox picture, at the Mayfair. . . . Maurice Kurtz, former head of the theatre section of UNESCO and who was appointed secretary general of the International Theatre Institute at its congress in Prague last summer, was guest of honor Friday at a luncheon sponsored by the American National Theatre and Academy. The luncheon was held at the Algonquin Hotel. Mr. Kurtz will visit Canada and Mexico and several cities in the United States. . . . The Motion Picture Home Office Employes Local No. H-63, IATSE, will invade another Screen Office and Professional Employes Guild shop, it has disclosed. It will petition the National Labor Relations Board for recognition as the bargaining representative at DeLuxe Laboratories, a subsidiary of Twentieth Century-Fox.

OKLAHOMA CITY

"The Paradine Case" was previewed at the Criterion theatre October 30. . . . Capitol theatre had a special Hallowe'en midnight show October 30, playing an extra color cartoon and musical. . . . Warner theatre staged "Fabulous Follies of 1948" October 29. . . . Uptown, Will Rogers, May and Agnew played horror shows Hallowe'en night.

OMAHA

There are interesting goings-on in the drive-in field in the Omaha territory. At a dozen spots there is feverish activity in late fall construction work, readying for a spring opening. Meantime, the Sioux City drive-in has closed for the year. But at Omaha, the West Dodge drive-in will run until weather forces it closed. . . . The Omaha MGM exchange again has a woman office manager with the promotion of booker Evelyn Cannon. She succeeds Fred Fejfar, promoted to salesman. . . . Carol Bisson replaces Adele Anderson as cashier at Warner Brothers. . . . Mr. and Mrs. Carl Nedley of Salt Lake City vacationed here with their son, William, promoted during the week to first booker at MGM. Carl Nedley is branch manager at Denver.

THE NATIONAL SPOTLIGHT

PHILADELPHIA

Keeping pace with the increased box office scale at the first run Warner houses in the downtown district, the three William Goldman theatres and the Fox theatre this week followed suit by adding five cents to all price categories. . . . Sam Friedman will take over Mike Weiss' exploitation post at 20th Century-Fox exchange here. He was formerly the assistant. Weiss joined the company's radio promotion department in New York City. . . . A two-alarm fire damaged the interior of the first floor last week of MGM Displays Co. . . . National Screen Service closed its Washingon branch and is running its Baltimore and Capital activities from the local office. . . . Humphries Amusements, Inc., was incorporated for the operation of theatres and other amusement enterprises in the state by William Humphries, former local film salesman. . . . Variety Club held a membership meeting and election of a new crew for 1949 this week. . . . The Park, now being erected in Scranton, Pa., by Floyd Grayek, contracted for 1,300 slideback chairs to be installed in time for the theatre's opening before Christmas. . . . J. J. McFadden was assigned to the Allentown Pa., territory for RKO. . . . Guy Hunt taking over as booker for the Hunt Theatres in Southern New Jersey, replacing Leonard Casey. . . . Abraham M. Ellis, head of the Ellis Theatres Co., accepted chairmanship for the independent theatre division of the motion picture industry of the 1949 Community Chest campaign, which gets under way here next week.

PITTSBURGH

The newly elected board of governors of the Varieity Club Tent No. 1 here, which is composed of Bill Zeilor, Norman Mervis, Tom Troy, John Walsh, Al Weiblinger, George Eby, Carl Doser, Emler Ecker, Ben Steerman, Sam Speranza, and Pete Dana, have named Mr. Eby barker. Mr. Eby, an official of the Harris Amusement Company, will be inducted into office at the annual banquet, November 14, when John H. Harris will be honored. . . . Bill Zeilor and Mike Shapiro will be the Pittsburgh delegates to the Variety annual convention at San Francisco next year. . . . The Ritz theatre reports a heavy advance sale for the showing of "Hamlet" at road prices. . . . "Johnny Belinda" did two excellent weeks in the Stanley and was moved to the Warner for a third week. It marked the first time this year that the Warner had played a holdover. . . . Warners have announced many promotions here. . . . Sam Laughlin goes to the Schenley, Harry Green to the Kenyon, Johnny Burns to the Sheridan and Bob O'Malley to the Warner. . . . "Walk a Crooked Mile" gave the J. P. Harris its best opening week in many months. Almost $16,000 being in the box office for eight days. However, it was removed in favor of "Kiss the Blood Off My Hands," which received rave notices. "Cry of the City" opened strongly in the Fulton and was held for a second week.

SAN ANTONIO

First runs: "Luck of the Irish" played the Aztec theatre. "Sorry, Wrong Number," showed at the Majestic. "Bill and Coo" and "The Secret Land" bowed into the Empire on a double bill program. "Another Part of the Forest" was the Texas attraction. . . . J. Truex, manager of Azteca Film exchange here, turned in a low score for a second place tie in the San Antonio weekly golf sweepstakes at Brackenridge Park. . . . Hallowe'en midnighter at the Majestic Saturday was "Night Has a Thousand Eyes." . . . Recent Film Row visitors: Debbs Reynolds, Dallas; Barry Burke, Dallas; Benito Silvas, Carrizo Springs; Antonio Silvas, Asherton; Gustave Lavenant, Dilley; Edward Hale, Houston, and Jack Jackson, Dallas.

SEATTLE

Top downtown holdover was "Apartment for Peggy," in its third week at the Blue Mouse. In its second week was "A Southern Yankee" at the Paramount; "One Touch of Venus" also entered week number two at the Music Box. . . . Seattle motion picture operators celebrated their 40th anniversary with a banquet for 500 guests at Eagles Hall. . . . The city of Bellingham became the third city in Washington to ban the showing of "Rope." Previously Spokane and Seattle had banned the film. . . . Mike Coles joined the sales staff of the B. F. Shearer Company. . . . L. J. McGinley, former Seattle branch manager for Universal Pictures in Seattle, was honored at a banquet attended by trade people throughout the state. McGinley is now vice-president and general sales manager of Prestige Pictures. . . . Among the out-of-town exhibitors on Film Row were Mickey de Leo, Port Townsend; Ed Johnson, Spokane; Billy Conners, Tacoma; Mike Barovic, Puyallup, and Joe McElhinney, Denver.

TORONTO

A heavy pall of fog blanketed a large portion of Ontario to put a crimp in theatre operations for three evenings because traffic was largely at a standstill. Among the sufferers were the drive-in theatres of the Toronto district, at which projection was difficult on account of the low ceiling. Half of the Toronto first runs held over programs for the week, the strongest being "The Best Years of Our Lives" at the Odeon-Toronto at the regular price scale. "The Loves of Carmen" also played a second week at Fam-

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ous Players' Shea's theatre. The pick of the new pictures comprised "The Velvet Touch" at the Imperial, "Julia Misbehaves" at Loew's, and "An Innocent Affair" at the Uptown. "The Lost One" rolled on to a seventh week at the suburban International Cinema. . . . The dense fog added a further complication to the power crisis and the Hydro-Electric Commission put a second compulsory blackout into effect each day commencing November 1 in the Toronto area, with the Ottawa district starting its first daily blackout of one hour on the same date to conserve power. A third daily blackout is promised for Toronto during the evening hours. . . . Famous Players plans the erection of a television tower on top of its headoffice in downtown Toronto as soon as a transmitting license is forthcoming from the Canadian Broadcasting Corp. . . . Odeon Theatres (Canada) Limited has closed the Nola, a small theatre in Ottawa. . . . Famous Players has closed its three drive-in theatres in Ontario for the season. . . . Advertising trailers for industrial products are being introduced in Ontario theatres by the Canadian Screen Publicity Co., Toronto and Winnipeg. . . . New Odeon theatres were opened at Fort William and Port Arthur, Ont., on October 29, with Steve McManus as supervising manager at the twin cities.

VANCOUVER

The first run theatres here settled down to routine following last week's Thanksgiving Day holiday and midnight shows. Best in town are "Mr. Blandings Builds His Dream House," at Strand; "Rachel and the Stranger," at the Orpheum, and "Melody Time," at the Capitol. "The Babe Ruth Story" was disappointing at the Vogue. . . . Many members of Projectionists' Union 348, headed by president Douglas Calladine, were in Seattle to attend the 40th anniversary dinner of Seattle Local 154. . . . The third annual Film Industry ball, sponsored by Famous Players Theatre Managers Association of British Columbia, will be held November 28. . . . Leone Stephens is a new addition to International Distributors local office. . . . One more old B. C. showman, Jake Dawson, passed on this week. He was a member of Canadian Picture Pioneers and theatre operator. At one time Mr. Dawson owned and operated the Plaza, Kitsilano, Royal, Paradise, Lyric and Lonsdale in Vancouver, and the Plaza and Rio theatres in Victoria. At his death he held an interest in the Plaza, Vancouver, and Plaza, Victoria, both now leased to Odeon Theatres. Mr. Dawson was 59. A second theatre is being erected at Camrose, Alberta, by a local milling company. The present theatre in Camrose is operated by veteran exhibitor, Stan Bailey. . . . The Cascades Drive-In Company have been granted a permit and will build a second outdoor theatre a few miles from their present Cascades in Burnaby.

WASHINGTON

Business was fairly good, with new openings reported at RKO Keith's with "One Touch of Venus" opening a day in advance of regular opening; "The Loves of Carmen" at the Warner; "Red River" at Loew's



Palace; "Isn't It Romantic" at Loew's Capitol, and "Man Eater of Kumaon" at Warner's Metropolitan. Loew's Columbia opened "Apartment for Peggy" on a Saturday, carrying its double bill, "Night at the Opera" and "Secret Land," for two extra days in addition to the week's run. "Apartment for Peggy" previously played a week at the Palace. "Red Shoes" continued in a healthy vein at the National theatre and "Hamlet" at the Playhouse and Little was doing very well, with a long run predicted. . . . Speaker at the Ad Club luncheon on November 2, at the Statler, was Maurice Wolf, of MGM, who spoke on "Motion Pictures Are My Business." . . . Loew's Capitol, Palace and Columbia theatres held midnight shows on October 30 for Hallowe'en. . . . Newest member of Variety Tent 11 is George Stath, owner of the Lido theatre. . . . Jimmy Whiteside, Columbia Pictures booking dept., was promoted to salesman. . . . Fred Kogod, chairman of the Variety Welfare Committee, held a meeting on October 27 to go over Variety welfare activities.

Katzman Signs 7-Year Columbia Contract

Sam Katzman, producer, has signed a new contract for seven years with Columbia under which he will make four features and four serials a year as Kay Pictures, Inc., and Esskay Pictures Corp., respectively. The features will have action and semi-documentary backgrounds and will be on an increased budget. Selection of the first property will be made next week. Mr. Katzman also has a five-year contract as the producer of the "Jungle Jim" series starring Johnny Weismuller.

Kansas-Missouri Allied to Discuss Industry Problems

A general discussion of industry problems will head the agenda of a membership meeting of Allied Independent Theatre Owners of Kansas and Missouri December 7 in Kansas City, it was decided at a board meeting last week. A delegation of 15, headed by O. F. Sullivan, president of the Kansas-Missouri unit, was named to attend the Allied States national convention in New Orleans.

195 New Houses Built in Canada In Past 2 Years

Montreal Bureau

A survey by the *Canadian Film Weekly* reveals that 195 film theatres containing approximately 80,000 seats have been constructed in Canada since the Dominion Government ended its wartime controls in 1945 on this type of building. Included in the theatres constructed are eight drive-ins.

It is estimated that approximately 20 more theatres will be added to this total by the end of the year and it is also pointed out that some of the 195 theatres mentioned are in communities having a motion picture house for the first time.

Ninety-nine theatres are now under construction throughout the Dominion and 103 more are planned. The following table indicates the province-by-province score. The first column signifies theatres opened, second column theatres under construction, and third column those planned:

Ontario	67	34	39
Quebec	46	37	16
British Col.	14	10	25
Alberta	6	7	8
Saskatchewan	30	5	4
Manitoba	14	3	1
Nova Scotia	11	3	6
New Brunswick	6	..	3
P.E.I.	1	..	1
	195	99	103

It is estimated that when the current construction is finished Canada will have about 300 theatres and if half of the projected building is accomplished the number will increase to 350, a rise of about 25 per cent since the war years.

A significant point of the building currently taking place and projected in Canada is the fact that J. Arthur Rank's Canadian exhibiting circuit, Odeon, is planning about $7,000,000 worth of construction within the next year or so. It is reported that Famous Players-Canadian, top Canadian circuit, has budgeted a like sum.

There were 826,237 seats in 1,606 theatres provided for Canadian theatre-goers during 1947. In 1944 seats numbered 704,814, but in 1945 the figure jumped to 727,041. By the time the theatre building boom eases off in Canada, it is estimated that between 125,000 and 150,000 will have been added. Famous Players themselves have erected 14 theatres, with 10,856 seats at a $3,000,000 cost since the building bans were lifted. Fifteen more theatres are now being built at a cost of $4,000,000.

Offers Buying Service

A purchasing information service is being established in Detroit under the direction of Charles W. Snyder, business manager of Allied Theatres of Michigan. The service will provide information to its members on the product it screens, and exchange of information on the sale or lease of theatres.

Rank-CEA Talk Halts at Demand Of Producers

London Bureau

J. Arthur Rank's independent negotiations on new rental terms with the Cinematograph Exhibitors Association have been stopped, for "a little while," in Mr. Rank's words, by the British Film Producers Association, which appears to have won its fight to keep Mr. Rank's negotiations within the BFPA framework.

Last Monday the BFPA met in an emergency session called to consider the growing protests of a number of British distributors over Mr. Rank's proposed booking terms. That meeting was stormy, with even Mr. Rank's affiliated producers protesting he had no right to commit them to his proposed terms.

Following the meeting, Mr. Rank wrote to Dennis C. Walls, CEA president, informing him that the BFPA had decided to set up a special committee "to consider the policy which producers should adopt in regard to the distribution of British films, more particularly having regard to the new exhibitors' quota which came into operation October 1."

Mr. Rank then pointed out that "it will take a little while for this new committee to consider the important question which has been referred to it" and stated that "in these circumstances I have no alternative but to ask you to tell your members that the discussions which have been going on between them and me must be postponed for a little while."

Proving that the BFPA has won out over Mr. Rank for concerted action, Mr. Rank wrote: "When I meet them (the CEA members) again I shall be accompanied by members of the executive council of the British Film Producers Association."

B'nai B'rith Forms New Cinema Lodge on Coast

Formation of a Cinema Lodge, in Hollywood, a new unit of the national B'nai B'rith was announced last week by Barney Balaban, Nate Blumberg, Henry Ginsberg, Sam Goldwyn, Joseph M. Schenck and John M. Stahl. The Lodge shortly will launch a campaign for the bettering of understanding and tolerance among all peoples. Albert S. Rogell has been named president protempore and he will also supervise the committee on charter memberships which will include leaders of the entire entertainment field.

Georgia House Opened

The Judy-Ruth theatre, first and only motion picture house in Irwinton, Ga., has been opened. It seats 440, and is owned by Mr. and Mrs. Lee Pennington, of Borden, Ga., and Mr. and Mrs. G. Fred Everett of Irwinton, Ga.

Video Set Production Sets September High

Production of television sets climbed to another monthly high, with 88,195 sets reported for September by the Radio Manufacturers Association in Washington, and total output by RMA members so far this year put at 488,133 sets as of September 30. Production of 673,180 sets by RMA members since the end of the war was announced, with over-all industry totals estimated at 725,000 sets. Average weekly production in the third quarter was declared 50 per cent greater than that during the first half of the year.

Famous Players Ask Video Permit

Paving the way for theatre television in Canada, J. J. Fitzgibbons, president of Famous Players Canadian Corporation, Toronto, this week applied to the Canadian Broadcasting Corporation for permission to build a television station.

The company will hook up its television outlet with the show of the Imperial theatre in Toronto and will use the Victoria theatre to stage live talent presentations for television use.

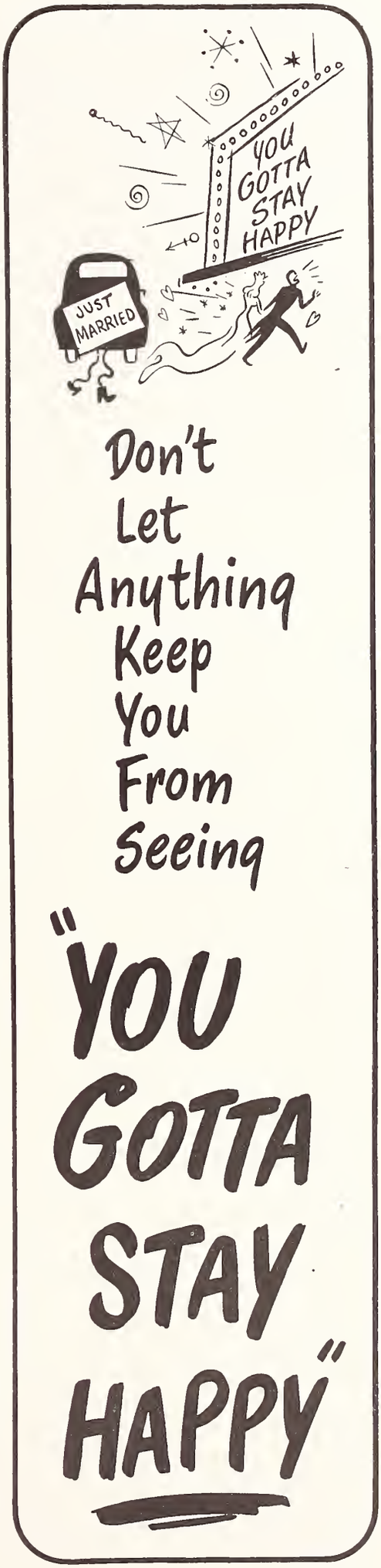
Famous Players expects to spend about $2,000,000 before the station shows profit and Mr. Fitzgibbons said CBC would be allowed to use the transmitter three hours a week for research and experimental purposes. He added that his company would not bar advertisements of film distributed by any company other than his own.

Leonard Brockington, counsel for Odeon theatres and J. Arthur Rank, urged the board of governors of the CBC not to give theatres an exclusive right to pick up or rebroadcast telecast programs. In all there are six companies now seeking television station permits in Canada and no decisions by CBC are expected before next week.

Mr. Fitzgibbons in his application informed the CBC that the Canadian newsreel camera service would stand ready at all times to record events for later use on television stations or in the theatres. He further stated his conviction that television would not cut down attendance at theatres or at events being televised.

FCC Conferences To Study Video Problems

The Federal Communications Commission has scheduled a series of industry conferences on various television problems for November 30 through December 2. The commission had promised to hold such conferences, as the first step toward evolving a new television allocation policy, when it froze all television actions several weeks ago. The conferences will discuss tropospheric and terrain effects, problems of directional antennas and power increases and other technical questions.



Sullivan Decries Costly Litigation In Louisville

The challenge to the industry of television, censorship, the decline of the foreign market, high production costs, and the costly litigation that is making the industry a lawyers' "paradise" were discussed by Gael Sullivan, executive director of the Theatre Owners of America, in a speech before the convention of the Kentucky Association of Theatre Owners at the Seelbach Hotel in Louisville last week.

Decrying the "bad press" the industry has been receiving lately, Mr. Sullivan emphasized that a positive and aggressive, not merely defensive, public relations policy is needed. "There is always a good audience for a good show," he said.

The two-day session was presided over by Guthrie Crowe, president. Arthur DeBra of the Motion Picture Association of America summarized two recent successful fights against state censorship. He called for advance preparation against new attempts at such laws.

Leon J. Bamberger, head of RKO's exhibitor relations department, depicted the production-exhibition relationship in terms of production costs and exhibitor salesmanship. M. L. Simons of MGM spoke on public relations.

Louisville's Mayor Charles Farnsley complimented the industry for the excellent job it was doing in providing the public with entertainment. Other speakers included: Henry Stites, KATO general counsel, who discussed clearance problems; Ted R. Gamble, TOA board chairman, who presented his organization's program and activities on public relations, Ascap and Youth Month, and Neil Dalton, public relations director of the *Louisville Courier-Journal and Times*, chairman of the Kentucky National Foundation for Infantile Paralysis, who spoke in behalf of the March of Dimes drive.

Coast Group Lauds Poole Following Resignation

At the annual convention of the Independent Theatre Owners of Southern California and Arizona in Los Angeles last Wednesday the following board members were elected: E. D. Patterson, Leroy A. Pawley, C. T. Perrin, George Diamos, Charles Minor, J. van Gilse, W. L. Allen, Ray Pierson, A. Anderson and Leo Fenton. The board elected Mr. Pawley president, Mr. Minor and Mr. Diamos, vice-presidents, and Mr. Perrin, secretary-treasurer. Following the announcement of Robert H. Poole's resignation, effective December 1, from the ITOSCA and the Pacific Coast Conference of Independent Theatre Owners, the ITO members passed a resolution in which they praised Mr. Poole for his work during the past 14 years and accepted his resignation from the organization with regret.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 87—King and Queen open Parliament. . . . French coal strike. . . . Armed forces in combined operations. . . . Coal-mining machine. . . . Sweepstake winners. . . . Sweater fashions. . . . Football. . . . Roller Skating derby.

MOVIETONE NEWS—Vol. 31, No. 88—First group of DP's to arrive in New York. . . . Mysterious smog brings deaths in town. . . . UN plan to lift Berlin blockade vetoed by Russia. . . . Henry Morgenthau returns from tour of Israel. . . . Tight rope walker in breath-taking act. . . . Citation takes $10,000 Pimlico special. . . . Notre Dame wins 24 straight football games. . . . Over 90,000 see California beat Southern California.

NEWS OF THE DAY—Vol. 20, No. 217—Armed forces in maneuvers. . . . French troops seize mines. . . King opens Parliament. . . . Strange case of Ilse Koch. . . . New wave length for the Waves. . . . Sky mystery solved. . . . Battleship Missouri here. . . . Sweep winners.

NEWS OF THE DAY—Vol. 20, No. 218—U. S. welcomes first shipload of DP's. . . . Morgenthau reports on trip to Palestine. . . . Champion daredevils perform over Alps. . . . Notre Dame vs. Navy. . . . California tops U.S.C.

PARAMOUNT NEWS—No. 20—French labor crisis: mine strike. . . . Troubled China celebrates Independence Day. . . . Navy goes overboard for new look.

PARAMOUNT NEWS—No. 21—Marine Corps anniversary. . . . First DP's arrive in New York. . . . Morgenthau reports on Palestine trip. . . . Football.

UNIVERSAL NEWS—No. 191—French coal strike. . . . Mining machinery. . . . Miss America tours country for "You Gotta Stay Happy." . . . Connie Mack celebrates birthday. . . . Ilse Koch story. . . . Flying laboratory. . . . Football.

Universal News—No. 192—DP's welcomed. . . . Marine Corps celebrates anniversary. . . . Wire walker.

WARNER PATHE NEWS—No. 22—Armed forces in combined operations. . . . People in the news: Mrs. Roosevelt, Kings and Queens of Denmark and England. . . . Paul Hoffman in Italy. . . . Troops and miners battle in France.

WARNER PATHE NEWS—No. 23—Mystery smog kills 20. . . . Morgenthau in Palestine. . . . First DP's arrive in U. S. . . . Exclusive report from German Ruhr. . . . Charm school turns out grads. . . . New harvest by helicopter. . . . Life on rope—half mile up. . . . Football.

Television Unit Now Takes 50 Square Feet

Richard Hodgson, chief engineer for Paramount television in New York, told the recent meeting of the Society of Motion Picture Engineers in Washington that experiments with the Paramount intermediate unit had shown the whole unit could be compressed to stay within 50 square feet. At present the machine takes up about 200 square feet. Mr. Hodgson also said the eventual processing time could be cut to only about 10 seconds, which would mean that the telecast image could be shown on the screen within 15 to 20 seconds after appearing on the face of the television tube. The speed depends on how far the film has to travel to reach the projector. Paramount experiments so far have shown a 60-second interval between photographing and projection.

Roach, Dudley and Vallee Head Television Group

Hal Roach, Jr., has been elected president; Carl Dudley, vice-president; Rudy Vallee, secretary, and Roland Reed, treasurer, of the recently formed Television Film Producers Association in Hollywood. An organizational meeting here last week elected a nine-member board which, in turn, elected the officers.

Rank Trying Out Video Camera in Film Producing

Experiments looking to the use of television cameras in conventional film production are going on in England, and J. Arthur Rank plans to spend $4,000,000 or more on the project, it was learned this week.

It was understood further that Paramount Pictures also is interested in the time-saving aspects of the method and is watching developments closely.

The idea of using television cameras on a motion picture set and to cut and edit the film according to a pattern worked out for cutting and editing television programs—which involves the switching from image to image and the eventual choice of the best-quality picture—has long been worked on in France by the Institute des Hautes Etudes de Cinematographie.

A representative of that Institute now is in the United States looking for suitable motion picture camera equipment, capable of synchronizing the French television image with conventional 24-frame film apparatus. The Rank Organization is said to be using a special French-produced camera using an Eriscope tube which is said to need more light than the Image Orthicon, but less than an ordinary television camera would require.

Sir Robert Watson Watt, famed for his war-work with radar, is one of Mr. Rank's principal advisors, it is said. The Rank technicians are experimenting with an 800-line picture, but it is generally believed that, in order to obtain true quality, the lines would have to be increased to 1,000. Ordinary British television today operates on 405 lines. The Americans use a 525-line system. Paramount is understood to be seeking ways to increase that line count for its theatre television system to improve definition. Mr. Rank, it is understood, considers the successful use of television cameras for film production a considerable time saver since cutting and editing would be done electronically. Sound would be handled through a single system.

British theatre television meanwhile made headway last week when the British Broadcasting Corporation and the British industry agreed to exchange programs for films. This problem long has been the obstacle standing in the way of British theatre television. Experimental television shows in selected London theatres are expected to go on in from two to three weeks. They will, at the outset, consist of BBC programs and special Rank films.

Plan Nebraska Drive-In

The first drive-in theatre in the region will be erected near Grand Island, Neb., by William Youngclaus and Mrs. Madeline Kaufman in association with Tri-States Theatre Corporation. The 500-car operation is expected to be ready next spring.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BLACK ARROW: Louis Hayward, Janet Blair—Although lots of action, it didn't appeal to our patrons. Business wasn't up to par.—Harland Rankin, Plaza Theatre, Tilhury, Ont., Canada.

BULLDOG DRUMMOND STRIKES BACK: Ronald Randell, Gloria Henry—Good action picture. Program was fair. I played it with an Autry as douhle hill to good business.—Harland Rankin, Plaza Theatre, Tilhury, Ont., Canada.

THE GUNFIGHTERS: Randolph Scott, Barbara Britton—This was an excellent picture of its type. Could have drawn hetter, but we still came out on the right side of the ledger so cannot complain too much. Story was good and the Zane Grey name helps. Should please in action houses. Played Saturday, Oct. 9.—Fred J. Hutchings, Community Theatre, Leader, Sask., Canada.

SON OF RUSTY: Ted Donaldson, Stephen Dunne—Having seen Rusty in person, and had him put on several acts for us while visiting Columbia studios, we enjoy these pictures very much, as well as our patrons.—Harland Rankin, Beau Theatre, Belle River, Ontario.

Eagle-Lion

THE MAGIC BOW: Phyllis Calvert, Stewart Granger—This only drew a fair crowd as our patrons shy away from anything approaching the classical in music. Those who like that type of music thought this tops. Well produced and acted. A good attraction for good music lovers. Played Monday, Oct. 11.—Fred J. Hutchings, Community Theatre, Leader, Sask., Canada.

Paramount

BLUE SKIES: Bing Crosby, Fred Astaire—This is old, but as this district has never played Paramount for over three years we took a chance on this and got badly stung. Except for the two stars there is nothing spectacular about this production. The same corny story and only fair acting. Played Saturday, Oct. 16.—Fred J. Hutchings, Community Theatre, Leader, Sask., Canada.

I WALK ALONE: Burt Lancaster, Lizbeth Scott—This is an excellent picture. It is a grand story, full of action and suspense, and the crowd loved it. But Lancaster is a big drawing card in this college town. It is good for any spot. Played Wednesday-Friday, Oct. 13-15.—Ken Gorham, Town Tall Theatre, Middlehury, Vt.

RKO Radio

FIGHTING FATHER DUNNE: Pat O'Brien, Myrna Dell—An excellent picture. The kind we need more of. Very good husiness and many favorahle comments. Played Sunday, Monday, Oct. 17, 18.—Dick Smith, Albany Theatre, Albany, Indiana.

FORT APACHE: John Wayne, Henry Fonda, Shirley Temple—A good historical picture on the order of "Unconquered" and "Tap Roots." For some reason these historical pictures fail to draw in this community and attendance was below average on all of them. Played Tuesday-Thursday, Oct. 19-21.—Dick Smith, Albany Theatre, Albany, Indiana.

Republic

GAY RANCHERO: Roy Rogers, Tito Guizar—Roy recently got in bad hy showing his resentment to children when visiting 20 miles from us. Some theatres even changed their bookings. However, we showed it, and I did notice there wasn't as hig a following as usual. However, I will say business was above average.—Harland Rankin, Beau Theatre. Belle River, Ontario.

TWILIGHT ON THE RIO GRANDE: Gene Autry, Sterling Holloway—Autry is still popular with us. Business was good, although I feel some of his reissues have hurt him.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Twentieth Century - Fox

DEEP WATERS: Dana Andrews, Jean Peters—Not a costly picture, but a down-to-earth story very well acted and entertaining. It would not break any house records in a college town, but those who saw it were very pleased. Played Sunday-Tuesday, Oct. 24-26.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

FURY AT FURNACE CREEK: Victor Mature, Coleen Gray—This is tops. Some patrons remarked it was the best they had ever seen. It played on the weekend which I think was the proper time as it has 100 per cent action. It's good. Played Thursday-Saturday, Oct. 21-23.—Ken Gorham, Town Hall Theatre, Middlehury, Vt.

FURY AT FURNACE CREEK: Victor Mature, Coleen Gray—Victor Mature doesn't mean peanuts to us. They can't be lured in by this "hunk of man." We never have had business from this star.—Harland Rankin, Beau Theatre, Belle River, Ontario.

GENTLEMAN'S AGREEMENT: Gregory Peck, Dorothy McGuire—Racial pictures don't take with us. I don't think they are generally popular. Business was poor.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SITTING PRETTY: Maureen O'Hara, Clifton Webb—Here's a swell show for all the family in any situation. Play it and get a lot of favorahle comment. Above average business. Played Friday, Saturday, Oct. 8, 9.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

SITTING PRETTY: Robert Young, Maureen O'Hara, Clifton Webb—This is top entertainment and it does you good to hear your patrons' laughter and all the good comments make you proud you are an exhibitor. Played Wednesday, Thursday, Sept. 22, 23.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

THE TENDER YEARS: Joe E. Brown, Noreen Nash—I thought this would stand alone one day, but the hox office was a flop. One comment: "Right cute." Played Sunday, Sept. 19.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

Universal

ALL MY SONS: Edward G. Robinson, Burt Lancaster—Excellent picture. Very strong story and acting by Robinson and Lancaster. It should do husiness anytime anywhere, in spite of the fact that husiness is not up to 1947 receipts by a long shot. Played Sunday-Tuesday, Oct. 17-19.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

SOMETHING IN THE WIND: Deanna Durbin, John Lund—We certainly took a heating on this feature. It is one of our lowest grossers of the year. Played to a practically empty house. The few who did come seemed fairly well satisfied. Durhin is a dead duck as far as we are concerned. Played Friday, Oct. 15.—Fred J. Hutchings, Community Theatre, Leader, Sask., Canada.

UP IN CENTRAL PARK: Deanna Durhin, Dick Haymes—Every time I hook a Deanna Durbin picture I expect or hope for a good crowd, but they just do not go for Deanna as they did years ago, no matter what story they give or what supporting cast she has. It seems a shame. Played Sunday-Tuesday, October 3-5.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

Universal - International

ARE YOU WITH IT: Donald O'Connor, Olga San Juan—Good musical comedy that brought them in. Liked by all. Douhle hilled with "Buckaroo from Powder River." Above average attendance hoth nights. Played Friday, Saturday, Oct. 15, 16.—Dick Smith, Albany Theatre, Albany, Indiana.

Warner Brothers

THE TWO MRS. CARROLLS: Humphrey Bogart, Barbara Stanwyck—This drew the best of any Bogart picture we have played. Perhaps the added attraction of Stanwyck helped to draw the extra patrons. This is a good drama with Bogart playing a slightly different role. Well worth playing. Played Friday, Oct. 8.—Fred J. Hutchings, Community Theatre, Leader, Sask., Canada.

THE TWO MRS. CARROLLS: Humphrey Bogart, Barbara Stanwyck—In Canada we have pictures classified as adult entertainment, these we have to play, and this happened to be one of them. As soon as the sign goes out we have had it.—Harland Rankin, Beau Theatre, Belle River, Ontario.

VOICE OF THE TURTLE: Ronald Reagan, Eleanor Parker—We didn't expect to do so well, as we starved in one of our other houses. But this situation enjoyed fair one-week husiness.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

FINDS FUN AND PROFIT IN THE DEPARTMENT

The Motion Picture Herald is the best trade paper of this vast business and is positively indispensable to all who are a part of show business. I want to tell you also that I enjoy reading the exhibitors' department, "What the Picture Did for Me", both for fun and for profit. I might also add that I am proud to have been a contributor thereto.

You have earned the respect and goodwill of showmen everywhere and I do not think it is an elaboration to say that the Motion Picture Herald is one of the great achievements of the motion picture industry.—*RUDOLPH J. COVI, Herminie, Pa.*

Orto Theatres Purchases Two Milwaukee Houses

Orto Theatres Corp., Harvey B. Newins, president, has taken title to two de luxe first run neighborhood houses in Milwaukee, the Oriental, 2,260 seats, and the Tower, 1,560. Together with the theatres, the adjoining commercial property was purchased, the management of which has been placed by Orto with the First Wisconsin Trust Co. The St. Cloud Amusement Corp., of which Mr. Newins is also president, will manage the two theatres. Gilbert Nathanson, of Minneapolis, together with Clifton E. Smith, head of the St. Cloud Booking Department, will book for both theatres.

Kaufman Plans Comedy

Joe Kaufman, associate producer for Roy Del Ruth Productions, is negotiating a deal to co-star the Ritz Brothers and Abbott and Costello in a comedy to be called "The Hatfields and the McCoys," to be based on the famous Kentucky feud.

Petrillo, Record Firms Agree; to End Union Ban

Spurred by dropping record sales and an increasing number of "bootleg" recordings, James C. Petrillo, president of the American Federation of Musicians, and representatives of the record companies agreed last week on the terms of a new contract which would end the long-standing union ban on record making.

The ban has been in effect since January 1. Announcement of an agreement came suddenly, only two weeks after both parties had confessed to a complete stalemate.

The contract agreement represents a compromise on both sides and a definite backing down in the position of Mr. Petrillo. The musicians waive their earlier demand for the companies to pay royalties on all discs sold during the ban. The companies in turn agree to a "slight" increase in the fees to be paid on records selling at retail for more than $1. Fees on records retailing for less than $1 would amount to less than one per cent of the selling price, it was said.

The contract would run for five years and details of the wage scales to be paid musicians under the new agreement still remain to be worked out. The companies want to take to Washington the question of administering the so-called "royalty" fund which the union would use for the sponsorship of free concerts. All terms of the contract will be submitted to the Department of Justice for approval as to its legality under the Taft-Hartley Act. The first new records made under the new pact should reach the market within a few days, it was said.

E. E. Maggard Dies at 67; Inventor of Cosmograph

E. E. Maggard, 67, inventor of an early motion picture projection machine, the Cosmograph, died October 24 of a heart ailment at Morehead, Ky. Mr. Maggard manufactured his Cosmograph at Morehead from 1903 to 1908, employing about 100 men at one time. His machine, however, was soon outdated and his factory closed. Mr. Maggard owned and operated Morehead's first electric light system, and was the owner of many business and residential properties in Morehead, including a theatre. He is survived by his widow and one daughter.

Elmer E. Gailey

Elmer E. Gailey, 59, former theatre owner at Wayne, Neb., died following a heart attack while fishing near his home at San Diego, Calif., October 24. Services were at Madison, Neb.; burial was at Elgin, Neb.

Plan Exchange Building

A new film exchange building, housing at least 12 exchanges, will be erected in Indianapolis by the Sun Realty Co. at a cost of approximately $100,000.

Short Product in First Run Houses

NEW YORK — Week of November 1

***ASTOR:* Musical Gems**.....RKO
Feature: A Song Is Born.....RKO

***CAPITOL:* Why Is It?**.....MGM
Wandering Through Wales.....MGM
Playful Pelican.....UA
Feature: One Touch of Venus.....Universal

***CRITERION:* Buddy Rich and Orch.**..Universal
Boy and His Dog.....Columbia
Pigskin Skill.....MGM
Feature: Kiss the Blood Off My Hands..Universal

***GLOBE:* Pest That Came to Dinner**
Warner Bros.
Ray Eberle and Orchestra.....Columbia
Feature: Hollow Triumph.....Eagle Lion

***MUSIC HALL:* Free for Breakfast**.....RKO
Feature: You Gotta Stay Happy.....Universal

***PARAMOUNT:* Popular Science, No. 2**
Paramount
Unusual Occupation, No. 2.....Paramount
The Mite Makes Right.....Paramount
Make Mine Monica.....Paramount
Feature: Sealed Verdict.....Paramount

***RIVOLI:* Billie Gets Her Man**.....Columbia
The Little Brown Jug.....Paramount
Feature: The Gallant Blade.....Columbia

***ROXY:* Magpie Madness**.....20th Cent.-Fox
Bermuda.....20th Cent.-Fox
America's New Air Power.....20th Cent.-Fox
Feature: Unfaithfully Yours.....20th Cent.-Fox

***STRAND:* My Own United States**.Warner Bros.
Hare Splitter.....Warner Bros.
So You Want To Be On The Radio
Warner Bros.
Feature: June Bride.....Warner Bros.

Television Council To Hold Installation Affair

The National Television Film Council decided at its meeting in New York last week to install its newly elected officers at an industry-wide dinner in December. Notables in the motion picture and television fields will be invited to attend and hold discussions, in keeping with the NTFC policy of attempting a coalition of thought in the two industries.

The officers who will be installed are: Melvin L. Gold, president; Burt Balaban, vice-president; Robert H. Wormhoudt, secretary; and Robert M. Paskow, treasurer. Eleven members of the board of directors will also take office.

At the meeting, Richard Rawles, manager of television operations for the American Broadcasting Co., who took the place of Paul B. Mowrey, the network's national director of television, as guest speaker, discussed the specific needs of television in the buying of films, with special emphasis on the difficulty of timing. He also ventured the opinion that television cannot compete with the production techniques and results obtained by the motion pictures; that television will not harm the cinema but will help to improve it as an art; and that immediacy is the outstanding factor in the development of television.

Legion of Decency Reviews Seven New Productions

The National Legion of Decency has reviewed seven new productions, approving all. "Grand Canyon Trail" was placed in Class A-I, unobjectionable for general patronage. In Class A-II, unobjectionable for adults, were: "Belle Starr's Daughter," "Blood on the Moon," "Countess of Monte Cristo," "Her Man Gilbey," "Shed No Tears" and "The Snake Pit."

Korda Gets Remake Rights

Sir Alexander Korda has acquired the rights to remake "Four Steps in the Clouds," an Italian comedy-drama now playing in Europe and soon to be seen in America. Sir Ralph Richardson will star.

TOA Video Goes Back for Study

Unable to agree on a unified approach to the problem of television in its relation to the motion picture industry, the board of Theatre Owners of America, at its meeting in New York last Friday, referred the whole matter back to the TOA television committee for further study.

It is understood the Friday meeting discussed the feasibility of TOA applying for low-frequency channels for regular television stations. TOA already has indicated interest in reserving upper-frequency wave lengths for use for theatre television. Gael Sullivan, TOA executive director, recently visited FCC chairman Wayne Coy in Washington and discussed problems peculiar to television in theatres. He also is known to have explored the FCC attitude on the transmission of exclusive programs to a circuit of houses.

The TOA television group, under the chairmanship of Mitchell Wolfson of Miami, will meet again soon in New York or Washington. M. A. Lightman, Jr., of Memphis, Tenn., was added to the group which already includes Dave Wallerstein of Balaban & Katz, Chicago; Walter Reade, Jr., of New York and Marcus Cohn, a Washington attorney. Mr. Sullivan is ex-officio secretary to the group.

Following the meeting, Mr. Wolfson said the board had decided to defer any announcement on television plans partly because of the divergence of opinion on just how far TOA should go on the subject and partly because of the danger of disseminating wrong information on a subject vital to exhibitors.

"Rumpelstiltskin" for Pal

Producer George Pal has begun development of a live action-animated version of the fairy tale, "Rumpelstiltskin," which will probably follow his Technicolor feature version of "Tom Thumb," for United Artists release.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

EDITOR & PUBLISHER, in a page story commenting on a newspaper promotion called "Youth Talent," goes a long way down the same trail that motion picture theatres have followed in the development of "Youth Month." It is good to see similar ideas at work in so closely related a field as your neighborly newspaper. Federated Publications, operating the *State Journal* in Lansing, Michigan; the *Herald* in Grand Rapids, and the *News* in Battle Creek, have issued a 16-page booklet which explains their "Youth" project and its organization and promotion in detail.

"If newspaper promotion people are as alert to good opportunities as we think they are," says this newspaper trade journal, "you ought to have this booklet in your idea file." The demonstration cited began three years ago in Gary, Indiana, where high school groups commented that the only time they got their names in the paper was when they did something bad. The shot struck home, and now the newspaper plan to recognize "Youth Talent" will rival the justly famous and well established "Junior Achievement" as a constructive force in community relations.

Reporting on the project before the Inland Daily Press Association convention, Federated's promotion manager said, "We sought the positive approach. We avoided like poison the expression 'juvenile delinquency' and we never mentioned character building. We told young people the world wanted to see the things of which they were proud, and we were right. We threw commercialism out the window . . . and the enhanced acceptances in our communities have repaid us many times over."

Lesson to be learned by managers, from this story and the experience with "Youth Month" generally, is that scores of cooperative and participating groups, including your newspaper, stand ready and waiting to help with anything so beneficial to the community as youth effort. Don't let the project originate elsewhere; make sure that youth programs start with your theatre, then you'll have all these groups and forces at work for you in the long range scheme of building community relations. The manager must be a leader if his theatre is to take and hold its place along Main Street. Youth programs are great door-openers, with city officials, civic organizations, school authorities, church groups, hard-boiled newspaper editors, hard-to-get patrons and believers in motion pictures as the best kind of entertainment.

STUDY GUIDE

The Motion Picture Association's "Study Guide" on "Red River" is not only a good piece of sales literature for the United Artists picture, but also an argument for all westerns as entertainment purchaseable at your theatre. This "Study Guide" is purely a study of what makes the horse operas click at the box office. It is attractively done in 32 pages of gravure printing and should be available as business-building literature, for the widespread and general use of theatre managers. United Artists and the M.P.A. have shared the cost of 200,000 copies, distributed to editors, schools, women's clubs, civic groups, etc., throughout the country.

The edition has been exhausted, we are told, and, if you want to see a copy, you can visit your library or we will show you our file copy privately. It seems to us that a book, as well gotten up, could have been provided on a basis that would have been self-liquidating, for the benefit of any theatre, at the point-of-sale, rather than as a flank attack, without contact through the local theatre manager, who might be able to find a profitable use for such an issue himself. Most theatres could afford to buy 100 or 1,000 copies of a booklet that so carefully sells the idea of enjoying western movies.

Nyman Kessler, advertising manager for Leo Brecher theatres in New York City, sends in samples of the offset programs issued by the Odeon and Roosevelt theatres of that metropolitan chain. Proof that managers with access to photo offset processes can produce art results without benefit of engravers or artists. The only skill required is showmanship and a pair of shears, to cut out the things you need from pressbook or elsewhere and paste them up. Almost any sizeable town has photo offset available, or should have. And photo engravers are limited to large cities —in fact, in plenty of states, you can count the photo engraving houses on your fingers.

Sam Torgan and Frank Boyle, at the RKO Keith's theatre, Lowell, Mass., get out an interesting herald, "Your Preview of the Paradine Case," using pressbook publicity mats in sequence to tell the story. We don't know to what extent this was provided, intact, but we are sure that publicity mats are seldom available with any sequence possible, so this can't be copied as an idea, unless and until the material is in the pressbook virtually ready for use. So a good idea is referred back to the pressbook makers, who hold the key to this particular opportunity.

Gertrude L. Tracy, manager of the Parma theatre, Parma, Ohio, is another who has dressed up her publicity readers instead of merely clipping them straight out of the pressbook. She now has a by-line column, "Parma Theatre Notes" in the Parma *Post*. That's a lot better policy, for it gives the stuff a local appeal and a bit of personality. More apt to be appreciated, and believed, over the manager's own signature.

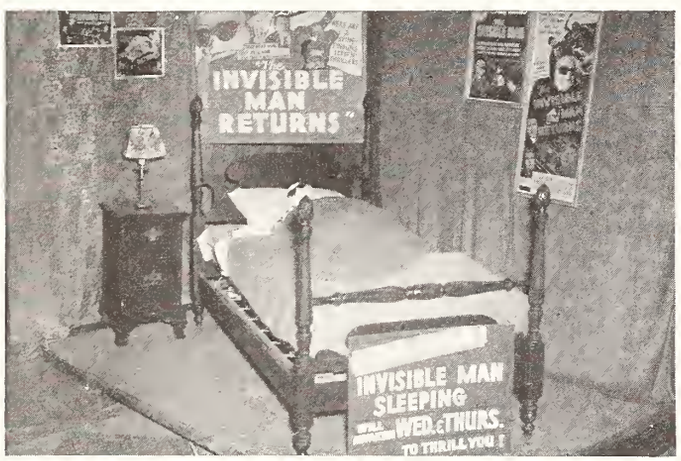
Walter Brooks

At Home Or Abroad It's Exploitation

GOOD THEATRE MANAGERS know that a picture can teach exploitation tricks, better than 10,000 words of advice. Here you may learn something to your advantage.



R. W. Lane, manager of the Gaumont theatre, Camden Town, London, invites you to "Ride the Pink Horse", and furnishes the mounts, limited to the younger set.



Dan Dandrea, manager of the Stanley theatre, Bridgeton, N. J., offers "the invisible man", at left, which is good exploitation, and his Margaret O'Brien - Butch Jenkins contest, below, for local aspirants.





George J. Forhan, Jr., assistant manager of the Capitol theatre, Kingston, Ontario, Canada, had this attractive boy and girl walking up and down Princess Street, with an exploitation suggestion.



Elmer Hecht broadcast the exact measurements of "Venus" and asked patrons (feminine) to measure up to Ava Gardner in this exploitation for "One Touch of Venus" at the Park theatre, Tampa, Florida. Here the photographer is waiting.

QUIGLEY AWARDS CONTENDERS

IVAN ACKERY
Orpheum,
Vancouver, Can.

JOHN BALMER
Strand, Freehold, N. J.

JIM BARNES
Warner's
Huntington Park, Cal.

GEORGE BERNARD
Odeon, Bury, Eng.

T. W. BIRD
Empire
Whitley Bay, Eng.

FRANK BOYLE
Keith's, Lowell, Mass.

JOSEPH BOYLE
Poli-Broadway
Norwich, Conn.

BILL BROWN
Poli-Bijou
New Haven, Conn.

JAMES A. CAREY
Hiway, York, Pa.

LOU COHEN
Poli, Hartford, Conn.

TIFF COOK
Capitol, Toronto, Can.

DAN DANDREA
Stanley
Bridgeton, N. J.

J. A. DAVIDSON
Hume, Burlington, Can.

JAMES G. DAVIS
Paramount, Lynn, Mass.

JACK DEMOS
Lex, Chicago, Ill.

RICHARD FELDMAN
Paramount
Syracuse, N. Y.

M. FITZGIBBONS
Roosevelt
Flushing, N. Y.

W. F. FOSTER
Dalston, London, Eng.

GERRY GERMAINE
Palace, Pittsfield, Mass.

FRANCIS C. GILLON
Paramount
Cedar Rapids, Iowa

ALICE GORHAM
United Theatres
Detroit, Mich.

WILLIAM HASTINGS
Orpheum, Denver, Col.'

ELMER HECHT
Park, Tampa, Fla.

R. G. HONEYMAN
Regent
Edinburgh, Scot.

CLAUDE HUNTER
Odeon
Peterborough, Can.

JEFF JEFFERIS
Jefferis, Piedmont, Mo.

E. F. JOHNSON
Majestic, Leeds, Eng.

L. A. KEENE
Vaudeville
Reading, Eng.

LARRY KENT
Plaza, Houston, Texas

TED KIRKMEYER
Egyptian, Ogden, Utah

R. KOUTNIK
Palace, Milwaukee, Wis.

RALPH LANTERMAN
Paramount
Long Branch, N. J.

C. W. LEWIS
Gaumont
Manchester, Eng.

NORMAN W. LOFTHUS
Mission
Santa Barbara, Cal.

JOHN LONGBOTTOM
Odeon
Middlesborough, Eng.

ABE LUDACER
Valentine, Toledo, O.

R. B. MALLIN
Lil, Forest Pk., Ill.

HAL MARTZ
Plainfield
Plainfield, N. J.

ED MAY
Lincoln
Miami Beach, Fla.

LOUIS E. MAYER
Palace, Chicago, Ill.

R. E. MILLER
Picture House
Aberdeen, Scot.

HARRY PEASE
Odeon
West Hartlepool, Eng.

H. S. PHILLIPS
Renel, Philadelphia, Pa.

MIKE PICCIRILLO
Center, Hartford, Conn.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ROBERT R. PORTLE
Poli, Worcester, Mass.

J. H. POTTER
Odeon, Leicester, Eng.

E. A. PYNE
Keith's, Cleveland, O.

PHIL RAPP
State
Schenectady, N. Y.

G. E. RATHMAN
New Marion
Marion, Iowa

JACK RAYMORE
Community
Morristown, N. J.

ED RICHARDSON
Granada, Cleveland, O.

JOHN ROBERTS
Granada, London, Eng.

REYNOLDS ROBERTS
Ritz, Tunstall, Eng.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

KEN ROWLAND
Odeon
Weston-Super-Mare,
Eng.

ED SEAMAN
Avon, Savannah, Ga.

E. C. SEATON
Savoy, Leyton, Eng.

DWIGHT SEYMOUR
Arbor
Nebraska City, Nebr.

SONNY SHEPHERD
Miami, Miami, Fla.

DELMAR SHERRILL
Playhouse
Statesville, N. C.

BARRY SIMMONS
Rideau, Ottawa, Can.

SOL SORKIN
Keith's, Flushing, N. Y.

JOHN C. SPERDAKOS
Avenue, Montreal, Can

HARRY D. STEARN
Maryland
Cumberland, Md.

REG STREETER
Forum
Los Angeles, Cal

S. TENSER
Central
Cambridge, Eng.

ROBERT L. THOMPSON
Eckel, Syracuse, N. Y.

RUPERT TODD
Gaumont
Hallgate, Eng.

GERTRUDE L. TRACY
Parma, Parma, O.

LEN UTECHT
Lake, Oak Park, Ill.

J. B. WHITE
President
Manchester, Ga.

HARRY A. WIENER
Smalley's
Johnstown, N. Y.

ANSEL WINSTON
Coliseum, New York

NATHAN WISE
Palace, Cincinnati, O.

Round Table

G. I. HUNTER, city manager of Fox Springfield theatres, Springfield, Missouri, notifies the Round Table that "Youth Month" campaigns will arrive this week. . . . DAN DANDREA, manager of the Stanley theatre, Bridgeton, N. J., showing another fine display for "Man Eater of Kumaon." . . . Manager EDDIE RICHARDSON, of Loew's Granada theatre, Cleveland, Ohio, getting front-page newspaper break on 21st Anniversary of theatre. To say nothing of a swell cooperative newspaper page from friendly merchants. And drama-page compliments from the by-line movie critics. . . . BILL REISINGER stirring up plenty of promotion for "The Secret Land" at Loew's theatre, Dayton, Ohio. . . . GEORGE KRASKA citing motion picture trade press reviews of "The Lost One" in display newspaper ads for the Kenmore theatre, Boston. . . . J. P. FOLEY, manager of the Viv theatre, Corbin, Ky., tying in local football fever with showing of "Babe Ruth Story." . . . R. E. AGLE's throw-away herald with the program of the Appalachian theatre, Boone, N. C., also carries coupons good at cooperating local stores. . . . MIKE PICCIRILLO and assistant JIMMY DORAN using the radio character "Mr. Sweeps" on stage at the Center theatre, Hartford, Conn. . . . BARNEY SIMMONS, manager of the Rideau theatre, Ottawa, Canada, had advertising tieup with local stage and screen appearance of HAZEL SCOTT through cooperative record dealer. . . . RUFUS C. NEAS, manager of the Cameo and Columbia theatres, Bristol, Va.-Tenn., says he will be back in the Round Table mail soon with more showmanship examples. . . . Gilbert Rathman getting good results with pressbook mats, printing his excellent window display card at the New Marion theatre, Marion, Iowa. . . . Larry Levy used those illustrated letters from the pressbook to make a display card for "Red River" at Loew's Colonial theatre, Reading, Pa.

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BEN W. COLMAN, manager of the Senator theatre, Washington, D. C., gave away a collie puppy to advertise the picture "Shaggy." BILL BROWN had a double-bill in all Technicolor at Loew's Poli-Bijou, New Haven, and exploitation to match. . . . HEINRICH WENIGMANN joins the Round Table from the Film Buhne, Beuel, Germany. . . . GEORGE J. FORHAN., JR., assistant manager of the Capitol theatre, Kingston, Ontario, is following in the showmanship footsteps of his father, who has been a Round Tabler since 1929, now at the Belle theatre, Belleville, Canada. . . . ELMER HECHT's measurements of "Venus" as exploitation for "One Touch of Venus" at the Park theatre, Tampa, Fla., is one right out of the pressbook that you can do locally. . . . BOB PORTLE, whose ballyhoo always has wheels, had a wagon on the streets for "Fury At Furnace Creek," at Loew's Poli-Elm Street theatre, Worcester, Mass. . . . Manager BOB WORKMAN and publicist HELEN GARRITY had them dancing in the streets, western style, to exploit "The Return of the Bad Men" at the Capitol theatre, Salt Lake City. . . . MORRIS ROSENTHAL produced a parade float like a layer cake to announce new attractions at Loew's Poli theatre, New Haven, for the Movie Harvest celebration. . . . "Apartment for Peggy" was tied in with Michigan's Willow Run Veteran's community as exploitation for the picture at the Fox theatre, Detroit. . . . TOM PHELAN, manager of Walter Reade's Strand theatre, Long Branch, N. J., used a lucky chance wheel as lobby exploitation for "Hazard.". . . Max Melincoff predicting that Jane Wyman will win an Academy Award for "Johnny Belinda" in Warner's Massachusetts theatres. . . . Ralph Lanterman gave away 2,000 roses, enough for all ladies at matinee performances of "Loves of Carmen" at Walter Reade's Community theatre, Morristown, N. J.

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C. W. LEWIS, manager of the Gaumont, Manchester, joins other English managers in proclaiming the Herbert Wilcox-Anna Neagle release, "Spring in Park Lane," as the best British picture of the year . . . L. A. KEENE, manager of the Vaudeville theatre, Reading, Berks., showing an attractive marquee display for the XIVth Olympiad. . . . HARRY PEASE, of the Odeon theatre, West Hartlepool, getting British Army cooperation to advertise "Unconquered." . . . JOHN GODFREY, manager of the Savoy Cinema, Edgware, landed the biggest window in the London Cooperative Stores for a display on "The Unfinished Dance." . . . E. ROWLAND, manager of the Gaumont Cinema, Sutton, built an interesting foyer display for "The Red Shoes," and had a ballet ballyhoo on the street. . . . W. E. CASE, Gaumont Palace, Stroud, had a personal appearance of British stars that drew crowds of autograph hunters and front page newspaper pictures in the Stroud *Journal*. . . . A. M. BURTON, manager of St. George's Hall, Bradford, found an old ticket, dated 1854, for a Grand Military Concert at his theatre. . . . R. G. HONEYMAN, manager of the Regent Picture House, Edinburgh, lists a "good will effort" with community singing as a stage attraction based on participation by "the boys in Germany" who were invited as guests on leave. . . . E. C. HURRY, manager of the Regal Cinema, Edmonton, built a shadow-box display with puppets to advertise "The Red Shoes." . . . JOHN LONGBOTTOM submitting his complete campaign for "Sitting Pretty" at the Odeon theatre, Middlesbrough, with a "baby minding" service installed, to gain 117 inches of free newspaper space, in a tight newsprint market.



Boyd Sparrow had his house staff at Loew's theatre, Indianapolis, in neat nautical rig as members of the crew of the good ship "Luxury Liner" for the duration of the pleasant voyage with that current M-G-M attraction.

Manchester, Ga., Shows Campaign For Youth Month

J. B. White, of the President theatre, Manchester, Ga., submits one of the substantial campaigns for "Youth Month" to prove that an active manager can do a whale of a promotion job in a small city, with his theatre as the nucleus of a community effort. A list of thirty-five cooperating merchants sponsored a full page ad in the *Manchester Mercury,* saluting "Youth Month" and inaugurating the program on September 2nd.

The city superintendent of schools opened the program with a speech at the theatre, and the Chamber of Commerce sponsored an election among the young people, selecting a Youth Management for the city of Manchester for one day. An essay contest, encouraged by the theatre in cooperation with the Chamber of Commerce, determined "What the Youth of Manchester Can Do to Most Benefit Their Town." A Parent-Teacher's selection was made of the most outstanding boy or girl of the month in a stage presentation at the theatre.

A second full page ad was offered by the local Ford dealer, who sponsored a free show at the President for grammar school students, with a parade of students, the high school band, city officials and organizations in line as the climax of the month's activities. Truly remarkable part of Jesse White's campaign is the extraordinary support from cooperative advertisers, who literally stood by the "Youth Month" program and the theatre through the entire thirty day period. Theatre used all of the "Youth Month" accessories provided in the pressbook.

Lynn Paramount Salutes Season

James G. Davis, manager of the Paramount theatre, Lynn, Mass., had his name in local newspaper columns, even a by-line department headed "The Police Blotter," for the all-out job he did in promoting "Beyond Glory," which attracted favorable attention throughout the city. West Point men from Fort Banks, and National Guardsmen paraded from the armory to the theatre, with Army searchlights functioning in a Hollywood opening. An Army sound-truck, also borrowed from the nearby military installation, was used for three days in downtown streets to advertise the picture.

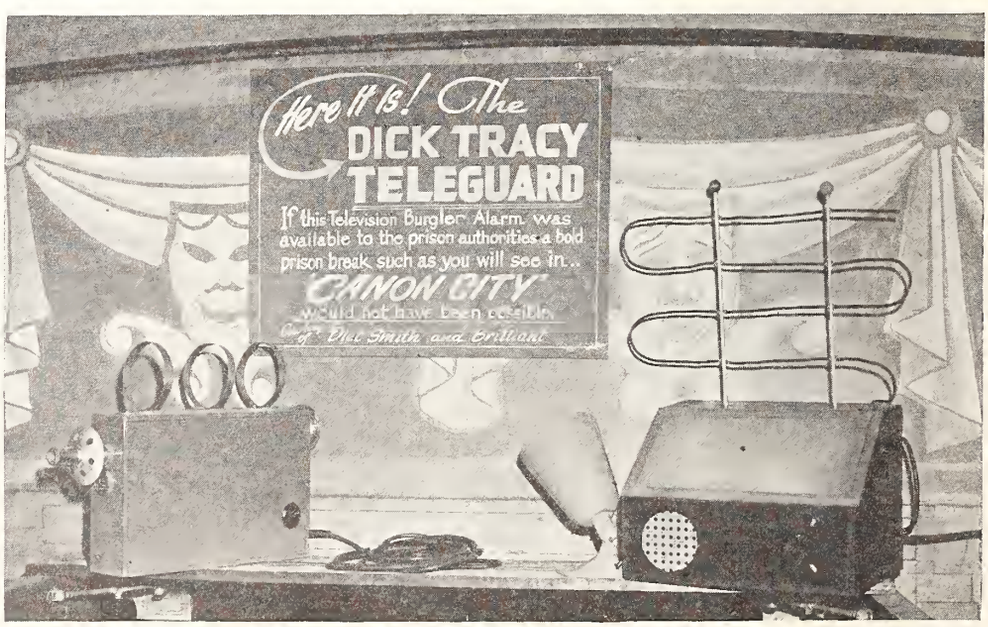
Picture inaugurated a Greater Movie Season, starting October 5th, and was given the benefit of a campaign in which the mayor and city officials took part. The Army Hospital Band, one of the finest military bands in the country, participated in the outdoor program and also gave a concert on stage before the film started. Evidence shows excellent cooperative newspaper and radio support with a minimum of expense to the theatre.

"Station West" Gets Free Publicity in Chicago

Louis E. Mayer, publicity director for RKO Chicago theatres, promoted the world premiere of "Station West" at the RKO Palace theatre with a tieup in which the *Herald-American* Veterans Fund benefited, and which resulted in daily newspaper breaks, up to half pages of art, through a three weeks' build-up. The tear sheets show advertising values that no theatre could afford to buy but which were cost free through this cooperation.

"Apartment for Peggy" Plot Is Real in New Haven

Morris Rosenthal devised a unique contest to exploit "Apartment for Peggy" at the Loew-Poli theatre, New Haven, Conn., using the plot of the picture for his inspiration. He offered free tickets through a boxed story on the front page of *Yale News,* college newspaper, to any wives of "GI" students with the name of Peggy, and found two whose real life status corresponded with the film setting. Both Bridgeport and New Haven daily papers picked up the story, with pictures, and the local radio station gave the idea extra publicity.



Sol Getzow, manager of Warner's Colonial Theatre, Philadelphia, and his electrician got together and built a Dick Tracy Teleguard, based on the invention in the popular comic strip, as an exploitation stunt for "CANON CITY." The box on the right has lights which flash off and on, and the box on the left shoots out sparks, by means of two carbon discs and flint, through the muzzle-like pipe at the far left. The machine attracted large crowds.

Ted Kirkmeyer Submits Second Book of Series

Ted Kirkmeyer, manager of the Egyptian and Ogden theatres, Ogden, Utah, who submitted a fine campaign book with the subtitle "The Drive Behind the Drive," is out to complete a set of such books, for his newest entry is sub-titled "It's the Follow Through That Counts." His preface states that there is more to running a theatre than just the exhibition of motion pictures—that the successful theatre must establish itself as a community center. With that thought in mind, he lists some of the community activities of Fox-Intermountain theatres.

This time, Ted has devised an ingenious scheme for the distribution of courtesy tickets to honor students in the Ogden schools. The tickets are not given away, but are sold at the full admission price, with 37½ cents of each 50¢ admission rebated for the support of school recreational activities, while 12½ cents goes to theatre welfare funds. This year, the Ogden school system received the theatre's check for $1,810 as its share of the proceeds from the sale of 4,799 tickets, allocated to individual schools in proportion to this total number of honor student tickets accounted for in cash.

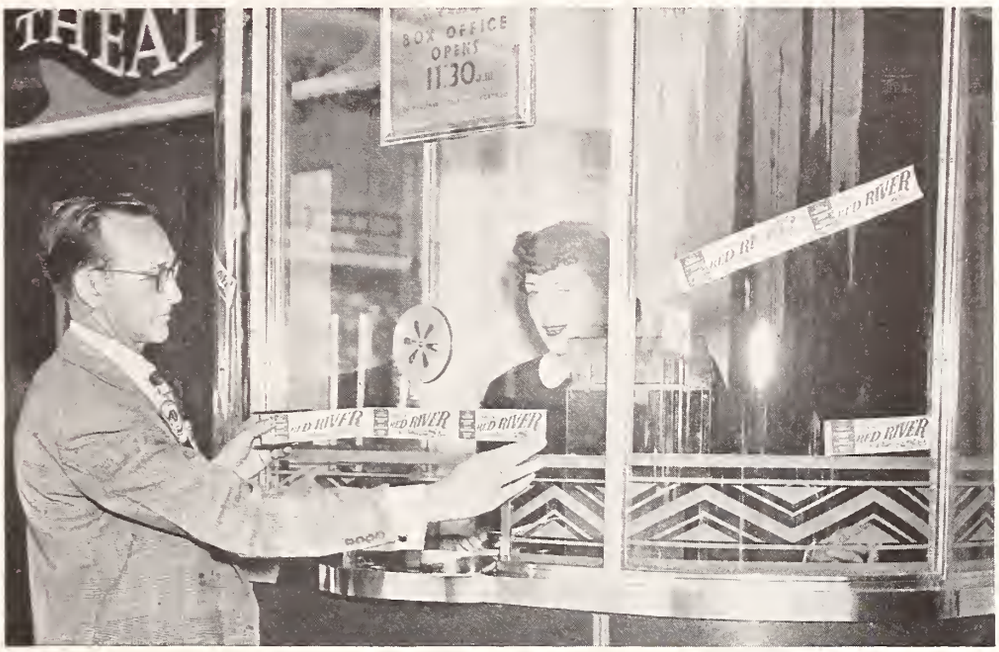
The famed Dorian Singers of local Weber college were featured in a stage presentation at the Egyptian theatre, and the local Elks Lodge used the stage for a special program honoring our flag. Local pulchritude (Ogden girls are famous!) local fathers, and theatre staff people have been saluted in stage programs. Even a local tax cut was promoted from the Egyptian stage. Ted's "Lucky Lady Prize Matinee" has been a sensation, with a popular Ogden resident becoming "Queen for a Day" through merchant cooperation.

We await with keen interest the third volume of this showmanship series from the workshop of an enterprising manager.



James O'Connell, manager of the Fox theatre, Spokane, Wash., posted this specially prepared 24-sheet to advertise "Apartment for Peggy" with the cooperation of an attractive local girl, Peggy Taylor, who really needed an apartment. Newspapers covered the promotion; the picture had a lot of word-of-mouth advertising and, believe it or not, Peggy was offered SIX apartments.

Point-Of-Sale Advertising



James A. Carey, manager of the Hiway theatre, York, Pa., shows how he uses Topflight Tape to advertise "Red River" at the very spot where the patron digs down for coin to buy tickets. He also puts this advertising tape around posters on display and at other places, on the eye-line, and the pocketbook line, as you approach the box office. Jim is an old member of the Round Table, appreciated for his showmanship.

Sonja Henie Promotion In National Tieups

Sonja Henie is being featured in a record number of exploitation tieups in connection with her forthcoming picture, "The Countess of Monte Cristo." Production stills and cut-outs will go on 1,500,000 Kellogg cereal boxes, while Kem-Tone paints will advertise the picture in 341 newspapers from coast to coast. Royal Crown Cola will join the national advertising in *Life* magazine and Dari-Rich in *Ladies Home Journal* and *Saturday Evening Post.*

MEMBERSHIP APPLICATION FOR

MANAGERS'
ROUND TABLE
1270 Sixth Avenue, New York 20, N. Y

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Promotion in Pennsylvania

A. C. "Bert" Detwiler, manager of the Manos theatre, Ellwood City, Pa., promoted an army jeep, complete with sound system, to exploit "Tap Roots" with a master sergeant to assist in selling both the picture and local recruiting service. A theatre employee doubled as "Frankenstein."



General Manager Bill Smith of Eastern Drive-In theatres, took an active part in the 140th Anniversary of the Town of Union, N. J., where his company operates the oldest drive-in theatre in the country. Here Bill is pointing to a citation awarded by the Garden Club of New Jersey.

Your Selling Approach

REVIEW OF CURRENT PRESSBOOKS

APARTMENT FOR PEGGY—20th Century-Fox. The picture that gives your heart a new lease on life. Make room in your heart for a girl, a story, a picture to remember. The man behind the "Miracle on 34th Street" discovers the miracle that is Peggy. Charley Schlaifer's new-style pressbook, at hand, displays all that's necessary for a working manager to go out and sell "Peggy" as a profitable attraction. There are **two** 24-sheets, and every good showman will figure ways to utilize the good display opportunity in these two styles. Look them over and you will see marquee, lobby and foyer cut-outs to mount and place where they catch the patron's eye and fancy. HERALD is good, ample imprint space and a full back page that can be sold to a cooperating merchant. All newspaper ads are four columns or less, for which give thanks—these ads were made to **use,** not merely to be admired in the art dept. Set of teasers, two column width, will attract and intrigue customers. And a second set of teaser ads, for choice. That's providing service. Plenty of ad styles and plots of assortment for sizes, so order early. Showman's Index, a new feature of the Fox pressbook, gives you file-copy hints for handling exploitation on this picture, good enough to keep at hand for other occasions. Publicity stories and mats are of better quality; more interesting, less monotonous in the manner of too many pressbook blurbs. You can place pictures with captions in cost-free space; give your editor publicity stories you won't be ashamed to sign with your own signature. This showmen's pressbook will make you glad you're in show business.

FEUDIN' FUSSIN' and A-FIGHTIN—Universal-International. It's all In Fun, and It's Hilarious. They may be slow on the draw but they're lightning on laughter! Smile when you say that, Podner—Cause you'll Roar when you see it! It's the Jest of the West, at it's Wildest, Wackiest Best! Pa and Ma Kettle of "The Egg and I" together again! Showman's manual for this comedy starts off with a good 24-sheet that will post or cut up as lobby or marquee display. Other posters are equally good, containing real comedy elements. Two color herald has intriguing cover and center spread; can be issued with a sponsoring merchant's advertisement on the back as an extra piece of advertising, cost free to the theatre. Newspaper ad mats are generally okey, in the same spirit of fun, and with a choice of all sizes for your own selection. Better order what you'll need and not hope these will be in stock later. Folks will remember "The Egg and I" and this is a proper follow-up for it contains all the best comedy characters. Publicity stories and mats will bear out the resemblance to former ace comedy. There are several songs and they provide record tieups as well as radio possibilities. Free radio transcription may be had from Universal home office in New York. Hay wagon makes good ballyhoo or it has the bucolic touch with laughter suggested. Special set of advertising stills may help with window tieups or coop newspaper ads. One theatre down south had a ballyhoo hill-billy on the street, stopping on street corners to play his portable phonograph and twang his mandolin. Stopped traffic and sold the idea of mountain men.

Showmen in Action

Sonny Shepherd turns in an exciting campaign on "Loves of Carmen" at the Miami and Lincoln theatres, Miami Beach, Fla., including a free dance lesson tieup with Arthur Murray to teach new dance number, Flamenco.

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Harry Wiener ran a trailer at Smalley's theatre, Johnstown, saluting local newspapers during the observance of National Newspaper Week.



Elizabeth, N. J. Theatre Finds Most Popular Girl

T. P. Arrants, manager of the Ritz theatre, Elizabeth, N. J. ran a contest to select Union County's most popular young lady, married or single, between the ages of 18 to 30. Close to 100 girls applied for the preliminaries and were judged by audience applause in the theatre. Ten finalists will have their pictures on display in the lobby and friends may vote over a period of three weeks, with each voter depositing the end of a ticket stub in the box to indicate one admission. On Wednesday, November 3rd, the winner will be presented with a two weeks' vacation trip to Miami, through the sponsorship of the Travelong Bureau. The ten finalists will also be given a dinner and their own photographs by cooperating sponsors. The entire plan was promoted without expense to the theatre and has proven already that it can build business.

Harlem Theatre Joins In Salute To Negro Youth

Manager Earl Brown and his assistant, Albert Jeffrey, of the RKO Alhambra theatre, 126th Street and Seventh Avenue, New York City, staged one of the most effective campaigns for "Youth Month," resulting in much publicity and even more good will for the theatre. In this area, where juvenile delinquency is a grave problem, any plan concerning it is eagerly received.

The first thought was to elect a "Junior Mayor of Harlem" and, with the aid of the Police Athletic League, the local radio stations, newspapers, civic leaders and clergy, this event brought all of Harlem together with the community's desire to make it a momentous event. The unofficial "Mayor of Harlem," with leaders of the Salvation Army, YMCA, Boy Scouts, and three high rankng officials of the New York City Police Department, unanimously elected Leonard Jackson as "Junior Mayor," and after the choice was made, manager Earl Brown and his staff really went to town.

A popular disc-jockey on station WHOM's "After Hours" show broke the story and plugged it continuously throughout the campaign. Another radio boost was sponsored by station WMCA on its popular "Harlem USA" program. The *New Age, Amsterdam News,* and even *Life Magazine* became interested. The outstanding event was a big street parade, leading to the theatre, with television shots in the mayor's office, and community celebrations to tie in with the Alhambra's sponsorship.

Wearing of the Green Tips Exploitation

J. Boyle and M. Pysyk, that team that work so well together in planning publicity for Loew's Poli-Broadway theatre, Norwich, Conn., planted a hidden name contest in the classified section of the *Bulletin & Record* to advertise "The Luck of the Irish," and by merest chance, all the winners were of Irish name and ancestry. Spot announcements on the radio and exploitation in every shade of green rather tipped the trend as to who might be lucky.



PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE SAXON CHARM (Universal)

First Report:

Total Gross Tabulated	$172,100
Comparative Average Gross	185,000
Over-all Performance	93.0%

BALTIMORE—Century	96.2%
CINCINNATI—Keith's, 1st week	130.4%
CINCINNATI—Keith's, 2nd week	81.5%
LOS ANGELES—Guild (DB) S.O.S. Submarine (SG)	114.7%
LOS ANGELES—Iris (DB) S.O.S. Submarine (SG)	109.3%
LOS ANGELES—Ritz (DB) S.O.S. Submarine (SG)	118.2%
LOS ANGELES—Studio (DB) S.O.S. Submarine (SG)	107.6%
LOS ANGELES—United Artists (DB) S.O.S. Submarine (SG)	101.8%
MINNEAPOLIS—State	78.4%
NEW YORK—Criterion, 1st week	95.4%
NEW YORK—Criterion, 2nd week	68.7%
PHILADELPHIA—Karlton, 1st week	98.2%
PHILADELPHIA—Karlton, 2nd week	66.9%
SAN FRANCISCO—Orpheum (DB) The Gentleman From Nowhere (Col.)	88.8%
TORONTO—Uptown	99.1%

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GOOD SAM (RKO)

Final Report:

Total Gross Tabulated	$974,300
Comparative Average Gross	1,030,700
Over-all Performance	94.2%

BALTIMORE—Town, 1st week	111.6%
BALTIMORE—Town, 2nd week	93.7%
BALTIMORE—Town, 3rd week	64.2%
BOSTON—Memorial, 1st week (DB) Winner's Circle (20th-Fox)	98.2%
BOSTON—Memorial, 2nd week (DB) Winner's Circle (20th-Fox)	78.1%
BUFFALO—20th Century, 1st week	115.0%
BUFFALO—20th Century, 2nd week	83.4%
BUFFALO—20th Century, 3rd week	63.1%
CHICAGO—Woods, 1st week	113.4%
CHICAGO—Woods, 2nd week	88.1%
CHICAGO—Woods, 3rd week	67.2%
CINCINNATI—RKO Albee	94.4%
CINCINNATI—RKO Shubert, MO 1st week	116.6%
CLEVELAND—RKO Palace, 1st week	89.4%
CLEVELAND—RKO Palace, 2nd week	68.8%
DENVER—Orpheum, 1st week (DB) Jassy (Univ.-Intl.)	121.6%
DENVER—Orpheum, 2nd week (DB) Jassy (Univ.-Intl.)	77.0%
KANSAS CITY—Orpheum, 1st week (DB) Dragnet (SG)	180.1%
KANSAS CITY—Orpheum, 2nd week (DB) Dragnet (SG)	126.1%
LOS ANGELES—Hillstreet, 1st week	115.1%
LOS ANGELES—Hillstreet, 2nd week (DB) The Gentleman From Nowhere (Col.)	95.5%
LOS ANGELES—Hillstreet, 3rd week (DB) The Gentleman From Nowhere (Col.)	78.6%
LOS ANGELES—Pantages, 1st week	130.9%
LOS ANGELES—Pantages, 2nd week (DB) The Gentleman From Nowhere (Col.)	101.1%
LOS ANGELES—Pantages, 3rd week (DB) The Gentleman From Nowhere (Col.)	89.2%
MINNEAPOLIS—RKO Orpheum, 1st week	119.0%
MINNEAPOLIS—RKO Orpheum, 2nd week	99.2%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	103.4%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	93.7%
NEW YORK—Music Hall, 3rd week (SA) Radio City Music Hall Stage Presentation	86.2%
OMAHA—RKO Brandeis, 1st week	132.4%
OMAHA—RKO Brandeis, 2nd week	106.7%
PHILADELPHIA—Stanley, 1st week	97.4%
PHILADELPHIA, Stanley, 2nd week	82.7%
PHILADELPHIA—Stanley, 3rd week	67.9%
PITTSBURGH—Warner, 1st week	123.7%
PITTSBURGH—Warner, 2nd week	99.0%
PITTSBURGH—Warner, 3rd week	99.0%
SAN FRANCISCO—Golden Gate, 1st week	82.6%
SAN FRANCISCO—Golden Gate, 2nd week	77.6%
ST. LOUIS—Ambassador	83.2%
TORONTO—Victoria, 1st week	105.4%
TORONTO—Victoria, 2nd week	96.3%
TORONTO—Victoria, 3rd week	81.8%

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JOHNNY BELINDA (Warner Bros.)

First Report:

Total Gross Tabulated	$516,900
Comparative Average Gross	376,400
Over-all Performance	137.2%

BALTIMORE—Stanley, 1st week	121.2%
BALTIMORE—Stanley, 2nd week	102.2%
BUFFALO—Buffalo	121.4%
LOS ANGELES—Warner's Downtown 1st week	116.4%
LOS ANGELES—Warner's Downtown 2nd week	129.5%
LOS ANGELES—Warner's Hollywood 1st week	164.3%
LOS ANGELES—Warner's Hollywood 2nd week	148.1%
LOS ANGELES—Warner's Wiltern, 1st week	168.7%
LOS ANGELES—Warner's Wiltern, 2nd week	141.6%
NEW YORK—Strand, 1st week (SA) Freddy Martin's Orchestra	165.4%
NEW YORK—Strand, 2nd week (SA) Freddy Martin's Orchestra	143.1%
NEW YORK—Strand, 3rd week (SA) Freddy Martin's Orchestra	122.6%
PHILADELPHIA—Mastbaum, 1st week	162.6%
PHILADELPHIA—Mastbaum, 2nd week	145.1%
PHILADELPHIA—Mastbaum, 3rd week	103.6%
PITTSBURGH—Stanley, 1st week	142.8%
PITTSBURGH—Stanley, 2nd week	110.7%

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JULIA MISBEHAVES (MGM)

First Report:

Total Gross Tabulated	$503,500
Comparative Average Gross	497,000
Over-all Performance	101.3%

CHICAGO—State Lake, 1st week	80.5%
CHICAGO—State Lake, 2nd week	62.2%
CLEVELAND—Loew's State	87.9%
CLEVELAND—Loew's Stillman, MO 1st week	130.8%
LOS ANGELES—Egyptian, 1st week	113.2%
LOS ANGELES—Egyptian, 2nd week	85.9%
LOS ANGELES—Fox-Wilshire, 1st week	115.6%
LOS ANGELES—Fox-Wilshire, 2nd week	89.5%
LOS ANGELES—Los Angeles, 1st week	128.7%
LOS ANGELES—Los Angeles, 2nd week	84.1%
MINNEAPOLIS—Radio City, 1st week	106.2%
MINNEAPOLIS—Radio City, 2nd week	75.0%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	116.1%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	95.2%
PHILADELPHIA—Goldman	128.7%

Schwartz Heads Charity Drive

Fred Schwartz, vice-president of Century Circuit, New York, has been named chairman of the amusement division of the Federation of Jewish Philanthropies, it was announced in New York last Thursday at an organizational luncheon at the Hotel Astor. He succeeds S. H. Fabian, circuit executive.

Mr. Schwartz announced at the luncheon that this year's drive quota would be $400,000, as compared to the $275,000 raised last year. The Federation's total quota for the year has been set at $16,500,000, as compared with $12,500,000 for the previous year.

Speakers, in addition to Mr. Schwartz and Mr. Fabian, included Malcolm Kingsberg and Ralph Samuel, president of the Federation.

Among those attending the luncheon were: Sol Schwartz, Solomon Strausberg, George Skouras, Jack Schneider, A. Schneider, Irving Greenfield, Ben Fielding, Irving Caesar, Harry Brandt, Walter Reade, Jr., Samuel Rinzler, Edward Rugoff, Leslie Schwartz, Max Seligman, Leonard Goldenson, Arthur Israel, Charles Boasberg, George Dembow, John Murphy, Edward Fabian, Manny Frisch, Nat Furst, Philip Harling and William Klein.

Parent-Teacher Association Endorses Children's Films

The Massachusetts Parent-Teacher Association, which Wednesday concluded its 39th annual convention in Worcester, Mass., has endorsed and will sponsor the Children's Film Library programs in the New England area. Mrs. William R. Blair, state president, told the more than 600 delegates to the meeting that "the Children's Film Library is of inestimable value to parent-teacher groups everywhere who are working for special programs for children. The excellent material available should be in more hands and then actually used." The MPAA, sponsoring the film program, was represented at the meeting by Duke Hickey, who registered each delegate to receive special literature.

Forms Booking Combine

Frank Moscato, formerly associated with Island Theatres, has started a new buying and booking combine in New York. With headquarters in the Film Center Building, the company will service independent theatres in the Metropolitan area.



CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

STUDIO EQUIPMENT

CLEARANCE SALE: EYEMOS, 71A, 2" F2.8 $245; 71K, 2" F4.5; 71K, 2" F2.8 $2.95; 71Q, 3 lenses, motor, 400 foot magazine $1,195; Airflex, 3 lenses, 2 magazines, $725; 2--35mm. Holmes" Educator" sound projectors, heavy pedestals, amplifier, $1,095; 35mm Moviola sound and picture $850, picture only $295. Hundreds of items in "Mart Message." World-wide export service. CAMERA MART INC., 70 W. 45th St., N. Y.

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CHAIRS AT PREWAR PRICES: 1000 STEEL furniture inserted panel spring seat; 1000 American full upholstered back, spring seat; 300 American inserted panel, spring seat; 200 American full upholstered mohair back, spring edge cushions, late type; 200 Heywood inserted panel, spring seat. Write for photos. Many other lots in stock. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

ARTIFICIAL LEATHER FOR RECOVERING seats. All colors, durable, washable, priced from 80c per yd. and up. Write for samples to MANKO FABRICS CO., INC., 29 W. 26th St., New York 10, N. Y.

THEATRE CHAIRS AT $1.75 UP—3,000 IN STOCK used spring cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs, 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

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DUAL DEVRY XD TRANSPORTABLE PROJECTORS with 3000' magazines, lenses, 1000W lamps, amplifier, speaker, rebuilt, $595; rebuilt Roth 50/100A Generator, $395; RCA low frequency folded baffles, worth $300, $99.75; Dual Simplex Acme arc sound projector outfit, complete, $1,295; Simplex rear shutter mechanisms, excellent, $195; other Simplexes from $69.50; Dual Holmes $667.50; DeVry late XDC theatre Sound Projection outfits with low-intensity lamps $1,995; with 1KW arcs $2,495. Get our 1949 Catalog. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SOS REMOVES THE GUESS FROM USED equipment—nothing leaves here unless it's absolutely right. 50,000 customers the world over built SOS and keep buying here since 1926 because they get fair treatment and their money's worth. Send for 1949 catalog. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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PHILLIPS SAFETY CARBON SAVERS. ASK your THEATRE SUPPLY DEALER.

PROJECTION BULBS, G.E.'s 1000 watt — T.20, Mogul pre-focus C13D. U. S. Government surplus, original packages, guaranteed perfect. List price $6.25 each, our price $1.50 each, minimum order one dozen. Liberal discounts to quantity buyers, immediate shipment, subject to prior sale. Order now. Don't delay. Limited offer. Write or wire to BOX 2294, MOTION PICTURE HERALD.

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THEATRE SALES



SERVICE

Makes the

Sales for

Comerford



Coca-Cola in the Liberty Theatre, Elizabeth, New Jersey

IN EVERY TYPE OF THEATRE LOBBY SPACE + COCA-COLA = PROFIT

Exhibitors say Rule One in show business is: Give the customers what they want.

Everybody wants Coca-Cola. That's why Coca-Cola in the lobby delivers profitable revenue.

In the smaller theatres, a coin cooler or two may be most profitable. In the larger theatres, it's a question of the proper installation behind the counter. In all types of theatres, an appropriate Coca-Cola installation goes to work the day it is put in, turning space into money.



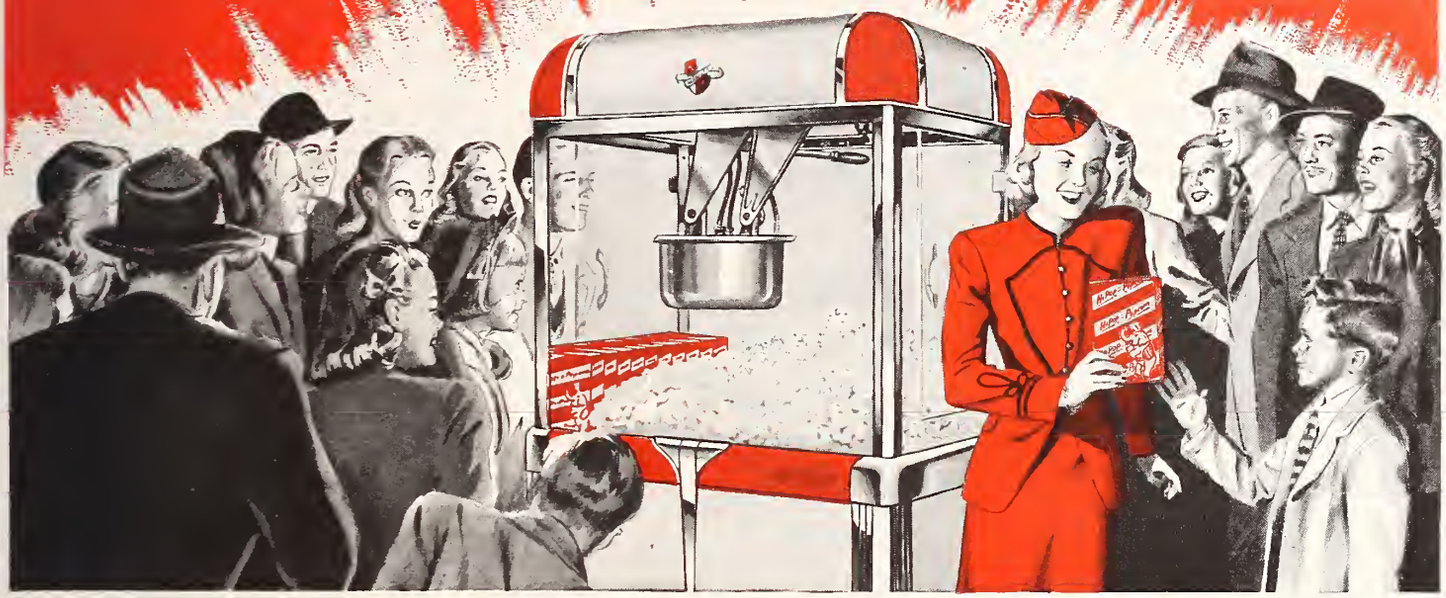
Vendorlator 242
Coin Cooler

Let us give you ALL the facts about this new source of profits. Write National Sales Dept., The Coca-Cola Company, 515 Madison Avenue, New York 22, New York, or get in touch with your Coca-Cola bottler.

Coke = Coca-Cola

"Coca-Cola" and its abbreviation "Coke" are the registered trade-marks which distinguish the product of The Coca-Cola Company.

DOUBLE-UP YOUR POPCORN PROFITS ...WITH A *Manley* POPCORN MACHINE



MANLEY'S "3-M's" of popcorn merchandising were learned the hard way, over 25 years in the popcorn business. These "3-M's", representing "Machines", "Merchandise" and "Methods" are your guide to BIGGER and BETTER popcorn profits. And... if you always remember to add the all important fourth "M" of Manley to each of the first three, you have a money making formula that can't be beat.

First of all, consider the big sparkling bright Manley popcorn machine that attracts crowds like a magnet. Its extra big capacity and many automatic features make it easy to handle the happy throngs that clamor 'round for service.

High quality Manley Merchandise is important, too, because Manley corn pops out bigger and fluffier... gives you more volume! Manley Seasoning, double refined for purity, lends that rich "buttered" look and an extra delicious flavor and aroma to your corn. This alone brings the crowds back again and again! This many times doubles your "take" from the same crowd. And... don't forget, Manley Popcorn Salt is an integral part of this business-building Manley flavor. Bags and boxes are important and Manley, again, offers the best! The famous red and white striped Manley containers are the only popcorn packages in America backed by a National Advertising program aimed to build brand recognition and easier, faster sales for YOU.

This campaign is only part of Manley's sales methods. Other important profit building ideas are incorporated in a 64 page book available to you free of charge. Send the coupon below!

ONLY *Manley* DELIVERS THE "COMPLETE PACKAGE"



Manley MACHINES

...fully service-tested. Dependable. Big capacity. Built-in "eye and buy appeal."

Manley MERCHANDISE

...that fine HI POP Popcorn. Pure Seasoning. Special Popcorn Salt. And, famous candy cane design bags and boxes.

Manley METHODS

...national advertising plus proven sales promotions to increase sales and profits at every good location.

Plus...

The only National Advertising Campaign aimed to sell more popcorn at your machine.



MANLEY, INC., Dept. MPH 11-6-48
1920 Wyandotte St., Kansas City 8, Mo.

Please send me your booklet, "How to Make Big Profits from Popcorn."

Name.....

Address.....

City.....*State*.....

Manley, Inc.
BURCH MFG. CO.

GENERAL OFFICES:
1920 Wyandotte Street, Kansas City 8, Missouri

"THE BIGGEST NAME IN POPCORN!"

SALES and SERVICE OFFICES

Atlanta, Ga.	Cincinnati, Ohio	Des Moines, Ia.	Minneapolis, Minn.	Philadelphia, Pa.
Boston, Mass.	Cleveland, Ohio	Indianapolis, Ind.	New Orleans, La.	Roanoke, Va.
Buffalo, N. Y.	Dallas, Texas	Kansas City, Mo.	New York, N. Y.	St. Louis, Mo.
Charlotte, N. C.	Denver, Colo.	Los Angeles, Calif.	Oklahoma City, Okla	Seattle, Wash.
Chicago, Ill.	Detroit, Mich	Memphis, Tenn.	Omaha, Nebr.	Toronto, Ontario
				Vancouver, B. C.
				Washington, D. C.

Service Makes the Sales

THE COMERFORD CIRCUIT SERVES THE FAMILY

by FLOYD E. STONE

"CANDY is not sold in theatres. It is bought." This is from Tom Hoffman, manager of the candy department for the Comerford circuit of some 70 theatres in eastern Pennsylvania and New York, and which has entered the business of vending candy to its public, slowly and carefully.

"Frankly, the meaning of that sentence is that we wouldn't handle candy if it meant merely pressure sales," Mr. Hoffman observed, at his Scranton headquarters the other day. "We operate a circuit of conservative family theatres in a territory where the Comerford name means something. We are interested primarily in the service angle. Actually, more patrons use the service of a candy stand than other services of the theatre."

There are candy counters now in some 25 of the circuit's houses, machines in the others. This, Mr. Hoffman explained, is because the circuit is not yet convinced what type operation is best suited to the operation. A decision will come shortly, he observed, pointing to a large number of architects' plans and blueprints in his office; and, when made, the circuit's houses will probably have a great many stands in the most modern manner, and made integral with the structure of the houses.

The Comerford circuit keeps over its candy operations a careful supervision, on brands liked, quality inherent, dress and deportment of personnel, placement and cleanliness of stands. And it does this under a contract with a concessionnaire, which, as Mr. Hoffman explained it, is perhaps unique. The exhibitor retains complete control and initiative. The contract, with a national vending company, allows the Comerford people to buy the candy, the bulk of it from the company, with complete freedom of choice; to store it in their own warehouse; to distribute it to theatres; to pay the counter employees; and to receive and handle completely the receipts. The circuit even pops its own corn in a huge popper at Scranton. Capacity 1,400 pounds a day.

"Yet we do not own the popper; we do not own the route truck; we do not own the stands, or vending machines," Mr. Hoffman remarked. "The equipment company owns them.

"In other words, we have no investment in apparatus, and we are completely satisfied with the arrangement. Does the equipment company make a profit? Of course, because we think their services and experience are worth something to us. Ours is a bilateral contract where both parties to the agreement stand to gain."



J. J. O'LEARY



TOM HOFFMAN

This unique arrangement between exhibitor and concessionaire does not, in the opinion of the Comerford people, have any of the drawbacks which have been oft cited, one of which has been the freedom of the exhibitor in the direction and management of an integral part of his theatre service.

"You see, we actually operate our stands according to our own standards," he said. "We have a yardstick for each theatre; not one for all. Everything we ask for, we receive. We carry what items we desire; we order what items we desire. We know what sells. We also have the benefit of the concession people's long experience and experimental work. They, too, know what sells. We also get from them the stands and machines we want; and we place them where we want. As equipment is perfected, we enjoy its benefit first.

"True, there is standard vending equipment, but when you want an elaborate stand, even down to glossy lighting, and glass brick, and the like, they'll oblige. Remember, there really isn't anything a concessionaire



The portable, folding candy stand and small popcorn warmer in the lobby of the Hart theatre in Wilkes-Barre.





won't do if it benefits management, because it also benefits him. Added volume works both ways."

An exhibitor's ownership of items such as vending machines, counter cases, poppers, warmers, and complete freedom in buying candy means at best, in the opinion of Mr. Hoffman, gambling on a small percentage of savings, which would hardly compensate for the present elimination of investment worry.

Works Both Ways

The circuit's candy department does actually buy elsewhere than from the equipment company a small per cent of its candy products. But this is to keep up with the market conditions and also to try new products, Mr. Hoffman remarked.

As a matter of fact, he is meeting and talking with salesmen a large part of the time and the principles of finding out what the public wants are the rule, even in his office. "I may listen to a salesman talk about the top grade ingredients his company is using; I may even taste the candy and decide I like it. I pass the candy around to our office staff; and they are the judges—all their assembled tastes tell me whether it might possibly be liked by the public in our houses.

"It must be borne in mind that no buyer can hope to carry all the five-cent bars being manufactured, or we wouldn't stay in business very long. Therefore, around the group of nationally advertised and accepted bars, we try to blend a sufficient number of less known quality bars to give variety."

The Comerford circuit began selling candy in 1938, and it's been available since then. Popcorn has been available, in some spots. But the Comerford circuit hesitates at soft drinks.

Taste Is Criterion

It doesn't serve soft drinks because it feels, and has reason for such feeling, that its steady, family trade just isn't ready for drink machines, or dispensers, with their crowds and bother. The demand will come and they will be ready for it. The spark is being carried by transients.

"For the past 10 years, we've been getting the pulse of the entertainment and candy business in our territory, and it seems to us now that candy bars and popcorn actually have more of a place in the theatre than outside of it."

This viewpoint would automatically rule out the sale of merchandise such as pocket books, magazines, sweaters and such, Mr. Hoffman was reminded—and he conceded such.

"We never will sell other items but I heard it said that never is a long time. People in this territory, we know, will not, as a rule buy merchandise in a theatre they can get more conveniently elsewhere. And for another good reason, that we wouldn't offend our good friends, the local merchants. We work in small towns, and we work on a friendly basis. Ours is the entertainment field and we try to stick to it.

"As for food," he continued, "a theatre has to be constructed for such service, and ours are not, for the most part. Even if my superiors were so inclined, which is not apparent, to handle such a perishable item as food, the bulk of our theatres are so constructed that the servicing bar would have to be in the auditorium proper. This certainly would not add much dignity.

"And about food, it takes time to prepare; and our philosophy, if you can put it that way, is that anything that requires preparation time is not for theatres, where customers will not hesitate."

The standard folding candy stand, upper left, at the foot of the balcony stairs in the Capitol theatre, Wilkes-Barre.

Another compact candy stand and warmer, upper right, in the Columbia theatre, Bloomsburg, Pa.

Right: A built-in stand in the lobby of the American theatre, Pittston, Pa.



This elaborate corn popper fills the basement of the circuit's headquarters in Scranton. It can produce 1,400 pounds of popped and buttered corn a day.



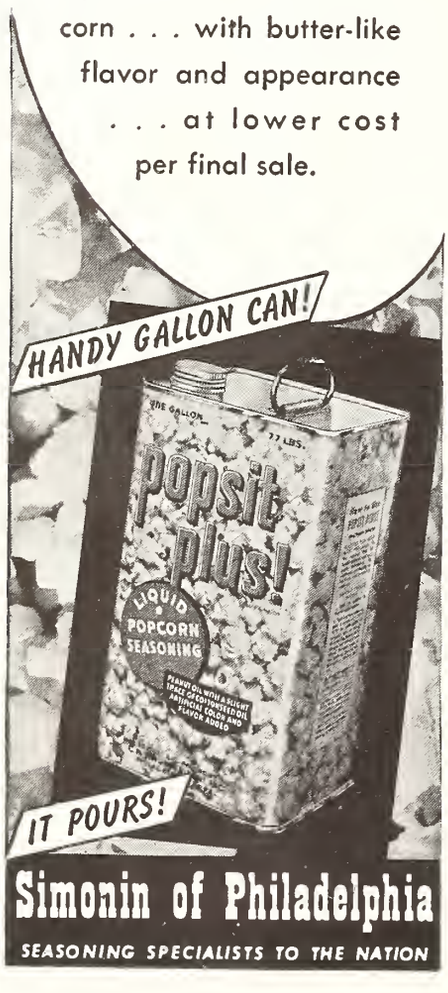
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LIQUID POPCORN SEASONING

designed EXCLUSIVELY

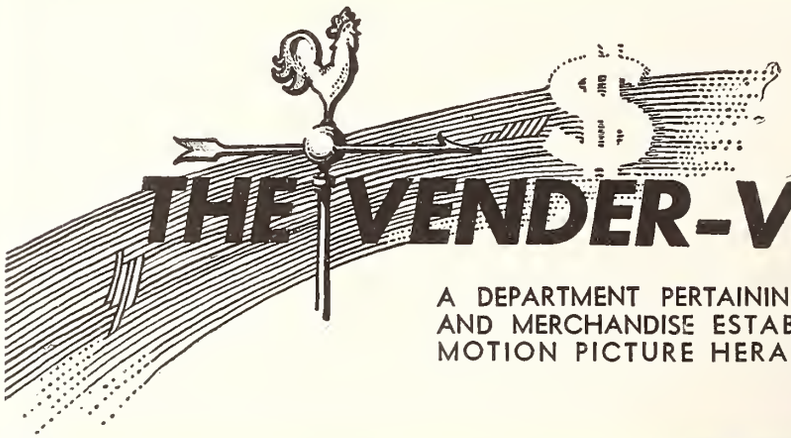
FOR POPPING MORE CORN and making MORE POPCORN PROFIT for you!

Pops greater volume of corn . . . with butter-like flavor and appearance . . . at lower cost per final sale.



Simonin of Philadelphia

SEASONING SPECIALISTS TO THE NATION



THE VENDER-VANE

A DEPARTMENT PERTAINING TO MEN AND MERCHANDISE ESTABLISHED BY MOTION PICTURE HERALD IN 1941.

$500,000,000 for THEATRE CANDY

OUT OF the $1,750,000,000 spent for candy in retail sales outlets in 1947, $500,000,000 was spent at the candy counters in motion picture theatres, according to the National Confectioners Association. These figures mean that 29 per cent of all candy sold during 1947 was retailed through merely 1.9 per cent of all candy retail outlets.

THE CENTURY CIRCUIT, New York, uses a brief "trailer" announcement to inform its patrons that vending machines are installed in the rear of the house and finds that this practice has boosted sales considerably among the patrons of the circuit's many theatres.

GIVEN A hot week during the past summer out on Long Island, N. Y., a drive-in theatre manager there sold more than 4,000 10-cent soft drinks in seven days.

THE KELLING NUT Company, processors and distributors of Double Kay Salted Nuts, was judged as having the best 1947 annual report of the confections industry, according to the final rating of an independent board of judges for the *Financial World* annual report survey. The bronze "Oscar of Industry" was presented to M. J. Kelling, president, at the annual awards banquet held in the Hotel Pennsylvania, New York, October 21.

SEVEN "be sure" suggestions have been issued by the Tol-Pak Company, St. Louis, to those contemplating purchase of manually operated drink dispensing equipment. The company lists the following: (1) Be sure the syrup in your unit is chilled, because warm syrup with cold carbonated water will foam considerably, slowing service during peak periods. (2) Be sure the unit has cold carbonated water and chilled syrup right up to the nozzle of the faucet. Otherwise during a lull in service the carbonated water and syrup in the lines between the cooling compartments becomes warm. (3) Be sure your unit is capable of giving all the carbonated water you need. (4) Be sure you know the capacity of your syrup tanks. (5) Be sure your unit is capable of cooling enough water and syrup to enable you to serve as many drinks as you wish at 40 degrees, for water tap temperature in the north seldom exceeds 75 degrees and in the south it may rise as high as 90 degrees. (6) Be sure the construction of your unit is durable. The finish and size of the unit should be a matter of individual taste. (7) Be reasonably sure that the unit will not have to be returned to the factory for service, especially after the warranty has expired, for this may be costly.

THE NATIONAL AUTOMATIC Merchandising Association will hold its 1948 convention and exhibit December 12-15 at the Palmer House, Chicago. Theme of the meeting will be "Increasing Efficiency for Profitable Operation." The newest in candy, gum and nut vending machines will be displayed. The business sessions will pair a large and a small distributor to speak on the same phase of vending, so that all aspects of the business can be covered.

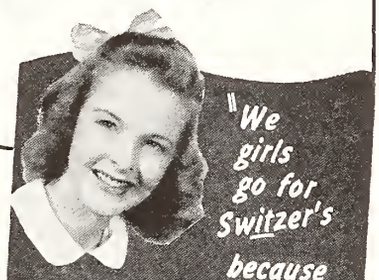
CONSOLIDATED net income of Huyler's and subsidaries for the 12 months ended June 30, 1948, was $356,832, or $1.102 per share on the 238,690 common shares. This compares with a net income for the 12 months ended June 30, 1947, of $923,554, or $3.53 per share on 229,455 common shares.

EXPERIMENTAL candies developed at the New Orleans laboratory of the Department of Agriculture in cooperation with the National Confectioners' Association were shown at the National Chemical Exposition which opened at the Coliseum, Chicago October 12. These experimental candies were developed in order to make candy a more perfectly balanced food.

All the quality syrup you need from one world-famous supplier



Switzer's
America's Favorite
LICORICE
Tells its Story of Quality
to 461,094,529
READERS ANNUALLY



"We girls go for Switzer's because Switzer's Old Fashioned LICORICE has IT"



IT's Tasty, Fresh and Tender
Try IT, and then, You'll buy IT again
AT CANDY COUNTERS EVERYWHERE
SWITZER'S — ST. LOUIS

OF
POST
and
Collier's

SWITZER'S LICORICE CO.
ST. LOUIS, MO.

Canada Dry Has New Dispenser For Fountains



Canada Dry's new fountain dispenser for its nine syrup flavors has a single pushbutton for both premeasured and continuous flow. Made of Polystyrene plastic by General Electric, its design enhances the counter and multiplies fountain sales, field tests show. It is being distributed on a loan basis.

A new fountain syrup dispenser has been introduced by Canada Dry for use with its nine flavors of syrup. It is the only fountain dispenser which provides either premeasured or continuous flow of syrup through a single push-button control. It is being made available to fountain operators on a loan basis.

Said to have been perfected after extensive research, the Canada Dry dispenser uses polystyrene plastic in the valve, nozzle and case, and is extremely easy to clean, the company points out. It delivers a measured ounce and reloads automatically after the valve is released. A recessed guide provides automatic centering of the glass under the spout.

On the basis of field trials, Canada Dry expects the unit to increase fountain sales considerably. The first store to mount the dispenser sold nearly two gallons of ginger ale syrup the first week, about five times the previous rate of one gallon in three weeks. Another retailer who formerly dealt only in bottle goods dispensed two gallons of Hi-Grape syrup in the first 10 days, it is claimed.

Of functional design, the green-and-white dispenser occupies a minimum of space, measuring only 7¼ inches square by 16 inches high, and holds a standard gallon jug. A padded clamp base holds it securely to fountain counters without scratching or marring the surface.

The one dispenser may be used with any of Canada Dry's nine syrup flavors through use of decals identifying the flavor and trade name.

UP UP go popcorn sales!

NEW IMPROVED Seazo

COCONUT OIL POPCORN SEASONING

BUTTER-LIKE FLAVOR!
GOLDEN COLOR!

POPPING METHODS and POPCORN PROFITS

Recent field studies show that popcorn sales can be increased 15-20% by employing correct popping techniques. If you are not certain that your present popping methods are perfect, write to us for information.

Simonin of Philadelphia
PHILADELPHIA 34, PA.
★
SEASONING SPECIALISTS TO THE NATION

Bottlers Journal Cites Important Theatre Market

"Moving in on the Movie Market" is the title of a six-page article in a recent issue of *National Bottlers' Gazette* which discusses confection sales, with emphasis on soft drinks, in the theatres of the country. It is indicative of the fact that the bottling industry has come to recognize the theatre as a prime sales field.

Tracing these sales from the early days of the nickelodeon, when white-coated butcher-boys hawked home-made lemonade in the aisles, to the $25,000 soft drink bar installation in New York City's Roxy theatre, author A. E. Yohalem, one of the publication's editors, discusses types of installations, the when and how of selling, the market according to age groups and concludes that "soft drinks are fast becoming a top profit-puller at this 'second box office'."

Cup vending tops manual bottle sales, although fountainettes are increasing.

Recent checks have shown, Mr. Yohalem writes, that one out of five ticket-buyers will purchase soft drinks where available in the usual theatre. In the drive-ins, one out of four will buy a soft drink, according to one Texas drive-in circuit operator.

The article states that the bulk of the soft drink business is done in the evening and over weekends, when theatre attendance is at its peak.

READERS SERVICE from THEATRE SALES

The readers of this department have a special franchise right on special service and information on subjects pertaining to machines, methods and merchandise in this field. We seek to supply requests for facts about products, whether they are mentioned in these pages or not, and about sources from which they can be obtained. We cannot, obviously, go into questions of price, save in general terms, nor can we venture into the realm of legal issues. We endeavour, however, to render an adequate answer to every inquiry. Here is a form to make it handy.

THEATRE SALES DEPARTMENT
MOTION PICTURE HERALD
ROCKEFELLER CENTER, NEW YORK

I would appreciate full information about .....

.....

.....

.....

(Name) _____

(Theatre) _____

(City) _____

Subway Vending Machines Showing Good Profit

The approximately 80 soft drink vending machines in New York City's subways are taking in between $600 and $700 a month, according to Ferdinand Roth of the New York Board of Transportation. Some of the machines gross well over $1,000 a month, several of them dispensing 1,000 drinks a day and once in a while exceeding 2,000 drinks in 24 hours. Installed last July by seven firms under experimental contracts which expire November 1, the machines probably will be permanent fixtures, since the Board of Transportation gets one-quarter of the gross. Operators are required to have service men available to tidy up around the machines, mopping up and disposing of the paper cups that don't get into the receptacles provided.

Increase Sugar Quota

The 1948 sugar quota was increased from 7,000,000 tons to 7,200,000 tons by a decision of the Secretary of Agriculture on July 26. This increase represents the first swerving of the Department of Agriculture from the cut-the-supply line in evidence since January. In January the year's quota was estimated by the Department at 7,800,000 tons. Two cuts reduced the quota to 7,000,000 tons.



THEATRE SALES ADVERTISERS

In the last few issues the following companies have availed themselves of the opportunity to reach the theatre market with their advertising messages through the pages of Theatre Sales:

ARMSTRONG POPCORN COMPANY, Lake View, Iowa. (Popcorn) Aug. 14, 1948.

ANDERSON & WAGNER, INC., 8701 S. Mettler St., Los Angeles 3, Cal. (Soda Bar) Sept. 11, 1948.

AUTO-VEND, INC., Box 5998, Dallas, Texas. (Popcorn Machines) June 12, July 17, Aug. 14, Sept. 11, Oct. 9, Nov. 6, 1948.

CANADA DRY GINGER ALE, INC., 100 East 42nd Street, New York City, New York. (Soft Drinks) Nov. 6, 1948.

CENTRAL POPCORN CO., Schaller, Ia. (Popcorn) July 17 Aug. 14, Sept. 11, 1948.

THE COCA-COLA COMPANY, 515 Madison Avenue, New York City. (Soft Drinks) June 12, July 17, Aug. 14, Sept. 11, Oct. 9, Nov. 6, 1948.

COOK CHOCOLATE CO. 4825 S. Rockwell St., Chicago 32, Ill. (Candy) Sept. 11, 1948.

C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago 16. (Popcorn Machines) July 17, 1948.

HENRY HEIDE, INC., 313 Hudson Street, New York City. (Candy) Sept. 11, 1948.

KIMBELL CANDY COMPANY, 6546 West Belmont Avenue, Chicago. (Candy) June 12, July 17, Aug. 14, Sept. 11, 1948.

KNICKERBOCKER BEVERAGE DISPENSERS, INC., 453 Sixth Avenue, New York 11. (Dispensers) Oct. 9, 1948.

MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Missouri. (Popcorn Machines) June 12, July 17, Aug. 14, Sept. 11, Oct. 9, Nov. 6, 1948.

PRONTO POPCORN SALES INC., 702 Beacon Street Boston. (Popcorn Warmers) Aug. 14, 1948.

A. G. SEBRING CORP., 2300 W. Armitage, Chicago. (Coin Changers) July 17, 1948.

C. F. SIMONIN'S SONS, INC., 2550 E. Tioga Street, Philadelphia, Pa. (Popcorn Seasoning) June 12, July 17, Aug. 14, Sept. 11, Oct. 9, Nov. 6, 1948.

SUPERDISPLAY CORP., 236 N. Water St., Milwaukee. (Complete Vending Equipment, Popcorn Boxes) July 17, Aug. 14, 1948.

SWITZER'S LICORICE COMPANY, 612 North First Street, St. Louis 2, Missouri. (Candy) Nov. 6, 1948.

GEORGE ZIEGLER COMPANY, 301 West Florida, Milwaukee 4, Wisconsin. (Candy) July 17, Sept. 11, Nov. 6, 1948.

Their Business Is Your Business

August Candy Sales Climb; Poundage, Bar Goods Gain

Washington Bureau

Candy manufacturers' dollar sales in August totaled $53,515,000, 39 per cent more than in July and 18 per cent more than in August of 1947, the Bureau of Census has reported, basing its figures on 317 confidential reports. Poundage rose nine per cent in August above the same month of last year, while the value of the poundage sold was 18 per cent more than for August, 1947. Bar goods led in poundage, with August dollar value totaling $24,663,000. Bar goods value for August, 1947, was reported at $19,732,000.

Canada Dry Increases Sales for Nine Months

Canada Dry Ginger Ale, Inc., and its wholly owned subsidiaries has reported net sales totaling $35,773,852 for the nine-month period ended June 30, 1948. This compares with sales of $30,926,859 for the same nine-month period of the preceding year.

Louisiana Reduces Per Case Taxes on All Soft Drinks

Both branches of the Louisiana state legislature have passed a bill reducing the soft drink tax in Louisiana from six cents to three cents a case. The bill has been signed by the governor. Louisiana bottlers are now hopeful that this reduction will be followed by legislative action in removing the tax on soft drinks, which was originally levied to retire a bond issue of the Louisiana State University and Agricultural and Mechanical College.

Dixie Cup Announces A New Dispenser

The Dixe Cup Company has announced the addition of a new inverted spring-type dispenser to its line of soda cup dispensers. Designed for mounting on vertical surfaces, the new dispenser releases cups upward by means of a simple spring mechanism.

Manley's "Minute Movie" Boosting Popcorn Sales

Manley, Inc., Kansas City, manufacturer of popcorn machines and wholesaler of popcorn supplies, has released a "minute movie" designed to boost exhibitors' popcorn sales. The 70-second sound trailer is available at a nominal cost to all exhibitors desiring to print to boost their lobby popcorn sales.

Hires Shows Quarter Profit

Charles E. Hires Co. and subsidiaries reported a profit of $333,681 for the June, 1948, quarter, compared with a profit of $421,289 for the June, 1947, quarter. Sales for the nine months ended June 30, 1948, totaled $5,054,748 against $6,572,177 for the corresponding period last year.



PRODUCT DIGEST

SHOWMEN'S REVIEWS
COMPANY CHART
ADVANCE SYNOPSES
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Belle Starr's Daughter

***20th Century - Fox - Alson* — Action Western**

Edward L. Alperson here presents an action-packed Western, laid in an outdoor setting and produced primarily to satisfy the "let's keep it rough" crowd. It's a standard, routine story which has George Montgomery as the conventional hero, with Rod Cameron taking on the part of the heavy. Ruth Roman is the girl who stands between the two.

Thanks to the direction of Lesley Selander, the picture moves at a brisk clip with action stressed all the way. There is an abundance of fisticuffs and barking guns and the Western fans get their money's worth as the horses of pursuers and pursued churn the dust.

Performances are all up to standard, with Wallace Ford, as an ex-gunman alcoholic, doing an impressive job in secondary part. W. R. Burnett, who wrote the original screenplay, has seen to it that nothing is missing from the rousing climax when the gunman and the law shoot it out to the finish. There is, naturally, never a question as to who will win. Jack Jungmeyer, Jr., was associate producer.

This is the story of Belle Starr's daughter and her eventual conversion to law and order. (Belle Starr, of course, was the famed woman bandit who eventually became one of the legends of the Old West.) Miss Roman doesn't like Montgomery, the marshal she thinks killed her mother. So she goes off with Cameron and his band of villains There follows a long series of melodramatic conflicts between Cameron and Montgomery with Ruth on the sidelines and taking a liking to the marshal. Eventually she sees the light and switches sides, threatened at all times by the revengeful Cameron.

Seen at the 20th-Fox projection room in New York. Reviewer's Rating: Good.

Release date, November, 1948. Running time, 86 minutes. PCA No. 13412. General audience classification.

Marshal Tom Jackson .....George Montgomery
Bob Yauntis ....Rod Cameron
Lafe Bailey .....Wallace Ford
Ruth Roman, Charles Kemper, William Phipps, Edith King, Jack Lambert, Fred Libby

I Surrender Dear

***Columbia* — Romance and Singing**

At best "I Surrender Dear" is only a routine program picture which has for its plot a story of a girl singer who returns home to save her father's disc-jockey program. Boasting few marquee names, the picture is further weighted with uninspired dialogue which the writers have attempted to make frothy with the time-worn cliches.

Starring Gloria Jean as the young and successful singer, and David Street as the orchestra leader with whom she is in love, the supporting players include Don McGuire as the glib publicity man, and Robert Emmett Keane as the girl's father. Briefly introduced are Jack Eigen, Dave Garroway and Peter Potter, who are known for their transcription programs. The picture has to its credit several songs sung by Miss Jean. These include the title number, "I Surrender Dear," "How Can You Tell," "Amado Mio" and "The Blue Danube."

It was produced by Sam Katzman and directed by Arthur Derifuss from an original screenplay by M. Coates Webster.

Reviewed at Loew's Metropolitan theatre in Brooklyn. Reviewer's Rating: Fair.—GEORGE H. SPIRES.

Release date, October 7, 1948. Running time, 68 minutes. PCA No. 13079. General audience classification.

Patty Nelson .....Gloria Jean
Al Tyler .....David Street
Tommy Tompkins .....Don McGuire
Alice Tyrrell, Robert Emmett Keane, Douglas Wood, Regina Wallace, Byron Foulger, Jack Eigen, Dave Garroway, Peter Potter

The Countess of Monte Cristo

***Universal-International* — Ice Show**

This is not, as one might be led to expect from the title, a costume drama of love and revenge. It's about two Norwegian barmaids, played by Sonja Henie and Olga San Juan, who manage to get parts as extras in a picture. They get mad at the director and drive off in a rented car, deciding to go to an elegant resort and pretend for a few days that they really are the people they were playing in the film; namely, the Countess of Monte Cristo and her maid. Sonja meets Michael Kirby at the resort, and after numerous difficulties, the happy ending comes off.

Miss Henie still demonstrates superb form as an ice skater and fortunately the picture gives her ample opportunity to display her famous style. She is charming in a number of beautifully done spectacles, particularly a novel rhumba-samba ice routine. Olga San Juan gives a pert rendition of three songs and is amusing as Sonja's girl friend. Michael Kirby is quite personable as the male romantic lead.

The story, by Walter Reisch, with screenplay by William Bowers, is somewhat thin and the long arm of coincidence is almost too much in evidence. The picture was produced by John Beck and directed by Frederick De Cordova.

Reviewed at the Universal projection room in New York. Reviewer's Rating: Fair.—TIBOR KEREKES.

Release date, November, 1948. Running time, 77 minutes. PCA No. 13350. General audience classification.

Karen .....Sonja Henie
Jenny .....Olga San Juan
Paul Von Cram .....Michael Kirby
Dorothy Hart, Arthur Treacher, Hugh French, Ransom Sherman, Freddie Trenkler, John James, Arthur O'Connell, Joseph Crehan, Ray Teal

The Plunderers

***Republic* — Trucolor Western**

"The Plunderers" starts with a chase, and through a succession of holdups, double-crosses, love scenes, Indian attacks and more chases, it manages to keep up the lively pace necessary for a good Western. There is a little more conversation and romance to it than is usual, but the picture is the better for it.

Rod Cameron plays a plainclothes army officer who becomes friendly with Forrest Tucker, a bandit whom Rod must bring to justice. Rod grows to like Forrest and falls in love with Ilona Massey, a friend of Tucker's sweetheart, Adrian Booth. Finally, in an Indian attack, the bandit and his sweetheart are both killed after he redeems his honor, and Rod's dilemma over having to hang the man he has come to like is solved.

Action and gunplay are the keynotes, with personality honors going to Adrian Booth and Forrest Tucker. George Cleveland does a fine comic part as the sheriff, and Paul Fix has a fine bit as the bandit's accomplice. Ilona Massey and Rod Cameron handle the principal's parts with assurance.

Gerald Geraghty and Gerald Adams wrote the screenplay based on an original story by James Edward Grant, and Joe Kane was associate producer-director.

Previewed at the Republic projection room in New York. Reviewer's Rating: Average.—T. K.

Release date, December 1, 1948. Running time, 87 minutes. PCA No. 13306. General audience classification.

John Drum .....Rod Cameron
Lin Conner .....Ilona Massey
Julie McCabe .....Adrian Booth
Whit Lacey .....Forrest Tucker
George Cleveland, Grant Withers, Taylor Holmes, Paul Fix, Francis Ford, James Flavin, Russell Hicks, Maud Eburne, Mary Ruth Wade, Louis R. Faust

The Strange Mrs. Crane

***Eagle Lion* — Melodrama**

This John Sutherland production presents further proof that blackmail doesn't pay. In offering the evidence, "The Strange Mrs. Crane" works up much sweat in juggling lightweight material threaded into a screenplay that never leaves one in doubt of the outcome. However, despite its obvious line of development and its pat contrivance, the story resolves itself into a melodrama that should serve its purpose on dual bills in the smaller situations.

The yarn is a retelling of the one about the young and beautiful wife of the politico running for high office whose past catches up with her to shatter her dream of a new life of affluence with respectability and security. The girl in the case, whose husband (Pierre Watkin) is

(Continued on following page)

RELEASE CHART

by companies

This Chart lists feature product tradeshown or released during the 1948-49 season. For listing of 1947-48 Features by Company, see Product Digest pages 4292-4293, issue of August 28, 1948. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below indicates a tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
942	Black Arrow	Aug.,'48
982	The Strawberry Roan	Aug.,'48
941	Lulu Belle	Aug.,'48
967	Trail to Laredo	Aug. 12,'48
916	Gentleman From Nowhere	Sept. 9,'48
903	Black Eagle, Story of a Horse	Sept. 16,'48
954	Singin' Spurs	Sept. 23,'48
104	Triple Threat	Sept. 30,'48
128	Walk a Crooked Mile	Sept.,'48
130	The Untamed Breed	Oct.,'48
129	The Loves of Carmen	Oct.,'48
...	I Surrender Dear	Oct. 7,'48
165	El Dorado Pass	Oct. 14,'48
111	Rusty Leads the Way	Oct. 21,'48
119	Leather Gloves	Nov. 11,'48
118	Racing Luck	Nov. 18,'48
131	The Return of October	Nov.,'48
132	The Gallant Blade	Nov.,'48
....	The Lost One..	Not Set
....	Ladies of the Chorus	Not Set

EAGLE LION

831	Lady at Midnight	Aug. 15,'48
847	Hold That Ghost (R)	Aug. 15,'48
850	Hired Wife (R)	Aug. 23,'48
827	The Spiritualist	Aug.,'48
901	Northwest Stampede	Sept. 5,'48
....	Blanche Fury (Brit.)	Sept. 11,'48
902	Olympic Games of 1948	Sept. 12,'48
903	In This Corner	Sept. 20,'48
737	My Son, My Son (R)	Sept. 26,'48
734	International Lady (R)	Sept. 26,'48
904	Hollow Triumph	Oct. 3,'48
906	Behind Locked Doors	Oct. 3,'48
905	Adventures of Gallant Bess	Oct. 10,'48
....	Red Shoes (Brit.)	Oct. 15,'48
738	The Count of Monte Cristo (R)	Oct. 24,'48
739	The Son of Monte Cristo (R)	Oct. 24,'48
907	Let's Live a Little	Nov.,'48
910	He Walked By Night	Nov.,'48
908	Million Dollar Weekend	Nov.,'48
828	Oliver Twist	Not Set
....	Strange Mrs. Crane	Not Set

FILM CLASSICS

....	Drums (R) (Brit.)	Aug.,'48
...	Four Feathers (R) (Brit.)	Aug.,'48
....	Sofia	Sept.,'48
....	The Wolf Man (R)	Sept.,'48
....	The Hairy Ape (R)	Sept.,'48
....	Miraculous Journey	Sept.,'48
....	Unknown Island	Oct.,'48
...	Inner Sanctum	Oct.,'48
....	Appointment With Murder	Nov. 24,'48
....	Daughter of Ramona	Nov.,'48
....	File 649, State Department	Dec.,'48

MGM

830	The Search	Aug. 6,'48
901	Luxury Liner	Sept.,'48
902	A Southern Yankee	Sept. 24,'48
903	Julia Misbehaves	Oct. 8,'48
905	The Secret Land	Oct. 22,'48
904	No Minor Vices	Nov. 12,'48
906	The Three Musketeers	Nov. 26,'48
....	Hills of Home	Dec.,'48
....	The Kissing Bandit	Dec.,'48
....	Words and Music	Jan.,'49
....	Force of Evil	Jan.,'49
....	3 Godfathers	Jan.,'49
....	Piccadilly Incident (Brit.)	Not Set
....	A Night at the Opera (R)	Not Set
....	Camille (R)	Not Set
...	Command Decision	Not Set
....	Act of Violence	Not Set

MONOGRAM

4719	Michael O'Halloran	Aug. 8,'48
4753	The Fighting Ranger	Aug. 15,'48
4763	Silver Trails	Aug. 22,'48
4720	The Golden Eye	Aug. 29,'48
AA8	Dude Goes West (AA)	Aug. 30,'48
4721	Music Man	Sept. 5,'48
AA10	The Babe Ruth Story	Sept. 6,'48
4802	Winner Take All	Sept. 19,'48
4767	Ranger's Ride	Sept. 26,'48
4754	Sheriff of Medicine Bow	Oct. 3,'48
4726	Smugglers Cove	Oct. 10,'48
4764	Outlaw Brand	Oct. 24,'48
....	Last of the Bad Men (AA)	Nov. 15,'48
4758	Gunning for Justice	Nov. 7,'48
4804	Temptation Harbor (Brit.)	Nov. 14,'48
4768	Courtin' Trouble	Nov. 21,'48
4725	Kidnapped	Nov. 28,'48
....	Hidden Danger	Dec. 5,'48
4805	Jiggs & Maggie in Court	Dec. 12,'48
4803	Incident	Jan. 9,'49
...	Cowboy Cavalier	Not Set

PARAMOUNT

4723	So Evil My Love	Aug. 6,'48
4724	A Foreign Affair	Aug. 20,'48
4726	Beyond Glory	Sept. 3,'48
4801	Sorry, Wrong Number	Sept. 24,'48
4802	Isn't It Romantic	Oct. 8,'48
4803	Night Has a Thousand Eyes	Oct. 22,'48
4804	Sealed Verdict	Nov. 5,'48
4805	Miss Tatlock's Millions	Nov. 19,'48
4806	Disaster	Dec. 3,'48
4807	The Paleface	Dec. 24,'48
4808	The Accused	Jan. 14,'49
4809	Dynamite	Jan. 28,'49
4810	My Own True Love	Feb. 4,'49
4811	Whispering Smith	Feb. 18,'49
4812	Strange Temptation	Mar. 4,'49
4813	Streets of Laredo	Mar. 25,'49
4814	Connecticut Yankee in King Arthur's Court	Apr. 15,'49

REPUBLIC

716	Daredevils of the Clouds	Aug. 10,'48
718	Sons of Adventure	Sept. 1,'48
719	Angel in Exile	Sept. 3,'48
733	Night Time in Nevada	Sept. 5,'48
717	Out of the Storm	Sept. 11,'48
757	Desperadoes of Dodge City	Sept. 15,'48
741	Son of God's Country	Sept. 15,'48
714	Moonrise	Oct. 1,'48
....	Macbeth	Oct.,'48
758	Denver Kid	Oct. 1,'48
720	Drums Along the Amazon	Nov. 1,'48
861	Sundown in Santa Fe	Nov. 5,'48
....	Grand Canyon Trail	Nov. 15,'48
....	Renegades of Sonora	Nov. 24,'48
....	The Plunderers	Dec. 1,'48
....	Homicide for Three	Dec. 8,'48
....	The Far Frontier	Dec. 29,'48
....	The Red Pony	Dec.,'48
....	Rose of the Yukon	Jan. 5,'49

RKO-RADIO

SPECIALS

991	Melody Time	Aug.,'48

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961	The Velvet Touch	Aug.,'48
907	Design for Death	Aug.,'48
867	The Pearl	Aug. 7,'48
902	Variety Time	Aug. 21,'48
962	Good Sam	Sept. 1,'48
905	Bodyguard	Sept. 4,'48
821	Race Street	Sept. 19,'48
901	Rachel and the Stranger	Oct. 2,'48
904	Mourning Becomes Electra	Oct. 17,'48
906	Station West	Oct. 24,'48
952	A Song Is Born	Nov. 6,'48
909	Blood on the Moon	Nov.,'48
910	Indian Agent	Dec. 11,'48
908	Every Girl Should Be Married	Dec. 25,'48
....	Joan of Arc	Not Set
....	Boy With Green Hair	Not Set

SCREEN-GUILD

4705	The Prairie	Aug. 6,'48
4801	The Return of Wildfire	Aug. 13,'48
4802	Jungle Goddess	Aug. 13,'48
S-4	King of the Turf (R)	Aug. 20,'48
S-3	Runaway Daughter (R)	Aug. 20,'48
HC23	Hidden Gold (R)	Aug. 27,'48
S-6	That's My Boy (R)	Sept. 3,'48
S-5	Flirting With Fate (R)	Sept. 3,'48
4708	Dead Man's Gold	Sept. 10,'48
4803	SOS Submarine	Sept. 17,'48
4804	Harpoon	Sept. 24,'48
S-8	Miss Annie Rooney (R)	Oct. 1,'48
S-7	Duke of West Point (R)	Oct. 1,'48
4805	The Mozart Story	Oct. 8,'48
4807	Mark of the Lash	Oct. 15,'48
HC24	Stagecoach War (R)	Oct. 22,'48
....	Thunder In the Pines	Nov. 5,'48
4806	Last of the Wild Horses	Nov. 12,'48

SELZNICK REL. ORG.

	Portrait of Jennie	Not Set

20TH CENTURY-FOX

836	That Lady In Ermine	Aug.,'48
828	The Walls of Jericho	Aug.,'48
828	Fighting Back	Aug.,'48
829	The Winner's Circle	Aug.,'48
834	Blood and Sand (R)	Aug.,'48
835	I Wake Up Screaming (R)	Aug.,'48
822	Escape (Brit.)	Sept.,'48
840	The Gay Intruders	Sept.,'48
838	Forever Amber	Sept. 15,'48
837	The Luck of the Irish	Sept.,'48
839	The Creeper	Sept.,'48
841	Cry of the City	Oct.,'48
842	Night Wind	Oct.,'48
843	Apartment for Peggy	Oct.,'48
847	Bungalow 13	Nov.,'48
845	When My Baby Smiles At Me	Nov.,'48
844	Road House	Nov.,'48
846	Belle Starr's Daughter	Nov.,'48
848	Jungle Patrol	Nov.,'48
850	Unfaithfully Yours	Dec.,'48
849	Yellow Sky	Dec.,'48
851	Trouble Preferred	Dec.,'48
....	The Snake Pit	Jan.,'49

UNITED ARTISTS

....	Pitfall	Aug. 13,'48
....	Texas, Brooklyn & Heaven	Aug. 27,'48
....	False Paradise	Sept. 10,'48
....	Red River	Sept. 17,'48
....	Olympic Cavalcade	Sept. 24,'48
....	Urubu	Sept. 24,'48
....	Girl From Manhattan	Oct. 1,'48
....	Strange Gamble	Oct. 8,'48
....	An Innocent Affair	Oct. 15,'48
....	The Angry God	Oct. 19,'48
....	Plot to Kill Roosevelt	Oct. 22,'48
....	My Dear Secretary	Nov. 5,'48
....	High Fury	Nov. 19,'48

UNIVERSAL-INTERN'L

668	Tap Roots	Aug.,'48
667	Mr. Peabody and the Mermaid	Aug.,'48
669	Larceny	Aug.,'48
670	One Touch of Venus	Aug.,'48
671	The Saxon Charm	Sept.,'48
672	For the Love of Mary	Sept.,'48
682	Rogues' Regiment	Nov.,'48
681	Kiss the Blood Off My Hands	Nov.,'48
....	Countess of Monte Cristo	Nov.,'48
....	You Gotta Stay Happy	Not Set
680	Tawny Pipit (Brit.)	Not Set
....	Hungry Hill (Brit.)	Not Set
....	Hamlet (Brit.)	Not Set
....	Champagne Charlie (Brit.)	Not Set

WARNER BROTHERS

702	Life With Father	Aug. 14,'48
732	Embraceable You	Aug. 21,'48
801	Two Guys from Texas	Sept. 4,'48
802	Rope	Sept. 25,'48
803	Smart Girls Don't Talk	Oct. 9,'48
804	Johnny Belinda	Oct. 23,'48
805	June Bride	Nov. 13,'48
806	Fighter Squadron	Nov. 27,'48
....	Angels With Dirty Faces (R)	Dec. 11,'48
....	They Drive By Night (R)	Dec. 11,'48

(Continued from preceding page)

headed for the governorship, is Marjorie Lord. The cad threatening to smash her dream is Robert Shayne, a lover of her shady past. She has to murder him to silence him, allowing the blame to fall on a jilted girl friend of his, Ruthe Brady. Justice overtakes the murderess in an abrupt finish that strains credibility.

The production accorded the film by Sutherland should help its fortunes. The direction of Sherman Scott is adequate, as is the playing of the principal performers. Al Martin did the script from a tale by Frank Burt and Robert Libott.

Seen at a New York projection room. Reviewer's Rating: Fair.

Release date, not set. Running time, 60 minutes. PCA No. 13258. General audience classification.

Gina Crane ..... Marjorie Lord
Floyd Durant ..... Robert Shayne
Pierre Watkin, James Seay, Ruthe Brady, Claire Whitney, Mary Gordon, Chester Clute, Dorothy Granger, Charles Williams

ADVANCE SYNOPSES *and information*

BLOOD ON THE MOON

(RKO Radio)

EXECUTIVE PRODUCER: Sid Rogell. PRODUCER: Theron Warth. DIRECTOR: Robert Wise. PLAYERS: Robert Mitchum, Barbara Bel Geddes, Robert Preston, Walter Brennan.

WESTERN DRAMA. In 1866, Jim Garry (Robert Mitchum) drifts into a western cattle region and takes a job with Riling (Robert Preston), who is plotting to force John Lufton, cattle baron, to sell his cattle to him at a ridiculous price. Garry falls in love with Lufton's daughter and when he learns of Riling's plot, he leaves town. In a nearby city, Riling and Garry have a showdown fist-fight and Garry returns to aid Lufton. When a crooked Indian agent announces that Lufton must move his herd off the Ute Reservation on penalty of confiscation by the Army, Garry kidnaps the agent, giving Lufton sufficient time to round up his herd. Riling is killed by Garry after a death struggle with Riling's avenging gang.

GUNNING FOR JUSTICE

(Monogram)

PRODUCER: Barney Sarecky; DIRECTOR: Ray Taylor; PLAYERS: Johnny Mack Brown, Raymond Hatton, Max Terhune, Evelyn Finley, House Peters, Jr., Ted Adams.

WESTERN. Johnny is entrusted with a map purporting to indicate the whereabouts of gold bullion hijacked en route to General Lee during the recent Civil War, and is ambushed by bandits who decide the map is a phony. By this time Johnny's pals, Banty and Alibi, have joined up with him, and together they overcome the forces of villainy and get the map information into the hands of its rightful owner.

COURTIN' TROUBLE

(Monogram)

PRODUCER: Ford Beebe. DIRECTOR: Louis Gray. PLAYERS: Jimmy Wakely, Cannonball Taylor, Virginia Belmont.

WESTERN. Wakely jails gunman Stockman after cattleman Curtis has accused the latter of murder. Penn, head of the merchants' association, hires Virginia to defend Stockman, but the gunman is freed when a witness is found murdered. Jimmy gets a singing job at Penn's saloon and renews acquaintance with Virginia. Virginia's father, a judge, petitions for an investigation of lawlessness. He is shot by a hired killer. Jimmy goes into action to permit Virginia to overhear the plot. She is caught eavesdropping. Jimmy and "Cannonball" Taylor come to her rescue in a blazing gun battle. Penn is felled by Jimmy's gun.

GRAND CANYON TRAIL

(Republic)

PRODUCER: Edward J. White. DIRECTOR: William Witney. PLAYERS: Roy Rogers, Andy Devine, Jane Frazee, Foy Willing and the Riders of the Purple Sage.

WESTERN. Roy Rogers, quarter-horse breeder, sends money to his partners, the Riders of the Purple Sage, which they invest in a ghost town falsely represented as the site of a silver strike. Miss Frazee, daughter of the crooked promoter, and Roy, although working at cross purposes, save the situation for everybody when Roy discovers, in sequel to a murder of an old prospector, that there really is a silver vein on the premises.

JIGGS AND MAGGIE IN COURT

(Monogram)

PRODUCER: Barney Gerard. DIRECTOR: William Beaudine. PLAYERS: Joe Yule, Renie Riano, June Harrison.

COMEDY. Angered by cracks about her resemblance to the cartoon-strip Maggie, Renie Riano throws a pie into a baker's face and promptly ends up in court. She is fined and paroled into Joe Yule's custody. Renie also resents other inconveniences arising from her similarity to the cartoon character and she sues George McManus, who originated the strip. In court Renie reveals that she is 35 years old. She finds peace and happiness when McManus tells her she is a composite picture of all beautiful women in the world—when they are mad.

TROUBLE PREFERRED

(20th-Fox)

PRODUCER: Sol M. Wurtzel. DIRECTOR: Arnold Belgard. PLAYERS: Peggy Knudsen, Lynne Roberts, Charles Russell, Mary Baer, Paul Langton, James Cardwell, June Story, Paul Guilfoyle.

MELODRAMA. The Misses Kundsen and Roberts enter training for jobs on the Los Angeles police force and are taken by their instructor on a routine suicide-attempt case which the victim insists was accidental. They persist in investigating further, however, and discover that a wayward husband is responsible for what happened. They extricate the recalcitrant husband from the wiles to a girl friend and restore him to his wife, all ending well.

HE WALKED BY NIGHT

(Eagle-Lion)

PRODUCER: Robert Kane. DIRECTOR: Alfred Werker. PLAYERS: Richard Basehart, Scott Brady, Roy Roberts, James Cardwell.

MELODRAMA. Basehart shoots and kills a traffic officer who stops him for routine questioning, and flees the scene on foot. Police, following clues and checking bullet casings, catch up with him later and he again shoots his way to freedom, wounding two and continuing a career of robery in the Los Angeles-Glendale area. Acting on a hunch, detectives check the Glendale police department files and identify a former civilian employee as the wanted man. Assembling all the robbery victims, they chart out a plan for capture based on the criminal's known habits and track him down.

STREETS OF LAREDO

(Paramount)

PRODUCER: Robert Fellows; DIRECTOR: Leslie Fenton; PLAYERS: Macdonald Carey, William Holden, William Bendix, Mona Freeman.

FRONTIER MELODRAMA. Carey, Holden and Bendix are successful badmen of the Old West, specializing in stagecoach stick-ups, who take time out to rescue Miss Freeman from marauding rustlers who have killed her father. The trio gets separated later on. Bendix and Holden pretending to join up with the Texas Rangers, but really planning to convey information to Carey which will help him in his banditry. Much later on, Bendix and Holden shift over from the wrong to the right side of the law, and Holden goes out to bring in his former pal, Carey. But it's Miss Freeman, who has believed herself in love with Carey, who actually shoots him down, realizing suddenly that it's Holden she loves.

INDIAN AGENT

(RKO Radio)

PRODUCER: Herman Schlom. DIRECTOR: Lesley Selander. PLAYERS: Tim Holt, Nan Leslie, Richard Martin, Noah Beery, Jr., Harry Woods, Richard Powers.

WESTERN: Holt and Martin come upon a band of Indians in the act of robbing an itinerant printer and his niece, rout them, and learn that their tribe is starving as result of a crooked deal between the Indian agent and a local badman, conditions having become so bad for the Indians that their leader, Red Fox, has placed his papoose with a white family in town. Holt and Martin, aided by the printer, who opens a newspaper office, unearth the truth about what's been going on, prevent the Indians from going on the war path, bring the villains to justice and restore government supplies to the Indians.

FIGHTER SQUADRON

(Warner Brothers)

PRODUCER: Seton I. Miller. DIRECTOR: Raoul Walsh. PLAYERS: Edmond O'Brien, Robert Stack, John Rodney, Tom D'Andrea, Henry Hull, Sheppard Strudwick.

WAR SUBJECT. O'Brien and Stack, of the 17th Fighter Squadron of the 3rd Fighter Group, stationed in England, are fast personal friends but rivalous officers, therefore frequently opposed on matters of squadron tactics and interpretation of rules. Their experiences include heroic rescues under enemy fire and terminate, dramatically, on D-Day. It's an all-male cast.

A CONNECTICUT YANKEE IN KING ARTHUR'S COURT

(Paramount)

PRODUCER: Robert Fellows. DIRECTOR: Tay Garnett. PLAYERS: Bing Crosby, Rhonda Fleming, Sir Cedric Hardwicke, Murvyn Vye, Virginia Field, William Bendix.

CLASSIC COMEDY. This is Mark Twain's story of the adventures of Hank Martin (Bing Crosby) of Connecticut who finds himself living in 528 A.D. at King Arthur's court. He is captured by one of the knights and falls in love with the King's beautiful niece. He beats the royal sorcerer at his own game and saves himself from being burned at the stake. At the end, however, Hank awakens to find himself again in Connecticut in 1905 and confronted by a pretty girl who looks exactly like the one he wooed back in the 6th Century.

HOMICIDE FOR THREE

(Republic)

PRODUCER: Stephen Auer. DIRECTOR: George Blair. PLAYERS: Warren Douglas, Audrey Long, Lloyd Corrigan, Grant Withers, Stephanie Bachelor.

MELODRAMA. Douglas, honeymooning Navy officer on leave in Los Angeles, is given temporary tenancy of a circus performer's apartment. His bride is threatened by a voice on the phone, and his uniform is stolen while he is in the Turkish bath. Two women are killed under circumstances implicating him, and two detectives join him in trying to solve the mystery, which is accomplished at a circus where two clowns turn out to be the two detectives and in fact not detectives at all but actually the two murderers.

EVERY GIRL SHOULD BE MARRIED

(RKO Radio)

PRODUCER-DIRECTOR: Don Hartman. PLAYERS: Cary Grant, Franchot Tone, Diana Lynn, Betsy Drake.

COMEDY. Grant, a bachelor doctor, is singled out by Miss Drake, a matrimonially minded shopgirl, for romantic entrapment. Tone, her employer, is used by her as a tool in her campaign of fascination, the ensuing situations terminating in victory for Miss Drake. It's a comedy of situation, played strictly for amusement.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on page 4367, issue of October 30, 1948.

Feature product listed by Company on page 4374, issue of November 6, 1948. For complete listing of 1947-48 Features by Company, see Product Digest, pages 4292-4293, issue of August 28, 1948.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	REVIEWED — Advance Synopsis Page	Service Data Page
† ABBOTT and Costello Meet Frankenstain	Univ.	664	Abbott and Costallo	July,'48	83m	July 3,'48	4225	4219	4343
Advantures In Silvarado	Col.	902	William 8ishop-Gloria Hanry	Mar. 25,'48	75m	July 31,'48	4258	4086	....
Adventures of Gallant 8ass (color)	EL	905	Fuzzy Knight-Audrey Long	Oct. 10,'48	73m	July 31,'48	4257	....	....
Albuquarque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	4343
All My Sons	Univ.	657	Edw. G. Robinson-Arlane Francis	May,'48	94m	Feb. 21,'48	4065	4010	4291
Angel in Exila	Rep.	719	John Carroll-Adale Mara	Sapt. 3,'48	90m	.....	....	4283	....
Angels Allay	Mono.	4708	Lao Gorcey-Ganava Gray	Mar. 21,'48	67m	Jan. 24,'48	4030	....	....
Angels With Dirty Faces (R.)	WB	....	James Cagney-Pat O'8rien	Dec. 11,'48	97m	Oct. 9,'48	4342	....	....
Angry God, The (color)	UA	....	Alicia Parla-Casimiro Ortega	Oct. 19,'48	57m	Oct. 30,'48	4365	....	....
An Innocent Affair	UA	....	Fred MacMurray-Madeleine Carroll	Oct. 15,'48	90m	Sept. 4,'48	4302	4226	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May,'48	111m	May 1,'48	4145	4127	4207
Anothar Part of tha Forest	Univ.	660	Fredric March-Ann Blyth	June,'48	107m	Apr. 17,'48	4125	4038	4190
An Idaal Husband (color) (Brit.)	20th-Fox	809	Paulatta Goddard-Michael Wilding	Mar.,'48	96m	Jan. 17,'48	4017	4000	4042
Apartment For Peggy (color)	20th-Fox	842	Jeanne Crain-William Holden	Oct.,'48	96m	Sept. 18,'48	4318	4310	....
Appointment with Murder (formerly A Date with Murder)	FC	....	John Calvert-Catherine Craig	Nov. 24,'48	67m	Oct. 16,'48	4350	4318	....
April Showars	WB	719	Jack Carson-Ann Sothern	Mar. 27,'48	94m	Mar. 13,'48	4094	4051	4291
Arch of Triumph (Special)	UA	....	Ingrid 8argman-Charles 8oyar	Mar.,'48	120m	Feb. 21,'48	4065	3487	....
Ara You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	4207
Argyle Sacrats, Tha	FC	....	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslia	May,'48	63m	Apr. 3,'48	4110	4103	4207
Arkansas Swing, The	Col.	953	Hoosier Hot Shots-Gloria Hanry	July 29,'48	63m	.....	....	4219	....
Arthur Takas 'Ovar	20th-Fox	817	Lois Colliar-Jaroma Cowan	May,'48	63m	Apr. 10,'48	4117	4111	....
Assignad to Dangar	EL	821	Gena Raymond-Noraan Nash	May 19,'48	66m	May 1,'48	4145	4139	4207
† BABE Ruth Story, The (AA)	Mono.	AA10	Wm. Bendix-Claire Trevor	Sept. 6,'48	106m	July 24,'48	4249	....	4343
8ack Trail	Mono.	4757	Johnny Mack 8rown-Mildrad Coles	July 18,'48	54m	.....	....	4235	....
Bad Sistar (Brit.)	Univ.	663	Margarat Lockwood-Ian Hunter	July,'48	90m	June 12,'48	4199	....	....
Behind Locked Doors	EL	906	Lucille 8remer-Richard Carlson	Oct. 17,'48	62m	Sept. 11,'48	4309	4303	....
Belle Starr's Daughter	20th-Fox	846	George Montgomery-Ruth Roman	Nov.,'48	86m	Nov. 6,'48	4373	4342	....
Barlin Express	RKO	815	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10,'48	4118	....	....
Bast Man Wins	Col.	901	Edgar 8uchanan-Anna Lea	May 6,'48	75m	Oct. 9,'48	4341	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Batrayal, The	Astor	....	Martin Edan-Myra Stanton	Juna,'48	195m	July 10,'48	4233	....	....
8ayond Glory	Para.	4726	Alan Ladd-Donna Raad	Sapt. 3,'48	82m	June 19,'48	4205	4039	....
B. F.'s Daughter	MGM	820	8arbara Stanwyck-Van Haflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	4175
† Big Clock, Tha	Para.	4713	Ray Milland-Maurean O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	4343
Big City	MGM	827	Margaret O'8rien-Robart Preston	Juna 3,'48	103m	Apr. 3,'48	4111	4103	4291
8ig Punch, The	WB	727	Wayna Morris-Lois Maxwall	Juna 26,'48	80m	May 29,'48	4182	4155	....
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30,'48	62m	May 29,'48	4183	4146	....
8ill and Coo (color)	Rap.	728	8ird Picture	Apr. 1,'48	61m	Dec. 27,'47	4000	....	....
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4175
Black Arrow	Col.	942	Louis Hayward-Janet 8lair	Aug.,'48	76m	July 3,'48	4225	4069	....
8lack 8art (color)	Univ.	653	Yvonna de Carlo-Dan Duryaa	Apr.,'48	80m	Feb. 7,'48	4051	4000	4291
Black Eagle, Story of a Horsa	Col.	....	William Bishop-Virginia Patton	Sept. 16,'48	76m	.....	....	4243	....
8lancha Fury (8rit.) (color)	EL	....	Stewart Granger-Valerie Hobson	Sept. 11,'48	93m	Aug. 28,'48	4290	....	....
8lazing Across tha Pecos	Col.	968	Charles Starrett-Smilay Burnetta	July 1,'48	55m	.....	....	4226	....
8londa Ica	FC	....	Leslia Brooks-Robert Paige	May 20,'48	72m	May 22,'48	4174	4103	....
Blondie's Reward	Col.	912	Penny Singleton-Arthur Laka	June 3,'48	67m	.....	....	4165	....
8lood and Sand (R.) (color)	20th-Fox	834	Tyrone Power-Linda Darnell	Aug.,'48	125m	Aug. 21,'48	4282	....	....
Blood on the Moon	RKO	909	Robert Mitchum-8arbara 8el Geddes	Nov. 21,'48	....	.....	....	4375	....
8odyguard	RKO	905	Lawrence Tierney-Priscilla Lane	Sept. 4,'48	62m	Sept. 11,'48	4309	4275	....
Bold Frontiersman, Tha	Rep.	754	Allan "Rocky" Lana-Eddia Wallar	Apr. 15,'48	60m	May 1,'48	4146	4069	....
8oy With the Green Hair (color)	RKO	....	Pat O'8rien-Robt. Ryan-Barbara Hale	Not Set	....	.....	....	4358	....
Brida Goas Wild, The	MGM	819	Van Johnson-Juna Allyson	Mar.,'48	98m	Feb. 28,'48	4077	4021	4207
Brothars, Tha (British)	Univ.	677	Patricia Roc-Will Fyffa	May 6,'48	90m	May 8,'48	4154	....	....
Bungalow 13	20th-Fox	847	Tom Conway-Margaret Hamilton	Nov.,'48	65m	.....	....	4310	....
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5,'48	60m	Feb. 14,'48	4057	....	....
California Firebrand (color)	Rep.	654	Monta Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	4207
Campus Sleuth	Mono.	4713	Freddia Stewart-June Praisser	Apr. 18,'48	58m	May 15,'48	4162	4127	....
Canon City	EL	826	Scott Brady-Charles Russell	July 6,'48	82m	June 26,'48	4213	4165	4343

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr.,'48	94m	Mar. 6,'48	4085	4010	....
Case Against Calvin Cooke, The (formerly An Act of Murder)	Univ.	673	Fredric March-Florence Eldridge	Sept.,'48	91m	Aug. 28,'48	4289	4275	....
Champagne Charlie (Brit.)	Univ.	....	Tommy Trinder-Stanley Holloway	Aug. 6,'48	72m	Aug. 14,'48	4274	....	....
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July,'48	67m	Aug. 14,'48	4273		....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	62m	.....	....	4086	....
Code of Scotland Yard (Brit.)	Rep.	713	Oscar Homolka-Derek Farr	Oct. 24,'48	60m	Sept. 4,'48	4302	4283	....
Command Decision	MGM	....	Clark Gable-Walter Pidgeon	Not Set	..	.....	....	4311	....
Connecticut Yankee in King Arthur's Court (color)	Para.	4814	Bing Crosby-Rhonda Fleming	Apr. 15,'49	....	.....	....	4375	....
Coroner Creek (color)	Col.	939	Randolph Scott-Marguerite Chapman	July,'48	90m	June 12,'48	4197	4190	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	73m	.....	....	4127	....
Count of Monte Cristo, The (R.)	EL	738	Robert Donat-Elissa Landi	Oct. 24,'48	119m	Sept. 11,'48	4310	....	
Countess of Monte Cristo	Univ.	....	Sonja Henie-Michael Kirby	Nov.,'48	77m	Nov. 6,'48	4373	....	....
Courtin' Trouble	Mono.	4768	Jimmy Wakely-Cannonball Taylor	Nov. 21,'48	55m	.....	....	4375	....
Cowboy Cavalier	Mono.	....	Jimmy Wakely-"Cannonball" Taylor	Not Set	57m	Sept. 25,'48	4325	....	....
Creeper, The	20th-Fox	839	E. Ciannelli-O. Stevens-J. Vincent	Sept.,'48	64m	Sept. 4,'48	4302	4283	....
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11,'48	53m	May 1,'48	4145	4127	....
Cry of the City	20th-Fox	841	Victor Mature-Richard Conte	Oct.,'48	95m	Sept. 18,'48	4317	4303	....
DAREDEVILS of the Clouds	Rep.	716	Rob't Livingstone-Mae Clarke	Aug. 10,'48	60m	July 31,'48	4258	4175	....
† Date With Judy, A (color)	MGM	818	Wallace Beery-Jane Powell	July 29,'48	113m	June 19,'48	4206	4139	4343
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30,'48	68m	Aug. 21,'48	4282	4165	...
Dead Man's Gold	SG	4708	Lash LaRue-Fuzzy St. John	Sept. 10,'48	....	.....	....	4335	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	July,'48	85m	July 3,'48	4225	4039	...
Denver Kid, The	Rep.	758	Allan "Rocky" Lane-Eddy Waller	Oct. 1,'48	60m	.....	....	4335	....
Design for Death	RKO	907	Documentary	Aug.,'48	48m	Feb. 28,'48	4077	....	...
Desperadoes of Dodge City	Rep.	757	Allan "Rocky" Lane-Eddy Waller	Sept. 15,'48	...	.....	....	4318	....
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	....
Disaster	Para.	4806	Richard Denning-Trudy Marshall	Dec. 3,'48	60m	Oct. 23,'48	4357	....	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	....
Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar.,'48	103m	Jan. 3,'48	4001	3956	4131
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	4207
Drums (Brit.) (R.) (color)	FC		Raymond Massey-Sabu	Aug.,'48	96m	July 17,'48	4242	....	....
Drums Along the Amazon	Rep.	720	George Brent-Vera Ralston	Nov. 1,'48	....	.....	....	4335	....
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr.,'48	135m	Jan. 11,'47	3409	3363	3933
Duke of West Point (R.)	SG	S-7	Louis Hayward-Joan Fontaine	Oct. 1,'48	108m	June 19,'48	4207	....	....
† **EASTER** Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	4343
El Dorado Pass	Col.	....	Charles Starrett-Smiley Burnette	Oct. 14,'48	...	.....	....	4318	...
Embraceable You	WB	732	Dane Clark-Geraldine Brooks	Aug. 21,'48	80m	July 31,'48	4257	4175	....
† Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	4291
End of the River, The (Brit.)	U-I	....	Sabu-Raymond Lovell	July,'48	80m	June 26,'48	4214		
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Sept.,'48	78m	May 29,'48	4183		
Every Girl Should Be Married	RKO	908	Cary Grant-Franchot Tone-Diana Lynn	Dec. 25,'48	....	.....	....	4375	....
Eyes of Texas (color)	Rep.	732	Roy Rogers-Lynne Roberts	July 15,'48	70m	July 24,'48	4249	4219	
FEUDIN', Fussin' and A-Fightin'	Univ.	665	Donald O'Connor-Marjorie Main	July,'48	78m	June 12,'48	4199		
Fighter Squadron (color)	WB	806	Edmond O'Brien-Robert Stack	Nov. 27,'48	....	.....	....	4375	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug.,'48	61m	July 17,'48	4242	4189	
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	4190
Fighting Ranger, The	Mono.	4753	Johnny Mack Brown-Christine Larson	Aug. 15,'48	57m	.....	....	4303	....
Flirting with Fate (R.)	SG	S-5	Joe E. Brown-Beverly Roberts	Sept. 3,'48	70m	May 22,'48	4174		
† Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20,'48	116m	June 19,'48	4206	4139	4343
† Forever Amber (color)	20th-Fox	838	Linda Darnell-Cornel Wilde	Sept. 15,'48	140m	Oct. 18,'47	3885	3475	3933
† Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr.,'48	127m	Mar. 13,'48	4094	....	4343
For the Love of Mary	Univ.	672	Deanna Durbin-Edmond O'Brien	Sept.,'48	90m	Sept. 4,'48	4301	4275	....
Four Faces West	UA	....	Joel McCrea-Frances Dee	July 9,'48	90m	May 15,'48	4162		...
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	56m	.....	....	4175	....
† Fuller Brush Man	Col.	928	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	4291
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	4190
GALLANT Blade, The (color)	Col.	....	Larry Parks-Marguerite Chapman	Nov.,'48	81m	Oct. 23,'48	4358	....	....
Gallant Legion, The	Rep.	715	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....
Gay Intruders, The	20th-Fox	840	John Emery-Tamara Geva	Sept.,'48	68m	June 19,'48	4206		....
Gentleman From Nowhere, The	Col.	....	Warner Baxter-Fay Baker	Sept. 9,'48	66m	.....	....	4283	....
† Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar.,'48	118m	Nov. 15,'47	3929	3818	4175
Girl from Manhattan, The	UA	....	D. Lamour-C. Laughton-G. Montgomery	Oct. 1,'48	81m	Sept. 18,'48	4318	4243	....
Give My Regards to Broadway (color)	20th-Fox	827	Dan Dailey-Nancy Guild	June,'48	92m	May 29,'48	4181	4165	4291
God's Country and the Woman (R.)	WB	729	George Brent-Beverly Roberts	July 17,'48	71m	June 19,'48	4206	....	....
Golden Eye, The	Mono.	4720	Roland Winters-Mantan Moreland	Aug. 29,'48	69m	Sept. 25,'48	4325	4311	....
† Good Sam	RKO	962	Gary Cooper-Ann Sheridan	Sept. 1,'48	114m	July 31,'48	4257	4146	4343
Grand Canyon Trail (color)	Rep.	....	Roy Rogers-Jane Frazee-Andy Devine	Nov. 15,'48	67m	.....	....	4375	....
† Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	4207
Gunning for Justice	Mono.	4758	Johnny Mack Brown-Raymond Hatton	Nov. 7,'48	55m	.....	....	4375	....
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
HAIRY Ape, The (R)	FC	....	Wm. Bendix-Susan Hayward	Sept.,'48	91m	Sept. 4,'48	4303	....	....
Hamlet (Brit.)	U-I	Spcl.	Laurence Olivier-Jean Simmons	Not Set	153m	.....	....	....	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May. 8,'48	4154	4117	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Here Comes Trouble (color)	UA	. .	Wm. Tracy-Beverly Lloyd	Apr.,'48	55m	Apr. 17,'48	4125	4039	....
He Walked By Night	EL	910	Richard Basehard-Scott Brady	Nov.,'48	80m	.....	....	4375	....
Hidden Gold (R.)	SG	HC23	William Boyd-Russell Hayden	Aug. 27,'48	61m	Sept. 11,'48	4310		
Hills of Home (color)	MGM	....	Edmund Gwenn-Janet Leigh	Dec.,'48	91m	Oct. 9,'48	4341	4235	....
Hold That Ghost (R)	EL	847	Abbott & Costello	Aug. 16,'48	86m	Sept. 4,'48	4303	....	
Hollow Triumph	EL	904	Paul Henreid-Joan Bennett	Oct. 3,'48	83m	Aug. 14,'48	4273	....	4343
† Homecoming	MGM	....	Clark Gable-Lana Turner	May 27,'48	113m	Apr. 3,'48	4109	4079	..
Homicide For Three	Rep.	....	Warren Douglas-Audrey Long	Dec. 8,'48	....	.....	....	4375	....
Hungry Hill (British)	Univ.	...	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	..
Hunted, The (Allied Artists)	Mon.	AA5	Belita-Preston Foster	Apr. 7,'48	85m	Feb. 7,'48	4050	4039	4071
I, JANE Doe	Rep.	710	Ruth Hussey-John Carroll	May 25,'48	85m	May 22,'48	4173	4155	....
Incident	Mono.	4803	Warren Douglas-Jane Frazee	Jan. 9,'49	....	.....	....	4335	
Indian Agent	RKO	910	Tim Holt-Nan Leslie	Dec. 11,'48	....	.....	....	4375	....
Inner Sanctum	FC	....	Charles Russell-Mary Beth Hughes	Oct.,'48	62m	Oct. 23,'48	4358	....	....
International Lady (R)	EL	734	Ilona Massey-George Brent	Sept. 27,'48	102m	Sept. 4,'48	4303	....	....
In This Corner	EL	903	Scott Brady-Anabel Shaw	Sept. 20,'48	62m	Sept. 11,'48	4310	....	....
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes	(T) Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4291
† Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May,'48	87m	May 15,'48	4163	4127	4291
Isn't It Romantic	Para.	4B02	Roland Culver-Veronica Lake	Oct. 8,'48	87m	Aug. 21,'48	4281	4243	..
I Surrender Dear	Col.	....	Gloria Jean-David Street	Oct. 7,'48	68m	Nov. 6,'48	4373	4318	....
I Wake Up Screaming (R.)	20th-Fox	B35	Betty Grable-Victor Mature-Carole Landis	Aug.,'48	82m	Aug. 21,'48	4282	....	..
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23,'48	70m	May 8,'48	4154	4127	....
JIGGS & Maggie in Court	Mono.	4805	Joe Yule-Renie Riano	Dec. 12,'48	....	.....	....	4375	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27,'48	68m	May 22,'48	4174	4155	...
Joan of Arc (color)	RKO	....	Ingrid Bergman-Jose Ferrer	Not Set	145m	Oct. 30,'48	4366	4335	....
Johnny Belinda	WB	B04	Jane Wyman-Lew Ayres	Oct. 23,'48	102m	Sept. 18,'48	4317	4310	....
Judge Steps Out, The (formerly Indian Summer)	RKO	....	Alexander Knox-Ann Southern	Not Set	91m	.....	....	3B65	....
Julia Misbehaves	MGM	903	Greer Garson-Walter Pidgeon	Oct. 8,'48	99m	Aug. 14,'48	4273	4165	...
June Bride	WB	B05	Bette Davis-Robert Montgomery	Nov. 13,'48	97m	Oct. 23,'48	4357	4335	....
Jungle Goddess	SG	4802	George Reeves-Wanda McKay	Aug. 13,'48	61m	.....	....	4275	..
Jungle Patrol	20th-Fox	....	Kristine Miller-Arthur Franz	Nov.,'48	70m	Oct. 9,'48	4341	....	....
† KEY Largo	WB	731	H. Bogart-E. Robinson-Lauren Bacall	July 31,'48	101m	July 10,'48	4233	4226	4343
Kidnapped	Mono.		Roddy McDowall-Sue England	Dec. 1,'48	71m	Sept. 25,'48	4325	....	...
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10,'48	60m	May 29,'48	4183	4117	....
King of the Turf (R.)	SG	S-4	Adolphe Menjou-Dolores Costello	Aug. 20,'48	88m	May 29,'48	4183	....	....
Kiss the Blood Off My Hands	Univ.	681	Joan Fontaine-Burt Lancaster	Nov.,'48	79m	Oct. 16,'48	4349	4342	....
LADIES of the Chorus	Col.	....	Adele Jergens-Marilyn Monroe-R. Brooks	Not Set	59m	Oct. 23,'48	4358	....	....
Lady at Midnight	EL	831	Richard Canning-Frances Rafferty	Aug. 15,'48	61m	July 24,'48	4249	....	....
Lady from Shanghai, The	Col.	938	Rita Hayworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	4291
Larceny	Univ.	669	John Payne-Joan Caulfield	Aug.,'48	89m	Aug. 14,'48	4275	....	....
Last of the Badmen (AA)	Mono.	....	Barry Sullivan-Marjorie Reynolds	Nov. 15,'48	74m	.....	....	4335	....
Leather Gloves	Col.	....	Cameron Mitchell-Virginia Grey	Not Set	75m	Oct. 9,'48	4341	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Let's Live a Little	EL	907	Hedy Lamarr-Robert Cummings	Nov.,'48	85m	Oct. 30,'48	4365	....	....
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	4190
† Life With Father (color)	WB	702	Irene Dunne-William Powell	Aug. 14,'48	118m	Aug. 16,'47	3781	3475	3909
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	....	....
Loves of Carmen, The (color)	Col.	....	Rita Hayworth-Glenn Ford	Not Set	95m	Aug. 21,'48	4281	4243	4343
Luck of the Irish, The	20th-Fox	837	Tyrone Power-Anne Baxter	Sept.,'48	99m	Sept. 4,'48	4301	4258	...
Lulu Belle	Col.	....	Dorothy Lamour-George Montgomery	Aug.,'48	87m	June 19,'48	4205	....	...
Luxury Liner (color)	MGM	901	George Brent-Jane Powell	Sept.,'48	98m	Aug. 21,'48	4281	....	...
MACBETH	Rep.	....	Orson Welles-Jeanette Nolan	Oct.,'48	107m	Oct. 16,'48	4350	4335	....
Man-Eater of Kumaon	Univ.	666	Sabu-Wendell Corey-Joanne Page	July,'48	79m	June 26,'48	4213	....	....
Mark of the Lash	SG	4807	Lash LaRue-Fuzzy St. John	Oct. 15,'48	....	.....	....	4335	....
Marshal of Amarillo	Rep.	756	Allan Lane-Eddy Waller	July 25,'48	60m	Oct. 23,'48	4358	42B3	....
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr.,'48	89m	Mar. 20,'48	4101	....	4131
† Melody Time (color)	RKO	991	Disney Feature	Aug.,'48	75m	May 22,'48	4173	4155	4291
Michael O'Halloran	Mono.	4719	Scotty Beckett-Allene Roberts	Aug. 8,'48	79m	June 19,'48	4205	....	...
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23,'48	87m	June 19,'48	4205	4155	4291
Million-Dollar Weekend, The	EL	....	Gene Raymond-Francis Lederer	Not Set	73m	Oct. 16,'48	4350	....	....
Mine Own Executioner (Brit.)	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7,'48	105m	June 12,'48	4197	4190	4343
Miracle in Harlem	SG	X-3	Stepin Fetchit	June 11,'48	71m	Aug. 14,'48	4274	3919	...
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra	(T) Mar. 1,'48	120m	Mar. 6,'48	4085	4079	..
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	Sept.,'48	83m	Aug. 14,'48	4274	4219	4291
Miss Annie Rooney (R.)	SG	S-8	Shirley Temple-William Gargan	Oct. 1,'48	88m	June 19,'48	4207	....	....
Miss Tatlock's Millions	Para.	4805	Wanda Hendrix-John Lund	Nov. 19,'48	101m	Sept. 18,'48	4317	4303	....
Money Madness	FC		Hugh Beaumont-Frances Rafferty	Apr. 15,'48	73m	Apr. 3,'48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	Oct. 1,'48	90m	Sept. 18,'48	4317	4219	..
Mourning Becomes Electra	RKO	904	Rosalind Russell-Michael Redgrave	Oct. 17,'48	121m	Nov. 22,'47	3941	3919	4131
† Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June,'48	94m	Apr. 3,'48	4110	4010	4343
Mr. Peabody and the Mermaid	U-I	667	William Powell-Ann Blyth	Aug.,'48	89m	July 10,'48	4233	....	4343
My Dear Secretary	UA	..	Laraine Day-Kirk Douglas	Nov. 5,'48	94m	Sept. 11,'48	4309	4303	..
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	.....	..	4095	....
My Son, My Son (R)	EL	737	Brian Aherne-Madeleine Carroll	Sept. 27,'48	117m	Sept. 4,'48	4303	....	...
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1,'48	66m	June 26,'48	4214	....	....
Music Man	Mono.	4721	Jimmy Dorsey-June Preisser	Sept. 5,'48	66m	July 24,'48	4251	....	....
NIGHT at the Opera, A (R.)	MGM	....	Marx Bros.-Kitty Carlisle	(T) Nov. 8,'48	93m	Oct. 30,'48	4366	....	....
Night Has a Thousand Eyes	Para.	4803	Edw. G. Robinson-Gail Russell	Oct. 22,'48	81m	July 17,'48	4241	4226	....
Night Time in Nevada (color)	Rep.	733	Roy Rogers-Andy Devine	Sept. 5,'48	67m	Oct. 30,'48	4365	4283	....

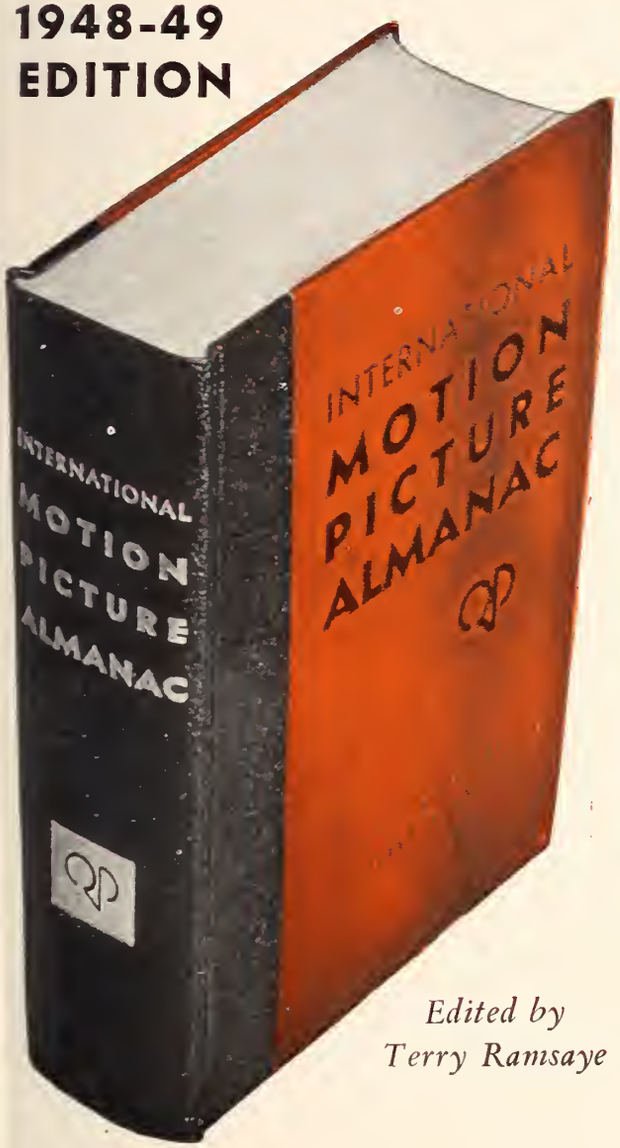
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Night Unto Night	WB	. .	Viveca Lindfors-Ronald Reagan	Not Set		.....		3735	....
Night Wind	20th-Fox	843	Charles Russell-Virginia Christine	Oct.,'48	68m	Sept. 4,'48	4302	....	....
No Minor Vices	MGM	904	Dana Andrews-Lilli Palmer	Nov. 12,'48	96m	Oct. 16,'48	4349	4283	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	77m	Apr. 10,'48	4117	4079	4343
Northwest Stampede (color)	EL	901	Joan Leslie-James Craig	Sept. 5,'48	76m	July 3,'48	4225	4219	....
OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Greenwood	Mar. 20,'48	85m	Mar. 20,'48	4101	4086	....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	56m	.....	....	4095	....
Oliver Twist (Brit.)	EL	828	John H. Davies-Robert Newton	Not Set	....	.....	...	4219	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	88m	July 10,'48	4233	4127	....
Olympic Cavalcade	UA		Documentary	Sept. 24,'48	56m	Sept. 4,'48	4301	....	....
Olympic Games of 1948 (color)	EL	902	Documentary	Sept.,'48	136m	Sept. 25,'48	4325	....	....
† On an Island With You (color)	MGM	828	Esther Williams-Peter Lawford	June 24,'48	107m	May 1,'48	4145	4139	4343
One Touch of Venus	Univ.	670	Robert Walker-Ava Gardner	Aug.,'48	82m	Aug. 28,'48	4290	4275	..
On Our Merry Way (formerly Miracle Can Happen)	UA	....	Paulette Goddard-J. Stewart-H. Fonda	June 15,'48	107m	Feb. 7,'48	4049	4038	4131
Open Secret	EL	813	John Ireland-Jane Randolph	May 5,'48	70m	Jan. 17,'48	4018	..	...
Outlaw Brand	Mono.	4764	Jimmy Wakely-Cannonball Taylor	Oct. 24,'48	57m	.....	...	4335	....
Out of the Storm	Rep.	717	Jas. Lydon-Lois Collier	Sept. 11,'48	61m	Sept. 4,'48	4302	4258	....
PALEFACE, The (color)	Para.	4807	Bob Hope-Jane Russell	Dec. 24,'48	91m	Oct. 30,'48	4366	....	....
Panhandle (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22,'48	84m	Jan. 31,'48	4037	3943	....
Partners of the Sunset	Mono.	4765	Jimmy Wakely-Dub Taylor	May 6,'48	53m	Aug. 14,'48	4274	4021	....
Pearl, The	RKO	903	Pedro Armendariz-Maria Marques	Aug. 7,'48	77m	Feb. 14,'48	4057	....	4131
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7,'48	4050	....	.
Pirate, The (color)	MGM	...	Judy Garland-Gene Kelly	June 10,'48	102m	Apr. 3,'48	4110	3865	4343
Pitfall, The	UA	....	Dick Powell-Lizabeth Scott	Aug. 13,'48	86m	Aug. 7,'48	4267	4226	....
Plot to Kill Roosevelt, The	UA	....	Derek Farr-Marta Labarr	Oct. 22,'48	83m	Oct. 30,'48	4366	....	....
Plunderers, The (color)	Rep.	....	Rod Cameron-Ilona Massey	Dec. 1,'48	87m	Nov. 6,'48	4373	....	....
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	4139	....
Port Said	Col.	....	Gloria Henry-William Bishop	Apr. 15,'48	69m	May 22,'48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Aug. 6,'48	80m	.....	....	3919	....
Prairie Outlaws	EL		Eddie Dean-Roscoe Ates	May 12,'48	57m	.....	....	4183	....
RACE Street	RKO	821	G. Raft.-Wm. Bendix-M. Maxwell	Sept. 19,'48	79m	June 26,'48	4214	4207	4343
Rachel and the Stranger	RKO	901	Loretta Young-Robt. Mitchum	Oct. 2,'48	93m	Aug. 7,'48	4265	4258	....
Racing Luck	Col.	. .	Gloria Henry-Stanley Clements	Nov. 18,'48	....	.....	....	4350	....
Range Renegades (formerly Arizona Sunset)	Mono	4766	Jimmy Wakely-Jennifer Holt	June 6,'48	54m	.....	....	4146	....
Rangers Ride, The	Mono.	4767	Jimmy Wakely-Cannonball Taylor	Sept. 26,'48	56m	.....	....	4335	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26,'48	78m	May 22,'48	4173	....	4291
Red River	UA	....	John Wayne-Montgomery Clift	Sept. 17,'48	125m	July 17,'48	4241	3575	4343
Red Shoes, The (Brit.) (color)	EL	...	Anton Walbrook-Marius Goring	Oct. 15,'48	133m	Oct. 23,'48	4357	....	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20,'48	93m	Jan. 17,'48	4017	....	4175
Return of October, The (color)	Col.	....	Glenn Ford-Terry Moore	Nov.,'48	89m	Oct. 23,'48	4357	....	....
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17 '48	90m	May 15,'48	4162	4146	4343
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18,'48	63m	Mar. 6,'48	4086	4069	4131
Return of Wildfire	SG	4801	Richard Arlen-Mary Beth Hughes	Aug. 13,'48	81m	Oct. 2,'48	4334	4258	....
River Lady (color)	Univ.	661	Yvonne DeCarlo-Dan Duryea	June,'48	78m	May 8,'48	4153	4010	4190
Road House	20th-Fox	844	Ida Lupino-Cornel Wilde	Nov.,'48	95m	Oct. 2,'48	4333	4311	....
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7,'48	76m	June 5,'48	4189	3931	....
Rogues' Regiment	Univ.	682	Dick Powell-Marta Toren	Nov.,'48	86m	Oct. 2,'48	4333	....	....
† Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3,'48	99m	June 12,'48	4197	4190	4343
Rope (color)	WB	802	James Stewart-John Dall-Joan Chandler	Sept. 25,'48	80m	Aug. 28,'48	4289	4243	....
Rusty Leads the Way	Col.	....	Ted Donaldson-Sharon Moffett	Oct. 21,'48	59m	.....	....	4335	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3,'48	102m	Apr. 3,'48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	4291
San Francisco (R.)	MGM	....	Clark Gable-Jeanette MacDonald (T)	Nov. 3,'48	115m	Oct. 30,'48	4366	....	....
Saxon Charm, The	Univ.	671	R. Montgomery-J. Payne-S. Hayward	Sept.,'48	88m	Sept. 11,'48	4310	4275	....
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	4190
Sealed Verdict	Para	4804	Ray Milland-Florence Marly	Nov. 5,'48	83m	Sept. 11,'48	4309	4243	....
Search, The	MGM	830	M. Clift-A. MacMahon-Ivan Jandl	Aug. 6,'48	105m	Apr. 3,'48	4111	....	4131
Secret Beyond the Door, The	Univ.	677	Joan Bennett-Michael Redgrave	Feb.,'48	99m	Jan. 10,'48	4009	3956	4042
Secret Land, The (color)	MGM	905	R. Montgomery-R. Taylor-V. Heflin	Oct. 22,'48	71m	Aug. 28,'48	4289	....	....
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31,'48	60m	June 5,'48	4189	4155	....
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	72m	Apr. 17,'48	4126	4069	....
Shanghai Chest, The	Mono.	4718	Roland Winters-Mantan Moreland	July 11,'48	65m	.....	....	4226	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21,'48	70m	Aug. 14,'48	4274	4155	....
Sheriff of Medicine Bow, The	Mono.	4754	Johnny Mack Brown-Raymond Hatton	Oct. 3,'48	55m	.....	....	4335	....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar.,'48	84m	Feb. 7,'48	4050	....	4175
† Silver River	W8	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	May 8,'48	4153	4021	4291
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr.,'48	61m	Apr. 10,'48	4118	....	....
Silver Trails	Mono.	4763	Jimmy Wakely-Christine Larson	Aug. 22,'48	53m	.....	....	4303	....
Singin' Spurs	Col.	..	Hoosier Hot Shots-Pat White	Sept. 23,'48	62m	.....	....	4283	....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr.,'48	84m	Feb. 28,'48	4077	4039	4343
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25,'48	82m	Aug. 28,'48	4290	4155	....
Smart Girls Don't Talk	WB	803	Virginia Mayo-Bruce Bennett	Oct. 9,'48	81m	Sept. 18,'48	4318	...	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	....
Smugglers Cove	Mono.	4726	Leo Gorcey-Huntz Hall	Oct. 10,'48	66m	.....	....	4335	....
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Jan.,'49	..	.....	....	4039	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6,'48	109m	May 29,'48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	Sept.,'48	83m	Aug. 21,'48	4281	4183	....
Son of God's Country	Rep.	741	Monte Hale—Pamela Blake	Sept. 15,'48	60m	.....	....	4258	....
Son of Monte Cristo, The (R.)	EL	739	Louis Hayward-Joan Bennett	Oct. 24,'48	102m	Sept. 11,'48	4310	....	....
Song Is Born, A (color)	RKO	952	Danny Kaye-Virginia Mayo	Nov. 6,'48	113m	Sept. 4,'48	4302	....	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30,'48	66m	.....	....	4059	....
Sons of Adventure	Rep.	718	Russell Hayden-Lynne Roberts	Sept. 1,'48	60m	.....	....	4258	....

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Sorry, Wrong Number	Para.	4801	Barbara Stanwyck-Burt Lancaster	Sept. 24,'48	90m	July 31,'48	4257	4243	....
S.O.S. Submarine	SG	4803	Semi-documentary	Sept. 17,'48	69m	.....	....	4283	....
So This Is New York	UA	....	Henry Morgan-Virginia Grey	June 25,'48	79m	May 15,'48	4161	4127	....
Southern Yankee, A	MGM	902	Red Skelton-Brian Donlevy	Sept. 24,'48	90m	Aug. 7,'48	4265	4139	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7,'48	79m	Aug. 7,'48	4267	4127	4343
Stagecoach War (R.)	SG	HC24	William Boyd-Russell Hayden	Oct. 22,'48	63m	Sept. 11,'48	4310	....	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15,'48	52m	Jan. 24,'48	4030	....	4042
† State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	4291
Station West	RKO	906	Dick Powell-Jane Greer	Oct.,'48	92m	Sept. 4,'48	4301	4283	....
Strange Mrs. Crane, The	EL	....	Marjorie Lord-John McGuire	Not Set	60m	Nov. 6,'48	4373	....	....
Streets of Laredo (color)	Para.	4813	Macdonald Carey-William Holden	Mar. 25,'49	....	.....	....	4375	....
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Aug.,'48	79m	Apr. 24,'48	4137	4067	....
† Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July,'48	91m	June 26,'48	4213	4165	4343
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4291
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	76m	May 15,'48	4163	....	....
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
† Tap Roots (color)	Univ.	668	Van Heflin-Susan Hayward	Aug.,'48	109m	July 3,'48	4226	4010	4343
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	4291
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb.,'48	74m	Jan. 17,'48	4017	3031	4042
Texas, Brooklyn and Heaven	UA	....	Guy Madison-Diana Lynn	Aug. 27,'48	89m	July 17,'48	4242	4190	4291
† That Lady in Ermine (color)	20th-Fox	836	Betty Grable-Douglas Fairbanks, Jr.	Aug.,'48	89m	July 17,'48	4241	4226	....
They Drive by Night (R.)	WB	...	George Raft-Ann Sheridan	Dec. 11,'48	95m	Oct. 9,'48	4342	....	....
They Live by Night (formerly The Twisted Road)	RKO	820	Cathy O'Donnell-Farley Granger	July,'48	95m	June 26,'48	4213	....	....
'3 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	May 29,'48	4182	4051	....
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
3 Godfathers (color)	MGM	....	John Wayne-Pedro Armendariz	Jan.,'49	....	.....	....	4342	....
Three Musketeers, The (color)	MGM	906	Lana Turner-Gene Kelly	Nov. 26,'48	125m	Oct. 16,'48	4349	4189	....
Thunderhoof	Col.	904	Preston Foster-Mary Stuart	July 8,'48	77m	Aug. 28,'48	4290	4165	....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15,'48	67m	July 3,'48	4226	4069	....
Time of Your Life, The	UA	..	Jas. Cagney-W. Morris-Jeanne Cagney	July 30,'48	109½m	May 29,'48	4182	4174	4343
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095		
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27,'48	109m	Jan. 24,'48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	...
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21,'48	42m	.....	....	3931	....
Trail to Laredo	Col.	967	Charles Starrett-Smiley Burnette	Aug. 12,'48	54m	.....	....	4243	...
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28,'48	60m	July 17,'48	4242	4174	...
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4239	....
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20,'48	56m	Aug. 14,'48	4274	4219	....
Triple Threat	Col.		Richard Crane-Gloria Henry	Sept. 30,'48	70m	Oct. 2,'48	4333	4283	....
Trouble Preferred	20th-Fox	851	Peggy Knudsen-Lynne Roberts	Dec.,'48	63m	.....	....	4375	....
Two Guys from Texas (color)	W8	801	Dennis Morgan-Jack Carson	Sept. 4,'48	86m	Aug. 7,'48	4265	4258	...
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Unfaithfully Yours	20th-Fox	....	Rex Harrison-Linda Darnell	Dec.,'48	105m	Oct. 9,'48	4341	....	....
Unknown Island (color)	FC	....	Virginia Grey-Barton MacLane	Oct.,'48	...	.....	....	4235	...
Untamed Breed, The (color)	Col.	....	Sonny Tufts-Barbara Britton	Sept.,'48	....	.....	....	4275	..
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June,'48	87m	May 29,'48	4181	4010	4291
Urubu	UA	....	Native cast	Sept. 24,'48	65m	Aug. 21,'48	4282	....	4343
VARIETY Time	RKO	902	Edgar Kennedy-Leon Errol	Aug. 21,'48	59m	Aug. 14,'48	4273	....	....
Velvet Touch, The	RKO	961	Rosalind Russell-Leo Genn	Aug.,'48	97m	July 24,'48	4249	4139	4343
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30,'48	77m	June 5,'48	4189	....	..
† Voice of the Turtle, The	W8	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4175
WALK a Crooked Mile	Col.		Dennis O'Keefe-Louise Allbritton	Sept.,'48	91m	Sept. 11,'48	4310	4283	...
Wallflower	WB	726	Joyce Reynolds-Robert Hutton	June 12,'48	77m	May 22,'48	4173	3876	....
† Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug.,'48	106m	July 17,'48	4242	4165	4343
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	4207
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	.....	....	4069	...
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13,'48	58m	Feb. 28,'48	4077	....	....
When My Baby Smiles at Me (color)	20th-Fox	845	Betty Grable-Dan Dailey	Nov.,'48	....	.....	....	4303	..
Whiplash	W8	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	...
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Will It Happen Again	FC	....	Documentary	April,'48	61m	.....	.	4226	....
Winner Take All (formerly A Joe Named Palooka)	Mono.	4802	Joe Kirkwood-Elyse Knox	Sept. 19,'48	64m	Aug. 28,'48	4290	4174	....
Winner's Circle, The	20th-Fox	....	Jean Willes-J. Longden-M. Farley	Aug.,'48	70m	.....	....	4275	...
Winter Meeting	W8	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	4190
Wolf Man (R)	FC	...	Claude Rains-Evelyn Ankers	Sept.,'48	70m	Sept. 4,'48	4303	....	....
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	4207
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb.,'48	96m	Dec. 21,'47	3993	3972	4071
Words and Music (color)	MGM	....	Judy Garland-Mickey Rooney	Jan.,'49	....	.....	....	4311	....
YELLOW Sky	20th-Fox	....	Gregory Peck-Ann Baxter	Not Set	....	.....	....	4342	....
You Gotta Stay Happy	Univ.	....	Joan Fontaine-James Stewart	Nov.,'48	100m	Oct. 30,'48	4365	4358	...
You Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb.,'48	91m	Jan. 24,'48	4029	....	4190

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGE 4374

A Sell-Out—hurry!

1948-49 EDITION



Edited by
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REVIEWS

Product Digest

When My Baby Smiles at Me

Every Girl Should Be Married

Escape to the Moon

Dishonored Street

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Heart of Service

He Walked by Night

Fight for Fury

Racing Luck

Untamed Breed



WORLD MARKET

SECTION IN THIS ISSUE

TRUST TRIAL STARTS AGAIN;
MAJORS FIGHT DIVORCEMENT
STILL, THEATRE BY THEATRE

VOL. 173, NO. 7; NOVEMBER 13, 1948

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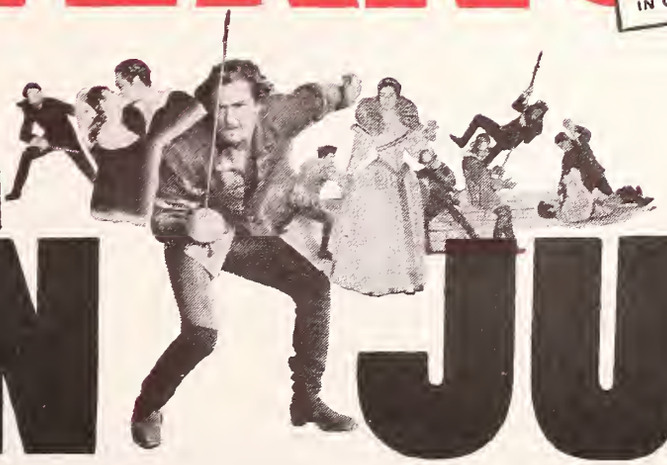
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 173, No. 7 — November 13, 1948

FURTHER EXPLANATION

BY way of adding complication to their embarrassment over the debacle of their national election predictions the pollsters have taken to the radio to explain. The result does certainly lend to a clarification by extending their confessions of confusion.

Over the Columbia network Mr. Elmo Roper said: "Nobody likes to admit that he had in his hands a well-engineered, almost microscopically accurate measuring instrument and didn't know how to use it, but that is apparently what happened." One reflects that it was the same hands which both "engineered" the instrument and used it.

Over the National network, Dr. George Gallup called it all the "challenge of a lifetime" but expressed confidence that the public will still use polls as a guide. "I hope," he said, "all thinking people, once they've understood the various problems and factors we must cope with, will not lose confidence." Considering the "factors and problems" that says what?

It would now be interesting to have a Roper-Gallup poll on what's wrong with the poll system. They could get an answer, but who would take it?

* * * *

It would appear that possibly those hopeful picture makers and sanguine magazine editors who have been seeking nourishment and guidance from the opinion samplers might have to turn back to their own resources and abilities in fashioning their product.

So far the best findings about the merits of the product have been had in the box office receipts, upon which an industry was built without benefit of poll-searching.

■ ■ ■

ASSORTED AUDIENCES

EVIDENCES that the motion picture audiences are sorting themselves out multiply apace. The solid core of the commonality is and ever will be dominant, and to that the motion picture as an industry will continue to address itself with diligence, although a sometimes questioning devotion, flecked with questioning and experiment.

The drive-in theatre stands today the most conspicuous adventure in pursuit of the audience that has come in that long sequence from black tent to store show to nickelodeon to movie theatre to picture palace. The drive-in is a cutback to the shirt sleeves-and-overalls audience, of the five-cent long ago, in modern terms and with an unexpressed rebellion at the disciplines and elegances of today's cinema. There are, obviously, other factors, but basically the appeal partakes of those highway restaurant signs which say: "Come in as you are."

It is perhaps inevitable that the screen theatre's development progress having reached the ceiling of million dollar magnificence, should not burst its seams at the bottom.

Up at the other end, and for curious and complex reasons, one observes a break through the movie ceiling into another audience stratum with the Theatre Guild presentations of J. Arthur Rank's "Henry V" and "Hamlet", neither of which are motion picture in any orthodox sense and which are yet attractions to what the late Joseph Medill Patterson used to call "the culturines".

The Shakespearian manifestation is special and probably transient in its nature. Despite the brave boasts of grosses, it is not made at all plausible that either of those ambitious productions will be paying their whole way. They have come, somewhat belatedly, as a part of a campaign to establish the grandeur of the British cinema and were made in a period when the logistics of the international scene were very different. They were admirably chosen for the purpose but the lines of the campaign moved faster than the film.

Never-the-less the culturine audience is being demonstrated, and identified by the Theatre Guild, as it has not been before. It is the while to be remembered that the "little art theatre" which tended to flourish a spell and which has now all but vanished, was also the benficiary of accidental and misfit product resulting from ill-advised produced projects susceptible to "intelligentsia" promotions. Anyway there plainly is an audience on top which would like some motion pictures that are not tied to the taste range of the commonality, which has the buying power to dominate the art.

Again comes reactions from the wide field of the majority customers indicating that they are finding more imposing ideas, explorations and essays at significance in much of the fare than is to their liking. They know that life is earnest, life is real, but that seems to be what they are trying to get away from when they go to the movies. And they do not mind in the least that metropolitan critics call names and use such words as "escapist". Most of the customers would rather look at a picture than read about it.

If there is to be an order of theatres serving customers for "think" pictures it will have to evolve rapidly enough to inspire a flow of product to keep them open, and on a cost basis considerably below that for the popular product for the multitudes, rich in their agglomerated buying power. A development in that direction would be, however, a relief to all hands, in that it would help to drain off the complaints of the few about what the many prefer.

■ ■ ■

COMPETITION for the pay roll dollars grows, with the department stores starting their Christmas selling campaigns early, right now in fact. Also they are issuing gay catalogues with bright color and pitched at the popular tastes and lower buying power brackets. The high falutin' costly novelties of the lush war-spending years are gone, and there is an accent on what are called "practical gifts". They are hot after the same dollar that goes to the box office.

■ ■ ■

¶ Way down under at Adelaide, Mr. Ewen Waterman, of that famed Waterman Circuit in South Australia, retiring president of Rotary, had friendly words for America's European recovery program. He sees it as "further evidence that the United States has a vital interest — humanitarian, economic, strategic and political — in helping participating countries to achieve economic recovery". He suggests that Australians eliminate the words "foreign" and "alien" in contacts with Americans. *—Terry Ramsaye*

THIS WEEK IN THE NEWS

Free Money

GUS NESTLE, manager of the Palace at Jamestown, New York, has learned, to his sorrow, of the power of advertising. Dreaming up a new gimmick for a giveaway show, he hung a sign outside his Palace which read: "Money is free at the Palace." Opening his theatre the day after his sign hanging, he discovered that thieves had broken into his office safe and stolen $1,000. The thing that really hurt Mr. Nestle was that the giveaway show was not scheduled to start for a week.

Whodunit?

LOUISVILLE police got in some parlor practice in detecting last week when 17 recruits from the city's police school and Director of Safety David McCandless and Police Chief Carl Heustis sat down in the Rex screening room to watch Columbia's "Walk a Crooked Mile." The projectionist stopped the show just before its conclusion, the lights were turned up, and the police were asked: Whodunit? Who stole the formulae? How did they do it? It was reported that nine of the men picked the culprit and two others knew how.

Shutdown

IT STARTED about six weeks ago with a simple announcement, saying that, because of a mixup, no properties were ready for shooting and the Eagle Lion studios would have to close "for a while." This week a company spokesman announced that the Eagle Lion studio doors would stay closed until the end of January with only a skeleton staff of some 20 men to remain at the plant. When the studio first closed down, some 250 employes were dismissed. This week, about 50 more received notices. Eagle Lion top executives, such as Brian Foy and Aubrey Schenck, will take leaves of absence without salary, according to the studio.

Indicted

Washington Bureau

J. PARNELL THOMAS, chairman of the House Committee on Un-American Activities, was indicted Monday on charges of conspiracy to defraud the Government and of filing false claims against the Government. His former secretary, Helen Campbell, was also indicted on the conspiracy charge by a Federal grand jury which has been investigating charges of salary "kickbacks" since October 22. Specifically Mr. Thomas and Miss Campbell were accused of putting Miss Campbell's niece and Miss Campbell's maid on the payroll. These two would then, it is charged, turn their checks over to Mr. Thomas. Mr. Thomas was accused of presenting fraudulent payroll claims on behalf of a clerk-typist who never worked for Mr. Thomas.

Prior to the election Mr. Thomas damned the jury investigation as "cheap Pendergast politics" and demanded to be heard—after the election. After his reelection he refused to testify on advice of counsel, he said.

MOTION PICTURE HERALD

for November 13, 1948

TRUST trial on again, off again, with divorce still the issue — Page 13

RKO independent circuit again, as it was once long ago — Page 16

COURT signs separate consent decree for RKO; out of suit — Page 17

ACADEMY starts fight for the right to the name "Academy Awards" — Page 18

EXHIBITORS file planned decree in action against Ascap — Page 18

JOHNSTON tells how it looks from here—book review by Terry Ramsaye — Page 22

SCREEN has nothing to fear from television, Mamoulian insists — Page 23

NATIONAL SPOTLIGHT—Notes on industry personnel across country — Page 26

CBS acquires 52 British feature pictures for television use — Page 32

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Parting of the Ways

EVER SINCE Louis de Rochemont had signed his producing deal with Metro last January he had in mind the idea of bringing to the screen "Lost Boundaries," a story of the people who "pass" from the Negro race to the white race. This week, with the news that MGM had made "an executive decision" not to produce the picture—it already is making two others dealing with the Negro question—it was reported that Mr. de Rochemont and MGM were negotiating a parting of the ways. Rights to "Lost Boundaries" stay with Mr. de Rochemont. The company's explanation for the dropping of the property was that there was fear of "overemphasis." The two other films, for which Metro is continuing preparation, are "Intruder in the Dust" and "Stars In My Crown."

Giveaway

Hollywood Bureau

NATIONAL THEATRES will give away automobiles and other merchandise, in cooperation with local merchants, during the final two weeks, in December, of the circuit's annual drive. The giveaways are being used to stimulate business for the closing period of the campaign and to offset the usual pre-holiday slump. The move is similar to measures taken a year ago by the circuit and does not signify the permanent institution of a giveaway program.

Bright Idea

London Bureau

OUR BUOYANTLY sanguine president of the Board of Trade, Harold Wilson, has another bright idea of how American film traders may utilize some of their unremittable sterling. He thinks they might assist in the building and maintenance of an Oxford University Theatre. This theatre has been talked of for many years and has now reached the point where models of its proposed building have been prepared. Many people have been wondering who on earth could pay — these impoverished days — for the luxury of such a place. But Oxford graduate Wilson has no doubts on the subject. When he opened an exhibition of the models at the Ashmolean Museum at Oxford he said: "We are doing all we can to encourage the Americans to spend their blocked sterling, but it is more than possible that some of their profits will be left over and it is intended that these should be devoted to charitable or educational ends." No representative of America's film industry was listening to Mr. Wilson.

Here, Chick

NEIL AGNEW, once head of the Selznick Releasing Organization, has gone into the chicken farm business—just a sideline, however. He's got a flock of some 2,000 birds on his Southbury, Conn., farm and he'll handle distribution himself. He's reported to have received a standing offer from New York's 21 Club for all the capons he can deliver.

No Luck

THE anti-trust action against the leading producers, filed by the Screen Writers Guild, Inc. and charging the companies with conspiracy to blacklist persons suspected of subversive political leanings, was dismissed last week by Federal Judge Samuel H. Kaufman.

Judge Kaufman thought the original complaint was "too vague and argumentative." However, he gave the Guild permission to file an amended complaint which would comply with the federal rules of civil practice requiring a "short and plain statement of charges."

The suit grew out of a resolution adopted by film industry leaders November 25 to the effect that they would not hire persons suspected of Communist or subversive views. Their decision followed the refusal of 10 writers to tell the House Un-American Activities Committee whether they were Communists or not. The Guild move was directed against the Motion Picture Association of America; Eric Johnston, MPAA president; Paramount, Loew's, RKO, Warners, Twentieth Century-Fox, Columbia and Universal.

No Nazi, She

LENI RIEFENSTAHL, the well-known German actress, has been cleared by a de-Nazification court at Villingen, in the French occupation zone, according to reports from Dena, the German news agency. Miss Riefenstahl's features have included "S. O. S. Iceberg," "Der Weisse Rausch," and "Das Blaue Licht."

Saved

THE SHUBERTS—that's J. J. and Lee—announced Wednesday the purchase of four theatres and their sites on 44th and 45th Street in the heart of the Times Square. That news was widely reported in the New York press. The story we liked best was Robert Sylvester's in the *News*. Under the heading, "Shuberts Balk Films, Buy 4 Theatres, Alley," Mr. Sylvester led off with this: "The Shuberts yesterday saved the heart of Broadway show business for the living theatre—and for themselves. . . ." Mr. Sylvester reported that "the deal saved the very core of legitimate theatre real estate from a Hollywood threat. The film industry for two years has been studying plans and designs for purchase of the block bounded by 44th St., 45th St., Broadway and Eighth Ave., for transformation into a huge 'Film City' of movie theatres and office buildings." Mr. Sylvester is breathing easier, now. The houses the Shuberts purchased were the Booth and Plymouth on 45th St., and the Shubert and Broadway on 44th. The Alley, is Shubert Alley, which cuts through 44th and 45th Streets between Broadway and Eighth Ave.

Rude Shocks

London Bureau

OUTSPOKEN Oliver Bell, director of the British Film Institute, had some rude shocks for the members of Nottingham's newly formed Film Consultative Committee when he accepted an invitation to address them on the Appreciation of Films. Representatives of more than 50 of the city's organizations had assembled to hear him. He read to them a list of the films shown last week in Nottingham and asked, after each one, how many had seen it.

He passed scathing comment on the scant number of hands which went up. Said Mr. Bell:

"You people ask me to come and talk about the appreciation of films, but you don't see the films yourselves. It makes me hopping mad. This subject is so important that you ought to tackle it in a serious manner. The only solution is for you to go to films, learn to discern, teach peoeple the difference between the good and the false. . . ."

UA Plus SRO

THE United Artists board of directors was to meet in New York Friday to consider a deal by which UA would handle sales and distribution for Selznick Releasing Organization. Negotiations were completed early this week by Gradwell L. Sears, UA president, and David O. Selznick. If the board approves, it is understood SRO personnel in the United States and Canada will be merged with the UA staff, with the possibility of SRO men handling special deals for Selznick product, and UA concentrating on the broad field of smaller accounts which the limited SRO staff have been unable to cover thoroughly. Physical distribution of SRO has been handled by National Film Carriers.

PEOPLE

GEORGE BROWN, of the Paramount studio, succeeded Universal's JOHN JOSEPH as chairman of the Studio Publicity Directors Committee in Hollywood Monday. Mr. Joseph is now executive committee chairman.

DR. C. E. KENNETH MEES, vice-president of the Eastman Kodak Company, was presented the Progress Medal of the Photographic Society of America last Friday evening in Cincinnati. The medal was presented for his "technical, literary and inspirational" contributions to the field of photography.

ROBERT FLAHERTY, documentary film producer, was guest of honor at a special testimonial luncheon given by the New York Film Council on Wednesday at the Sheraton Hotel in New York.

LOUIS NIZER, industry attorney and executive secretary of the New York Film Board of Trade, was chief speaker at a dinner given at the Hotel Kenmore in Boston last Thursday by the theatre division of the Combined Jewish Appeal of Greater Boston.

FRED A. WELLER, attorney and formerly with anti-trust division of the Department of Justice, has been appointed executive secretary of the Independent Theatre Owners of Southern California and Arizona, succeeding ROBERT H. POOLE, resigned. Mr. Weller was the organization's general counsel.

JUSTIN SPIEGEL has been appointed manager of the Screen Guild exchange in Cleveland, succeeding EDWIN R. BERGMAN, resigned. Mr. Spiegel had been an Eagle Lion salesman in Cleveland.

LOU ALLERHAND, who has been with MGM for 22 years, has been promoted to New Jersey branch manager for the company, succeeding BEN ABNER, resigned.

DON HARTMAN has been named to handle arrangement for the presentation of the 1948 Academy Awards by JEAN HERSHOLT, president of the Academy of Motion Picture Arts and Sciences.

EDWARD ARNOLD, Metro-Goldwyn-Mayer star, will address the American Federation of Labor convention in Cincinnati, Ohio, on Sunday as the representative of the Screen Actors Guild.

FOREST MOORE has resigned as northeastern district sales manager for Warner Brothers. No successor will be named as the district will be operated out of New York, it is reported.

CHARLES SMAKWITZ, Warner zone manager in the Albany area, was guest of honor at a testimonial dinner given by the Albany Variety Club last Thursday evening.

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THIS WEEK the Camera reports:



THIRTEENTH ANNUAL Summer Drive, for the Alliance Theatres circuit. The rally was at the Claypool Hotel, Indianapolis, with S. J. Gregory, vice-president and general manager, presiding. At the speakers' table, above, are Harold S. Knudsen, Lew Harris, Sam Neall, James Gregory, Pete Panagos, Mr. Gregory, John Doerr, P. J. Dee, president; R. H. Brandt, comptroller, and Nat Blank, southern supervisor.



By the Herald

GUESTS of the Associated Motion Picture Advertisers, of New York, at luncheon last week, were Joan Bennett, star, and her husband, Walter Wanger, at the right, producer of "Joan of Arc". They are with Max Youngstein, the organization's president.



SIDNEY G. DENEAU was appointed Tuesday as general manager of domestic distribution for the Selznick Releasing Organization. Only 37, he has been with Fox Film, with the Fabian circuit and with the Schine circuit.



L. J. (JACK) SCHLAIFER this week became general sales manager for Eagle Lion Films. For eight months he was assistant to William Heineman, vice-president in charge of distribution.



DEAL, in New York Eagle Lion headquarters, for distribution in Italy, France, Switzerland, Austria, Germany and Spain by Gamma Films of Lausanne, Switzerland, and the Gestion company of Lichtenstein. Seated are Alfredo Zappelli, managing director of the two companies, and Arthur Krim, E.-L. president. Standing are Pierre Chavenes, with Mr. Zappelli; Robert Benjamin, J. Arthur Rank Organization president; Robert Purcell, Pathe Industries board chairman, and Sam Seidelman, E.-L. foreign manager.



JACK GOETZ this week was appointed special consultant on laboratory and studio activities for Republic Pictures and Consolidated Film Industries. The appointment was announced Tuesday by Herbert J. Yates, Republic president. Mr. Goetz has long been associated in various executive capacities in the motion picture industry.



HOME OFFICE MEETING of United Artists Eastern and Canadian executive personnel. The meeting, at the New York office, was concerned with new product. Seated are Mark Silver, assistant Eastern and Canadian sales manager; W. E. Callaway, West Coast district manager; Edward Schnitzer, Eastern and Canadian sales manager; Paul N. Lazarus, Jr., executive assistant to president Gradwell Sears; Charles S. Chalpin, Canadian division manager, and Jack Ellis, New York district manager. Standing are Howard LeSieur, advertising and publicity director; Frank Meadow, New Haven manager; James Winn, Buffalo; Bill Levy, Cleveland; Sid Cooper, Cleveland; Sid Bowman, Detroit; Moe Dudelson, central division manager; Doug. Rosen, Toronto; Paul Lazarus, Sr., contract manager; S. E. Applegate, Philadelphia; Gerald Price, Washington; John Dervin, Boston; Jack Feinberg, Cincinnati; Leonard Mintz, Pittsburgh, and Edward Mullen, New York.



ANOTHER "BLANDINGS" house, this one at Tarrytown, N. Y., advertising the Selznick opus, "Mr. Blandings Builds His Dream House". Left to right, at the opening: David Swope, builder; Ted Baldwin, Selznick exploitation director; Gerard Swope, General Electric honorary president; Eric Hodgins, author, and I. P. Pruitt, G.E. Home Bureau manager.



BRONZE STAR, for John Wolfberg, Allied Rocky Mountain unit and Wolfberg circuit president, from Col. W. A. Gibney. Mr. Wolfberg served in North Africa, and Italy, with the Fifth Army.



TOUR, of Scotland. The principals are D. J. Goodlatte, managing director of the Associated British Cinemas, center, and C. J. Latta, new managing director of Associated British Picture Corporation. They met all Scottish circuit managers. With them, as they boarded the train at London, are their wives.



TOAST in Rome, to the deal between distributor I. E. Lopert, left, and Italian producer Roberto Rossellini, right. With them are Mrs. Lopert, left, and Marilyn Buferd, the 1946 Miss America.



A. J. RADEMACHER, business manager for Altec's new eastern division.



By the Herald

HOST at cocktails in New York last week was Indian circuit owner F. H. Sidhwa. In order: D. Sidhwa, his son, studying electronics with RCA; Al Daff, Universal-International; Mr. Sidhwa, and Don Prince, RKO.



C. S. PERKINS, who has been appointed manager of Altec Service Corporation's newly formed division.



ARRIVALS, at New York, from overseas: Merle Oberon, en route to Hollywood, to appear in RKO Radio's "I Married A Communist", and Henry Morgenthau, Jr., former Secretary of the Treasury.



ENJOYING BUENOS AIRES. Some visitors stroll renowned boulevards. In left-to-right order are James Cabouli, president of Guaranteed Pictures, and producer of the first Argentine film starring the famous Italian actor, Aldo Fabrizi; Mr. Fabrizi himself, who also wrote and directed the picture, and Manny Reiner, managing director for Selznick in Latin-America and Australasia.

LEO BRECHER, center, right, as president of the Metropolitan Motion Picture Theatres Association, New York, receives a print of "A Date to Save A Life", from Red Cross officials Mrs. John Haas and Colby Chester. The film is being shown in Association houses.



TRUST TRIAL ON AGAIN, OFF AGAIN; STILL FIGHT DIVORCE

Lawyers for Majors Argue Changes in Sales Have Ended Monopoly

by RAY LANNING

The Paramount anti-trust suit played a three-day return engagement in New York District Court this week, opening Monday and abruptly closing Wednesday when Judge Augustus N. Hand ordered a postponement of further hearings until November 29.

On Monday, Paramount, Loew's, Warner Brothers and Twentieth Century-Fox had started all over again their theatre-by-theatre fight with the Government to retain their holdings.

By Tuesday afternoon, the three judges hearing the case had indicated from their high-backed chairs that the four companies would be allowed to keep at least a portion of their theatres—that while the Supreme Court decision of May 4 had indicated divorcement as a remedy for the alleged monopoly, it did not, in their opinion, spell out complete divorcement.

The Drama of the Legal Whereases was almost a reissue of the earlier drama of the whereases unreeled on October 8, 1945, when the case first went to trial before the special statutory court of the U. S. for the Southern District of New York.

It had the same title: United States of America vs. Paramount Pictures, Inc., et al, defendants, Equity No. 87-237. The same locale: the austere marble and panelled chambers of the District Court House, Foley Square, New York. Almost the same cast of lawyers and judges.

And there was practically the same dialogue.

Robert Wright, attorney for the U. S.: "We are here to persuade the court on divorcement and a partial ban on cross-licensing pending such divorcement."

Former Judge Joseph Proskauer, attorney for Warner Brothers: "The only precedent for this action (divorcement) is the trial scene in 'Alice in Wonderland' when the queen says 'Off with his head'."

Senior Judge Augustus N. Hand: "I do believe that the opinion of the Supreme Court spelled divorcement, but not complete divorcement."

With the RKO consent decree, in Judge Hand's words, "read, partially understood, and signed," the remaining theatre-owning defendants quickly showed what line their defense would take.

They pleaded that the remedies of divestiture and divorcement were not necessary, that their observance of the curbs and restrictions on sales methods handed down in the December 31, 1946, decree of the District Court had destroyed whatever monopoly had been found to exist previously.

They believed that an arbitration system should be established—that such a system "would relieve this industry of many of its tensions."

Suggest Possibility of Voluntary Bidding System

They were of the opinion that some form of competitive bidding might be continued. The Supreme Court, they realized, ruled out compulsory competitve bidding, as ordered by the District Court, but what, they asked, of the possibility of voluntary competitive bidding? Such a method of selling, they indicated, might be linked up with a new arbitration system. Considerable testimony was introduced by the defendants to prove that their initiation of competitive bidding had so changed the distribution picture that there was now no need for further court action.

Unwilling to give up more than a fractional interest in their holdings, the four defendants began a lengthy theatre-by-theatre, city-by-city defense of their houses, insisting that none had been acquired by monopoly, and that no monopoly could be proved to force them to give them up.

Going a step further, counsel for Warner Brothers presented testimony by which he attempted to prove that the position of his company's theatres was rarely better and usually worse than at the time the majority of them were acquired. Competition was springing up all around him, Judge Proskauer insisted. In city after city, the independents were moving in.

The opening arguments at the resumption of the trial—a resumption ordered by the Supreme Court so that the problems of monopoly and divestiture might be reconsidered—were long legalisms, with pound after pound of documentary evidence being submitted.

Even that well-known and well-worn character of most lawsuits—the helpless widow—was offered in evidence. In defending defendant-independent joint ownerships, John F. Caskey, 20th-Fox counsel, wanted it known that one of his company's partners was a widow.

Mr. Wright opened the hearings Monday with the submission of the RKO consent decree. With this duly signed and RKO out of the suit, Mr. Wright then got down to cases by informing the court that "we are trying to plug the holes left by the Supreme's Court elimination of competitive bidding and its withholding of the divestiture part of the decree."

The plugs he had in mind were divorcement and a cross-licensing ban.

Urges Separation by Theatre Stock Sales

These remedies, he said, require the changing of existing corporate structures—these "must first be terminated, for taking theatres away (from the companies) doesn't terminate those relationships."

In other words, Mr. Wright would separate the production-distribution business from the exhibition business by sales of stock—not theatre sales—something along the pattern set in the RKO consent decree. The difference between selling stock and selling theatres can only be fully appreciated by lawyers.

Mr. Proskauer then took the floor to give as his opinion that the Supreme Court did not hold vertical integration to be illegal *per se*. Admitting, in a round about way, that Warners was vertically integrated, Mr. Proskauer stated that Warners intended to show that all of its theatres were acquired to meet the needs of the new markets which arose during the development of talking pictures.

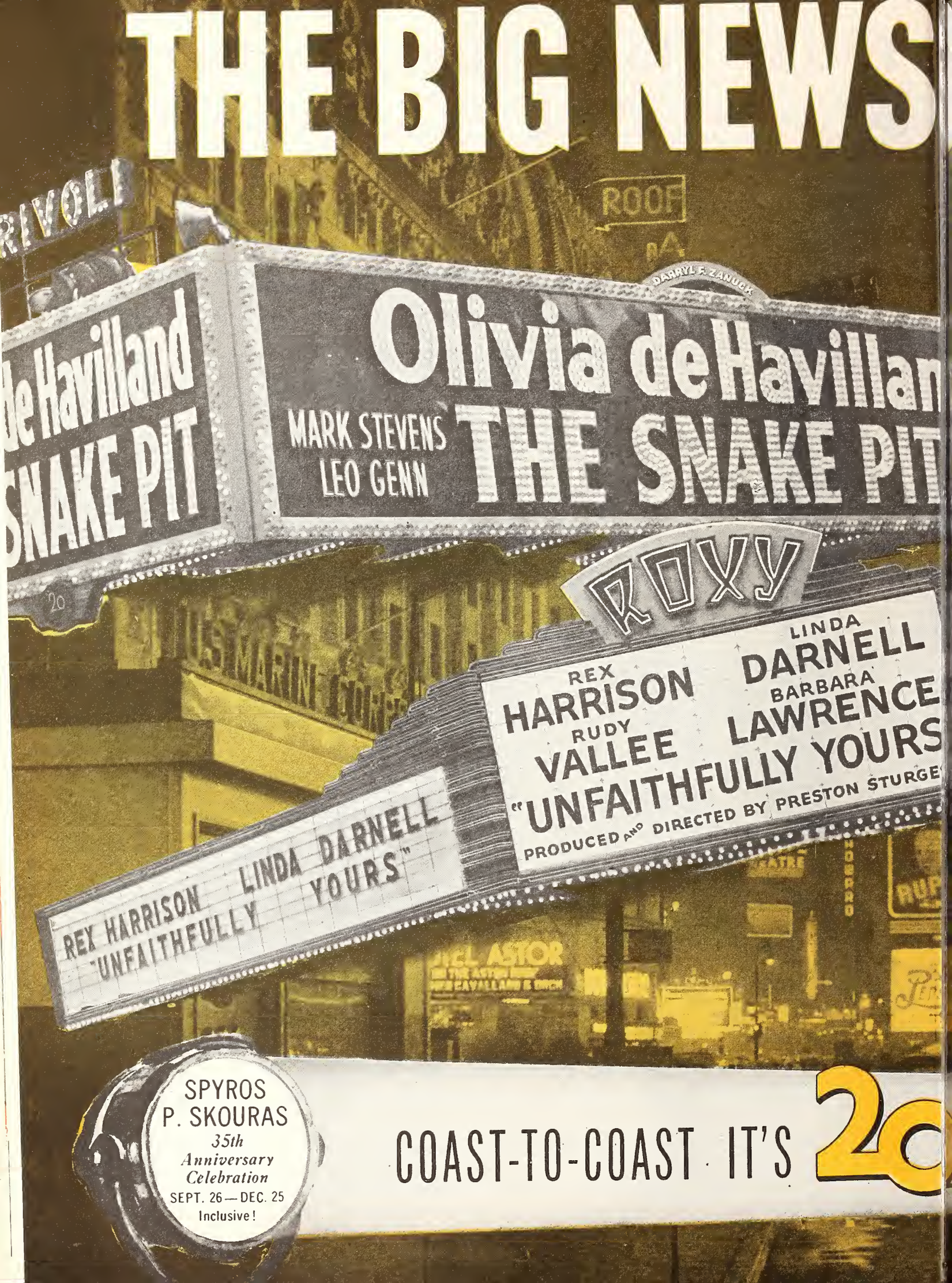
Judge Hand interrupted: "I don't think that the Supreme Court called for additional testimony. It called for amended findings and new remedies."

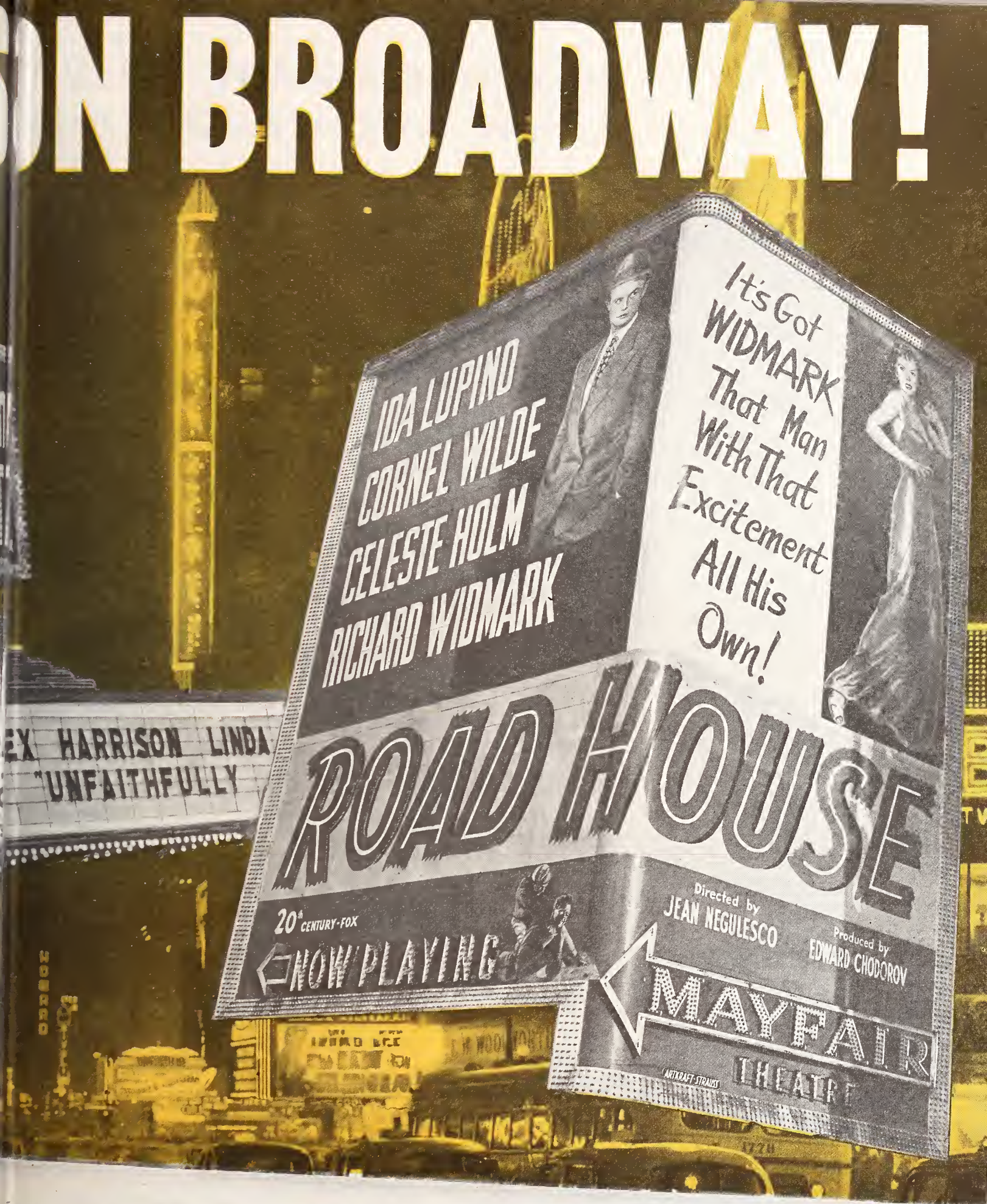
And then, addressing himself to Mr. Proskauer, Judge Hand asked: "What remedy do you suggest? We've been told to give a remedy, but we've been told our

(*Continued on page* 16)

MPAA THEATRE LISTS USED AS EVIDENCE

The bound volumes of the Motion Picture Association Theatre Directory, bought and paid for by the industry, were used Monday by the Department of Justice to bolster its claim that a lot of those theatres listed should be taken from the defendants in the Paramount anti-trust suit. Robert L. Wright, Justice Department attorney, submitted the volumes in evidence at the "most recent and reliable" listing of ownerships. The Department, according to Mr. Wright, used the MPAA record for its listing and corrections on theatre ownerships. Attorneys for the defense demanded to see the volumes, leafed through them with some surprise, and then asked: "Who's directory?" Mr. Wright solemnly read off the titles of one volume and told the defense that the MPAA was operated in part by the defendants.


THE BIG NEWS
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Olivia de Havillan
MARK STEVENS
LEO GENN
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20



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TRUST TRIAL

(Continued from page 13)

remedy (competitive bidding) is impractical."

That stopped Mr. Proskauer for a minute—but only for a minute. With a nod towards the bench, Mr. Proskauer stated: "The question of relief is up to you. You may find certain situations call for very partial divorcement."

Whitney North Seymour, Paramount attorney, found inconsistencies in Mr. Wright's proposed findings. On the one hand, he pointed out, the Department of Justice would allow the defendants to come to court for permission to acquire theatres. On the other hand, the Department is pleading for full divorcement, he stated.

Asks Court Examination Of Joint Ownerships

Pointing out that Paramount's numerous percentage holdings were once 100 per cent holdings, but were knocked down to 50 and 60 per cent during the company's bankruptcy proceedings. Mr. Seymour asked for a court examination of each joint ownership held by the defendants with independent operators.

John W. Davis, counsel for Loew's, told the court that he was very much afraid such an examination would have to be made. Tuesday he submitted a lengthy document concerning each of the theatres which the Department has announced it would attempt to take from Loew's.

The Little Three defendants—Columbia, United Artists and Universal—opened their arguments in the high heat of stimulated anger, fear and perplexity.

They, in effect, want to start the whole trial over again. The Supreme Court's abolishment of competitive bidding has left them wondering how to sell their product, they insisted.

In the words of Edward Raftery, UA counsel, they "want to know how to sell our pictures without being dragged to the court house."

Louis Frohlich, Columbia counsel, was heatedly of the opinion that "the industry is facing a disaster and I say this advisedly. Lawsuits are springing up night and day all over the country. Half a dozen lawsuits ould break every company in the industry."

Seeks Elimination of Court's Trade Practice Provisions

He wanted the District Court's injunctive provisions on film trade practices abolished.

Cyril Landau, for Universal, argued that he should at least be permitted to come into court to ask for modification of the injunctions.

It is the contention of these three companies that since the Paramount suit is now concentrating on the pros and cons of divorcement, that they, the non-theatre-owning defendants, have been left out in the cold; that since the elimination of the "central arch" of competitive bidding it is "logical to assume that the entire system of licensing motion pictures has been placed in a very dubious and uncertain state. . . ."

With these opening statements out of the way, Judge Hand leaned over his high bench and asked both sides what they thought about his appointing a master to hear the case.

Mr. Wright reacted as though he had been stung to the heart. His reply was a long one, adding up to "no."

The court recessed.

Monday afternoon Mr. Wright began his lengthy entry in evidence of interrogatories, of answers to interrogatories, of exhibits 480, 484, 487, etc., exhibits which provoked intense arguments from the defense.

The defense attorneys — principally Mr. Caskey for Twentieth Century-Fox and Mr. Seymour for Paramount—found "numerous and serious" errors in Mr. Wright's documents concerning joint ownership.

Judge Hand admitted all the documents until Mr. Wright came up with some affidavits from Republic, PRC and Monogram —affidavits purporting to detail the amount of revenue those companies had received from the affiliated theatres.

The defense hit the ceiling. You can't, they said, judge the returns on a picture without knowing the quality.

Judge Hand ruled against admission of these affidavits on the ground they were hearsay evidence and secondary evidence at that.

Tuesday morning all those documents that Mr. Wright had submitted were attacked by the defense. Mr. Davis submitted a motion to strike out that evidence on the ground that it was insufficient to modify the previous findings of the court. One by one, Paramount, Warners and 20th-Fox seconded the motion.

William F. Rodgers, MGM's general sales manager, was put on the stand by Mr. Davis and from the stand he detailed MGM's establishment of a competitive bidding system, substantiating his statements with numerous letters and telegrams he had sent to his sales staff. His statements were intended to prove that the independent was getting far more MGM product now than previously.

The documents, said Mr. Davis, were being put into the record to prove that the figures used by the Department of Justice in its plea for divorcement were outdated that the monopoly had been corrected, tha

RKO INDEPENDENT CIRCUIT AGAIN, AS ONCE LONG AGO

Almost 20 years to the day that the Keith-Albee-Orpheum circuit became a subsidiary of the then newly-formed Radio-Keith-Orpheum Corporation and grew to become RKO Theatres, Inc., the exhibition outlet of the company is again about to become an independent circuit.

Dating back to the days of the late 1890's when vaudeville was the public's major entertainment interest and motion pictures were still in their infancy, the seeds of what was to eventually become RKO Theatres, Inc., were planted. Concerned were such names as Benjamin F. Keith, E. F. Albee and the Proctor and Orpheum circuits.

B. F. Keith, vaudeville showman, who operated theatres in Boston, New York and elsewhere, introduced motion pictures into his Keith's Union Square theatre in New York on the evening of June 29, 1896, and shortly after his Boston theatres adopted a policy of using film as a standard portion of the variety program. His associate, J. Austin Fynes, who was instrumental in introducing the films to the Union Square audiences, had entered show business after a newspaper career in Boston and New York, including a stint as dramatic critic for the New York *Evening Sun*. E. F. Albee, a name destined to become even more prominent in the motion picture theatre world, was at that time general manager of B. F. Keith Enterprises.

It was this same year, 1896, that Proctor's Pleasure Palace and Proctor's Theatre in Twenty-Third Street, New York, introduced a film policy, while the Orpheum Circuit houses in the middle west were inaugurating a similar program.

During the next 22 years as the circuits expanded and strengthened the popularity of motion pictures grew proportionately and came to overshadow the vaudeville which they were first intended to supplement.

On January 28, 1928, the exhibition interests were brought together as Keith-Albee-Orpheum, with B. F. Keith as president. KAO acquired all outstanding stock of the B. F. Keith Corporation, Greater New York Vaudeville Theatres Corporation and the Vaudeville Collection Agency, some 80 per cent of each class stock of the B. F. Keith-Albee Vaudeville exchange, and at least 80 per cent of the common stock of the Orpheum Circuit, Inc.

Nine months later, in October, 1928, after various companies were rumored to be making bids for the purchase of KAO, the Radio Corporation of America, looking forward to the development of sound pictures, was instrumental in forming Radio-Keith-Orpheum Corporation, which became the parent organization, and taking control of the KAO concern and the Orpheum Circuit, Inc.

Later, various other exhibition interests, including the RKO Proctor Corporation and the RKO Midwest Corporation, were taken into the parent company. Until the theatre interests are finally divorced from the production and distribution branches of the company all theatre properties are in or controlled by RKO Theatres, Inc.

TRUST TRIAL

(Continued from opposite page)

the situation, as far as sales were concerned, called for no further action from the three judges—Judges Hand, Henry W. Goddard and Alfred J. Coxe.

Judge Hand interposed: "Did the other companies send out such instructions?"

Mr. Davis, with a straight face, informed the court that he really didn't know, that Loew's never conferred with its competitors on such matters."

Court's Questioning Brings Laughter from Judge

"I thought," replied the judge, "that you might have read about it in the newspapers." And then Judge Hand slumped back in his chair, laughing aloud, holding his hand in front of his face.

Mr. Davis then offered for evidence stipulations by J. Robert Rubin, vice-president and general counsel; Charles Moskowitz, vice-president and treasurer, and Joseph Vogel, general manager of Loew's theatres.

This Loew's evidence was in defense of its joint partnerships with independents. Only in one major situation did Loew's have no major defense.

That situation is Buffalo, where Loew's and Paramount hold jointly 13 houses. Loew's and Paramount are willing to split up that partnership, according to Mr. Davis, but there is a Loew's employe in Buffalo who holds a partial share in the theatres and who desires to go on being an employee and holding that share. That desire will hold up the split, said Mr. Davis, until the unnamed employee retires.

Loew's, however, will sell its interest in the Criterion theatre, New York, according to Mr. Davis.

Mr. Proskauer put W. Stewart McDonald on the stand. As assistant treasurer of Warner Brothers Pictures and vice-president of Stanley Corporation, Mr. McDonald knows a lot about Warner theatres. Mr. Proskauer, in a city-by-city questioning, got Mr. McDonald to tell the court the history of Warner holdings and Warner competition in New York, Los Angeles, Baltimore, Pittsburgh, Milwaukee, ad infinitum. In each city, Mr. Proskauer and Mr. McDonald were attempting to show that Warners had absolutely no monopoly.

Warner Theatre Holdings And Competition Discussed

This testimony was at length interrupted by Judge Hand, who expressed concern that Mr. Proskauer's procedure was unduly lengthening the hearing. He recommended that the Warner counsel submit all his evidence at once—in toto. Mr. Proskauer agreed.

Mr. Seymour then suggested to the court the three-week adjournment. During that period, he opined, all the stipulative evidence could be gathered to be presented at one time and during that period, also, the defendants an the Department could confer on the disposition of issues over theatre partnerships so as to avoid litigation on that score. Then, Mr. Seymour thought, the defense would need only another day and a half of argument. The adjournment was granted Tuesday. It was effective Wednesday upon completion of Mr. Proskauer's arguments.

This meeting of both parties on ownerships was often, during the hearing, urged by Judge Hand, who once stated: "Why don't you get together on joint ownerships and take them out of the case?"

Obviously pleased by the prospects for a quick settlement of the case, Judge Hand made no bones about saying so.

"Of course," he added, with a laugh, "this case may go on for years. But not in this court."

The concluding session Wednesday morning, was primarily devoted to a discussion of arbitration, with Mr. Proskauer indicating the five majors were willing to join in some sort of a voluntary arbitration program.

Counsel for Universal and United Artists told Judge Hand that they would give consideration to a plan for arbitration, but the cost of such a plan would be a factor.

Schlaifer Quits 20th-Fox Feb. 1; Plans Own Firm

Charles Schlaifer has resigned as director of advertising, publicity, exploitation and radio for Twentieth Century-Fox, effective February 1, it was announced Wednesday by Spyros P. Skouras, 20th - Fox president.



Charles Schlaifer

Mr. Schlaifer will go into business on his own. Just what that business is will be announced "at an early date," but Mr. Skouras reports he is looking "forward to a business association with him in this new enterprise," according to the anouncement.

Mr. Schlaifer started in the industry as assistant publicity manager of the Omaha Paramount theatre in 1929. In 1942 he was appointed national advertising manager for 20th-Fox.

Mr. Schlaifer has been chairman of the Advertising and Publicity Director's Committee of the Motion Picture Association and is still chairman of the MPAA Advertising Advisory Council.

Charles Einfeld, president of the suspended Enterprise Productions, was reported at midweek ready to take over as vice-president in charge of advertising-publicity for 20th-Fox. He has been spending some time at the 20th-Fox studio and was reportedly to fly to New York Friday to close the deal.

Court Signs RKO Decree, Ending 10-Year Struggle

Monday morning it was finally official. After more than 10 years an RKO consent decree, taking the company out of the Paramount, *et al,* anti-trust suit, was signed Monday by the three judges of the special statutory court in U. S. District Court for the Southern District of New York.

Under the terms of the decree, as approved earlier by RKO's board of directors, RKO proposes to voluntarily divorce its exhibition business from its production and distribution business. Subject to the approval of the stockholders, the RKO theatre company will be operated as an independent circuit.

In a prepared statement, Ned E. Depinet, RKO president, reported himself as "very pleased that our company has taken this important step which in my judgment is clearly in its interest and in the interest of its stockholders.

"I believe," he stated, "the consent decree is the only way RKO can be assured of retaining substantially all its so-called wholly-owned theatres."

Pointing up the favorable aspects of the decree, Mr. Depinet noted that RKO has the right to acquire without further court approval certain additional theatres and that "our interest in the theatres which we must sell is in most cases that of a minority stockholder and those theatres are operated by others."

The separation of production-distribution from exhibition, said Mr. Depinet, "will be a relatively simple" separation since, "fortunately, RKO has since its organization operated its theatres independently of its production and distribution business."

Decision Reserved on Bid Plea in Philadelphia

Federal District Judge William M. Kirkpatrick in Philadelphia reserved decision last week on a request from both Warner Brothers and Twentieth Century-Fox, asking permission to exhibit their pictures in theatres which they operate without having to offer them competitively.

Attorneys for the two companies said their clients wanted to show their own films in their own theatres and, in their opinion, such action would not conflict with the provisions of the 1946 decree.

William Goldman, independent theatre operator, opposes this request, contending that the companies, under a court order granted two years ago by Judge Kirkpatrick, must put all pictures up for competitive bidding. Mr. Goldman, in December 1946, won a $375,000 damage suit against 11 companies, including Warners and 20th-Fox, charging conspiracy in violation of the Federal anti-trust laws. He held then that the producers deprived him of first run features for his Philadelphia Erlanger theatre.

ACADEMY STARTS FIGHT FOR "ACADEMY AWARDS" RIGHTS

Hollywood Bureau

The Academy of Motion Picture Arts and Sciences would like to have a copyright on "Academy Awards" on the grounds of its development and use of that phrase. But to get that phrase for use as a trade mark it may have to go to court.

Rights to "Academy Awards," as a trade mark, are now held by Academy Awards, Inc., a New York Corporation formed in 1946 by M. A. Schlesinger, the South African theatre circuit owner, who would like to use the trade mark on ball point pens and about 30 other articles of merchandise.

The Academy has been in receipt of a proposal from Bulova for the use of "Academy Awards" on watches. Investigating the possibility of accepting this proposition, the Academy turned up Mr. Schlesinger who, according to Academy legal talent, is willing to release "Academy Awards" for $1000,000 for use on watches only.

According to Herschel Green, attorney for the Academy, the Academy is now mapping legal action which will take the form of a petition to the U. S. patent office for cancellation of the trade mark copyright issued to Mr. Schlesinger's company. This action may be paralleled by similar action against two other concerns which have sought to copyright or register "Academy Award," one in 1947, the other this year. Date for filing of the petition has not been set.

Eyssell Pioneer Guest of Honor

G. S. Eyssell is the "Picture Pioneer of the Year."

As such the president of Radio City will be honored at the annual dinner of the Motion Picture Pioneers on Wednesday, November 17, according to an announcement from Jack Cohn, Pioneers president.

As is his annual custom, Supreme Court Justice Ferdinand Pecora again will induct the new members of whom there are 38. Dr. George Gallup will be one of the guest speakers. The scene is the Waldorf.

There should be no lack of entertainment at the dinner. To keep everyone happy and entertained an extensive array of comedians of top calibre will be at hand, ranging from the wise-cracking Milton Berle to smiling Joe E. Lewis, Abe Burrows, Willie Howard, Peter Lind Hayes and Peter Donald. Leon Leonidoff is staging the proceedings which will include the appearance of the Radio City Music Hall Glee Club. All motion picture stars in New York on the day of the dinner are expected to attend.

Among those in the audience, coming as they do from far and wide, will be G. B. Odlum, the general manager of the theatres in the Atomic City of Oak Ridge. Mr. Odlum, who for a long time was unable to tell what he knew about his six modern theatres and who saw Oak Ridge grow from a peaceful Tennessee valley just five years ago to a teeming industrial hub, will tell the assembly of some of his experiences behind the gates of the atom bomb town.

The list of new members to be inducted into the Picture Pioneers includes the following:

Ray Allison, William H. Applegate, Jr., Bernard P. Arons, Philip F. Barbanell, Louis Davidoff, Edward J. Gabriel, Thomas W. Gerety, Max A. Goldbaum, Paul J. Greenhalgh, Monroe William Greenthal, Nelson L. Gross, Milas L. Hurley, Henry W. Kahn,, David Kerman, Harry E. Long, Irving Mack, Irwin Margulies, Sidney Meyer, David E. Milgram, Lee W. Newbury, Georgie Price, Jack Rieger, Ed. Rosenbaum, Julius Sanders, Harry J. Schad, Henry G. Segal, Joseph M. Shear, John Martin (Sonny) Shepherd, Al Sherman, J. Ellis Shipman, David Snaper, Stanley S. Sobelson, Joseph R. Springer, Bert M. Stearn, Leo Tolin, Terry Turner, Emmett E. Weakley, Lester H. Wurtele.

Dallas Firm Included In Griffith Action

Theatre Enterprises of Dallas has been included in the U. S. Government anti-trust suit against Griffith Amusement Company, Oklahoma City.

The U. S. Attorney, filing 16 questions in Federal District Court in Oklahoma City last week, directed some of his queries to the Dallas Company. The questions were put to H. J. Griffith, president of Theatre Enterprises and a defendant in the case.

Several houses owned by R. E. Griffith Theatres, Inc., and Westex Theatre, Inc., were sold to the Dallas company after R. E. Griffith's death in 1943. The U. S. Attorney was aiming to learn how much stock is owned by H. J. Griffith in Theatre Enterprises.

Edgar Kennedy, 58, Dies; Was Veteran Comedian

Hollywood Bureau

Edgar Kennedy, 58, one of the original Keystone Cops, well known comedian, and master of that art of comedy business known as the "slow burn," died Tuesday at the Motion Picture Hospital after a year's illness. Perhaps best known for the series of "Mr. Average Man" comedies, in which he starred for about 18 years, Mr. Kennedy's feature pictures included "It Happened Tomorrow," "Three Men on a Horse," "A Star Is Born, "Kid Millions," and "Heaven Only Knows." He was a boxer in San Francisco when Mack Sennett found him and turned him into a comedian. He had served as a director for such comedians as Stan Laurel and Oliver Hardy and Charlie Chase.

Exhibitors File Planned Decree In Ascap Action

New York exhibitor plaintiffs in the anti-trust suit against the American Society of Composers, Authors and Publishers filed their proposed decree with the New York Federal Court this week and Ascap was granted additional time to file a memorandum, stating its position.

In Minneapolis, Ascap received a further setback when Judge Gunnar Nordbye rejected the society's petition for an injunction to restrain Benjamin Berger and other defendants from continuing to show films containing Ascap music without first obtaining a public performance license from Ascap.

Repeated Contention

In the proposed decree filed with Judge Vincent Leibell in New York last week. the 164 exhibitor plaintiffs repeated their contention that, for the sake of protection, Ascap and its members should be barred from splitting music performance and synchonization rights, holding that both these rights should be negotiated and paid for by the producers.

They further countered an earlier Ascap argument with the suggestion that any final decree should extend the ban on the collection of performing right fees by Ascap to all exhibitors, rather than just the members of Independent Theatre Owners Association immediately involved in the suit. At a hearing some time ago Judge Robert Patterson, counsel for Ascap, had contended that Judge Leibell's ruling applied only to the plaintiffs.

The New York exhibitors attached a memorandum to their proposed judgment, asking Judge Leibell specifically to rule that performing rights need not be acquired by producers for pictures already made.

Granted Extension

Ascap was to have submitted a memorandum on the proposed decree Tuesday, but was granted an extension to Friday. Louis Frohlich, Ascap attorney, informed the court that he was tied up in the current hearings on the Paramount anti-trust suit.

In Minneapolis, Judge Nordbye not only refused to grant the injunction desired by Ascap, but went further in accepting all findings proposed by Mr. Berger and other defendants. In these findings Mr. Berger repeated, that Ascap had "the combined and potential power to deny any theatre owner the right to carry on his business because, without the right to exhibit films containing Ascap music, no theatre owners could stay in business."

Ascap members, plaintiffs in the Berger suit, were given 30 days to file an appeal from Judge Nordbye's decision to the Circuit Court of Appeals. The earlier Nordbye decision of September 10, now upheld on appeal, also pointed out the existence of monopoly.


To a Waiting World..

WORLD PREMIERE

THURSDAY, NOVEMBER 11, 1948

VICTORIA THEATRE

Broadway at 46th St., New York, N.Y.

JOAN OF ARC

starring INGRID

BERGMAN

A VICTOR FLEMING PRODUCTION

Produced by WALTER WANGER

Directed by VICTOR FLEMING

Based on the Stage Play "JOAN of LORRAINE" by MAXWELL ANDERSON

Color By TECHNICOLOR

A CAST OF THOUSANDS

with JOSE FERRER

FRANCIS L. SULLIVAN • J. CARROL NAISH • WARD BOND

SHEPPERD STRUDWICK • HURD HATFIELD • GENE LOCKHART

JOHN EMERY • GEORGE COULOURIS • JOHN IRELAND and CECIL KELLAWAY

Screenplay by MAXWELL ANDERSON and ANDREW SOLT • Art Direction by RICHARD DAY

Director of Photography JOSEPH VALENTINE, A.S.C.

Presented by SIERRA PICTURES, INC. • Released by RKO RADIO PICTURES

Britain Lends to Two Producers

London Bureau

Scotching several lay and trade paper reports to the contrary, H. J. Lawrie, head of the Film Finance Company here, disclosed last week that, with a number of applications reaching his desk, only two advances had been made to date to producers whose programs had satisfied him.

He also cleared up the question of American participation in the financing plan, saying it was unlikely that money would be made available to U. S. producers in view of the urgent necessity to give attention to British film makers. Also, he said, this matter in any event was a question to be considered by the British Treasury. Mr. Lawrie denied that United Artists had applied for a production loan.

The two companies granted advance funds by the Film Finance Company are British Lion and Exclusive Films, Ltd. Although refusing to quote exact amounts, Mr. Lawrie said British Lion had received "in excess of one million pounds at four per cent interest." Exclusive Films, which enjoys considerable repute among exhibitors as the distributor of reliable second features, received "around £26,000 at four and one-half per cent interest."

RKO Appeals for Exemption In Jackson Park Suit

Chicago Bureau

RKO's appeal to be exempted from the contempt charges in the Jackson Park decree was heard by the Circuit Court of Appeals here Tuesday. The arguments put forward involved the corporate relationship of RKO. Miles Seeley, RKO attorney, contended that the RKO Palace here is not owned, leased or operated by RKO Pictures, but is a separate subsidiary operating as the Chicago Orpheum Company. He admitted, however, that it is a "left arm" of the parent corporation, RKO. Thomas McConnell, Jackson Park attorney, produced evidence which, he said, proved that the Palace is a corporate mechanism of RKO Pictures. Stating that "all the money came from the same till," he wanted to know "if it is true that the Palace is not owned by RKO, why Mr. Seeley or the other RKO witnesses during the litigation did not deny it."

Extra Guild Urges No Contract with Studios

The board of the Screen Extras Guild in Hollywood last week submitted to its members a report containing producers' contract proposals and called on the membership to vote against acceptance. The report states that after negotiating for six months the producers still refuse to eliminate the $9.45 a day rate for mob scene work. The Guild holds that this refusal has the effect of depriving players of unemployment insurance rights.

Myers to Appear Before House Group Nov. 15

Washington Bureau

The House Small Business Committee will not conduct hearings in New Orleans December 1 during the annual convention of the Allied States Exhibitors, as previously announced, it was learned last week. Instead, Abram F. Myers, chairman of the board of Allied, will be invited to appear as a witness at the final hearings of the committee November 15-16, when a variety of subjects, including the problem of small exhibitors, will be discussed. It is expected Wright D. Patman (D., Tex.) ranking minority member of the committee, will introduce a resolution to retain the committee in the 81st Congress. If the House approves, Mr. Patman will become committee chairman.

High Court Refuses to Review Lawson Case Now

Washington Bureau

The United States Supreme Court last week refused an immediate review of the case of John Howard Lawson, screen writer cited for contempt of Congress, now pending in the U. S. Court of Appeals in Washington. The refusal upholds the stand of the Department of Justice, which had previously opposed such review, bypassing the normal procedure of a trial in the Court of Appeals, because the case was not "of such transcendent public importance and interest." This means that Mr. Lawson, who has approximately 10 days to enter his final briefs, can still appeal the case to the Supreme Court later if the Court of Appeals should uphold the contempt citation.

Eastern U.A. District and Branch Managers Hold Meeting

All United Artists eastern district and branch managers met Saturday at the UA home office for a general sales conference under the direction of Edward M. Schnitzer, eastern and Canadian sales manager, and Paul N. Lazarus, Jr., executive assistant to the president. District managers included Jack Ellis and Moe Dudelson. Branch managers attending included John Dervin, James L. Winn, Frank Meadow, S. E. Applegate, Leonard Mintz, Gerald P. Price, Jack Finberg, Harris Dudelson, and Sidney J. Bowman. Charles S. Chaplin, Canadian district manager, and Douglas Rosen, Toronto branch manager, also attended.

Tri-State to Discuss Conciliation Dec. 9

Conciliation proposals may be the first order of business at the open meeting of Tri-State Theatre Owners which the board of directors has scheduled for December 9, in Memphis. The guest speakers will include Arthur H. Lockwood, president, and Herman Levy, general counsel, of Theatre Owners of America.

Wilcox Expects 80 from Britain

Britain, by the end of this year, will have turned out a record 80 pictures, Herbert Wilcox, British producer, said in New York Monday, following his arrival from England.

Mr. Wilcox outlined the purpose of his visit as being two-fold, aiming first at discussions of a joint production-distribution deal with American film interests and, second, at the arrangement of private showings for two of his films—"Spring in Park Lane" and "Elizabeth of Ladymead," both starring Anna Neagle, his wife, who accompanied him.

Mr. Wilcox said "two or three" American producers were interested in his split production-distribution idea. However, he said he did not expect any such reciprocal deal to be finalized during his current visit. Under such an arrangement, he would affiliate with American interests to make pictures in England that would be "of boxoffice value in both countries." Distribution then would be split into two zones—eastern and western.

The British producer, who returns to London Tuesday to start production on a Technicolor film, "Maytime in Mayfair," urged American and British interests to "get closer together and not farther apart," saying that there was "so much we can get of value from Hollywood and so much they can get from us."

Crescent Wins Right to Build House; Another Denied

Crescent Amusement Company may erect a new theatre at Morristown, Tenn., but cannot construct a drive-in outside of Hopkinsville, Ky., Judge Elmer D. Davies, of U. S. District Court in Nashville, ruled last week. As to the Morristown case, Judge Davies ruled that "the intervening petition of Baker and Hale of Morristown was filed without permission of the court and that the answer thereto by Crescent was likewise unauthorized." Both petition and answer were stricken out and the erection of the theatre was allowed. No reason was given for the denial of the drive-in petition, but the application was "denied without prejudice to the right of the applicant to renew application any time."

Paramount Reduces Arkansas Clearance

First-run clearances in Little Rock, Ark., were reduced last week from 60 to 42 days by Paramount, with all subsequent availabilities moving up accordingly. The reduction, one of the most substantial made to date, is the third in recent months, following similar moves in Indianapolis and Minneapolis, and is in accordance with Paramount's program of reducing clearances with almost constant investigations of film marketing and trade conditions.

BOOK REVIEW

JOHNSTON TELLS HOW IT LOOKS FROM HERE

WE ARE ALL IN IT — announced as "a challenge to Americans to take up their rightful leadership in the complex world of today". 220 pages, cloth. No illustrations, no index, and does not need them. E. P. Dutton & Company, Inc., New York. $2.75.

Here is an excitingly simple book, as simple as a Rotary club speech in its externals, and as intricate in its implications as the tangled world scene with which it essays to deal. It is engaging, suave, sometimes poignantly interesting. It is done with a full cognizance of what the newspaperman calls "human interest" and "feature appeal."

Plainly enough it has been done as a career man's book for a career man's purpose. It may be that the timing of its publication on November 8 was calculated to have a relation to the anticipated events of November 2. That, however, is not important to the consideration of the book and its probable over-all relation to the Johnston design—young man going somewhere.

There is temptation to dally with the title, "We're All in It," in a certain order of sequel to the late Wendell Willkie's "One World." We are all in that one, too. Twentieth Century-Fox paid Mr. Willkie $100,000 for his and this one is certainly a better script.

A lot of skill in a pungently simple and disarming face of candour appears in Mr. Johnston's new book. It is so easy to read that it may reach a considerable audience even among those whose literary interest commonly extends only to telegrams about business. Nearly anybody can read it and consider that they understand it. Even if they do not they will think they do and have fun.

Naturally, automatically, the political scene into which it has been thrust leads this book to put accent on the Russian matter and scene.

That aspect of the book puts it squarely in the arena of our greatest political concern, both at home and over there. That is where the author wants it.

For sheer entertainment, and with it some sincere interpretation of the Russian mind, one must especially recommend Chapter V, entitled "The Commissar." That is the Arabian Nights story of Mike Kolagin and the affair of the hatful of emeralds.

Of course there are serious, but not ponderously presented considerations under chapter titles like: "Peace Without War," "America Invincible," "Ambassadors from Labor," "Partnership Capitalism" and lastly, meanfully, "No Holiday from Vigilance."

The book is Mr. Johnston at his most engaging best in smiling, genial print on paper.

—Terry Ramsaye

Eiseman Named District Manager for Warners

Clarence Eiseman, New York branch manager for Warner Brothers for the past five years, has been promoted to metropolitan district manager, with headquarters in New York, it was announced last week by Ben Kalmenson, vice-president and general sales manager.

Mr. Eiseman, who was branch manager of United Artists' New York, Pittsburgh and Atlanta offices before joining Warners, replaces Sam Lefkowitz, on temporary leave of absence due to ill health and to be given a new executive appointment when he returns to his duties.

Mr. Kalmenson also announced the appointment of Ben Abner, former MGM New Jersey branch manager, to replace Mr. Eiseman as New York branch manager for Warners. Mr. Abner had been with MGM for 20 years, the last 10 in the New Jersey post.

Matthews Sees Industrial Photography of Age

Addressing the Photographic Society of America in Cincinnati, Glenn E. Matthews, technical editor of the Kodak Research Laboratories, last week declared that the age of industrial photography is here. Mr. Matthews spoke on "Photography in Business and Industry" and said that industrial and technical applications represent about 67 per cent of photography. He listed four broad uses of photography in industrial, scientific and engineering work: simple records of events; multiple records for observing and measuring changes which occur with time; records of fast and slow-moving events; and records of invisible phenomena.

Names Field Directors

Michigan Allied is holding a series of elections to choose directors in the field. Thus far, at a meeting in Monroe, Rene Germani, owner of the Park theatre in that town, was elected, with A. D. Wolverton of Chelsea to serve as alternate. Wayne Pulsipher of Bellevue was elected in a meeting in Marshall, and the chosen alternate was Robert Pennell of Bronson.

Joseph T. Stiles Dies

Joseph T. Stiles, 68, associated with the industry in the Philadelphia area for the past 45 years, died November 1, in Cooper Hospital, Camden, N. J. He formerly had been a salesman for several motion picture companies and managed several theatres in the Philadelphia area. A son and a daughter survive.

Eagle Lion Sets European Deal

Eagle Lion has announced the signing of a five-year agreement for distribution of its Hollywood product in six European countries. The deal was completed with Gamma Films of Lausanne, and Gestion et Participation Trust de Vaduz of Lichtenstein, the latter owner of Gamma films.

Gestion, in turn, is controlled by the Aga Khan, spiritual leader of millions of Moslems and reputedly one of the three richest men in the world. In return for the production-distribution franchises, the Khan will invest an unspecified amount of cash in Eagle Lion. Any profits accruing to Eagle Lion as a result of the deal will be paid in New York in American dollars from the Aga Khan's resources there. No funds would be frozen abroad. It is reported that the Khan or his representative will become a member of the Eagle Lion board following completion of negotiations.

Gamma and Gestion will distribute Eagle Lion's American-made films, starting with 1947-49 releases, in Italy, France, Switzerland, Germany, Austria and Spain. Within the next six months, Gamma Films has agreed to establish a distribution system of at least 20 exchanges in Italy, France and Switzerland, while distribution for the first year in Germany, Austria and Spain will be on a sub-license basis, after which 35 exchanges will be set up in those countries.

Eagle Lion and Gamma will also, under the agreement, each make one picture per year in France and Austria. Eagle Lion was represented by its president, Arthur B. Krim; Robert S. Benjamin, president of J. Arthur Rank Organization; Sam L. Seidelman, export manager; William C. MacMillen, vice-president in charge of operations, and Robert R. Young. Representing Gamma Films and Gestion were Alfredo Zappelli, managing director of both companies, and George Barquet and Pierre Chavennes.

Produces for Video

Milton Stern, formerly director and general stage manager in New York, has returned from Italy, where he produced a series of films for television. Immediately available are four religious shorts, "St. Peter," "St. Paul," "St. Francis" and "Monte Cassino." Four additional musical films are en route from Italy and will be released not only for television but also in 16 and 35mm in English and Spanish.

"Hills" to Music Hall

"The Hills of Home" will follow the current attraction at the Radio City Music Hall, G. S. Eyssell, managing director of the Music Hall, announced last week after conclusion of booking arrangements with William F. Rodgers, vice-president and general sales manager for MGM. The picture stars Edmund Gwenn, Donald Crisp, Tom Drake, Janet Leigh and Lassie.

Four of 17 Rank Houses Playing U.S. Dual Bills

London Bureau

Only four of the 17 film programs playing J. Arthur Rank's combined Odeon and G-B circuits here last week were of the double American feature variety decreed by Eric Johnston, president of the Motion Picture Association of America, following Mr. Rank's declared booking policies after the adoption of the 45 per cent British quota.

The product for three of these four programs was provided by Universal and Eagle-Lion, both companies closely allied with the Rank organization. The fourth consisted of RKO Radio's "Bodyguard" and "The Miracle of the Bells."

A survey showed the 17 Rank programs in the metropolitan area to consist of the following: eight combined American-British feature programs; four double American feature programs; four with one British feature only, and one double British program.

These figures are of interest in that, under the new formula for quota relief established by the Board of Trade, many of Britain's theatres will be required to play fewer British pictures in the coming year under the new 45 per cent quota than they had to do in the previous year under the 20 per cent quota. The BOT has conceded relief from the new quota to 1,353 of this country's 4,706 theatres. The degree varies from 10 to 40 per cent of the new quota. An independent, changing programs once a week in opposition against two other independents gets 45 per cent relief. Up against two circuits, he gets 40 per cent.

The London survey showed that, of the eight American-British programs, in four cases the American features come from either Universal or Eagle Lion. A fifth is a United Artists feature playing second to a British reissue. The other three are reissues of old American films and all three play the lower half of their respective bills.

American Films Sought by Eastern Europeans: Kekich

The vast majority of film patrons of eastern Europe want American films and are unhappy and displeased when they aren't permitted to see them, Emil Kekich, commercial attache for the American Embassy in Prague, said at the Harvard Club in New York Tuesday at a testimonial luncheon given him by the Motion Picture Export Association. Mr. Kekich said that in the course of his official service in various European capitals he has been constantly aware of the value of American films as a medium of conveying impressions of America and the American way of life. Irving Maas, MPEA vice-president, introduced Mr. Kekich, and the luncheon was attended by executives of the MPEA and the Motion Picture Association of America.

O'Brien Demands Probe Of British Production

London Bureau

With some 1,700 British studio workers on strike, Tom O'Brien, head of the National Association of Theatrical and Kine Employes, last week called for "a full investigation of British film production costs to save the industry from a rapidly approaching catastrophe."

Taking advantage of the Denham strike situation, Mr. O'Brien, in urging strikers to return, blamed "the clumsy way in which management arranged the dismissals" for his difficulties in getting the men to go back. "I condemn all unauthorized strikes.' Mr. O'Brien declared, adding, however: "When my members on lower wage rungs alone are required to become sacrificial lambs in a campaign to cut production costs while very high salaried persons remain unaffected, then they naturally feel that the whole situation is one-sided."

"Mr. Rank must realize," Mr. O'Brien continued, "that the days are gone when he can make fish of some and fowl of others." The strike started when the Denham studio management handed dismissal notices to 92 on the ground they were unnecessary.

Associated British Ready To Enter Television

London Bureau

With plans for the establishment of television studios well advanced and application made for official permission to conduct experimental transmission to three London theatres of Associated British Cinemas, Associated British Pictures Corporation last week announced its readiness to enter the theatre television field.

The ABPC announcement said that after two years of secret research the circuit now had ordered full-scale operations with the ultimate target a television program in every ABC theatre. At the moment the circuit still is examining the advisability of using either a direct-throw or a film-recording method.

Plans to install large-screen television apparatus in several London theatres earlier had been publicized by the J. Arthur Rank Organization. The Rank direct-projection system recently was demonstrated with good results at a theatre in Bromley, Kent.

Quebec Organization Elects Arthur Hirsch

Quebec Allied Theatrical Industries held its annual meeting November 3 at the Mount Royal Hotel in Montreal and elected the following officers: Arthur J. Hirsch, president; George Ganetakos, first vice-president; Edouard Gauthier, second vice-president; B. C. Salamis, J. G. Ganetakos, Leo Choquette, J. M. de Roussy, C. A. Magnan, Gordon Dann; W. E. Lester, treasurer; and Charles Bourassa, secretary. The gathering heard discussions on such subjects as municipal and provincial taxes, labor relations, the effects of television on theatre attendance and public relations.

Screen Need Not Fear Television, Says Mamoulian

Hollywood, unlike radio, has nothing to fear from television and, even when grown to maturity, television will tend to depend on the film industry for product rather than to harm it.

That's the opinion of Rouben Mamoulian, veteran director of such hits as "Becky Sharp," the first three-color Technicolor feature; "Blood and Sand," "Summer Holiday" and the well-remembered "Queen Christina," expressed at a luncheon session of the American Television Society at the Hotel Astor in New York Tuesday.

Mr. Mamoulian likened the advent of television to the coming of talking pictures and said that the talkies, in spite of much-expressed pessimism, did not turn out to be a fad, nor did they replace the legitimate theatre.

"Now we have a comparable situation with television in relation to radio and movies," he said. "My opinion is that television will flourish as a fascinating medium of communication, it will vitally hurt and restrict the radio, and it will not affect the motion picture adversely."

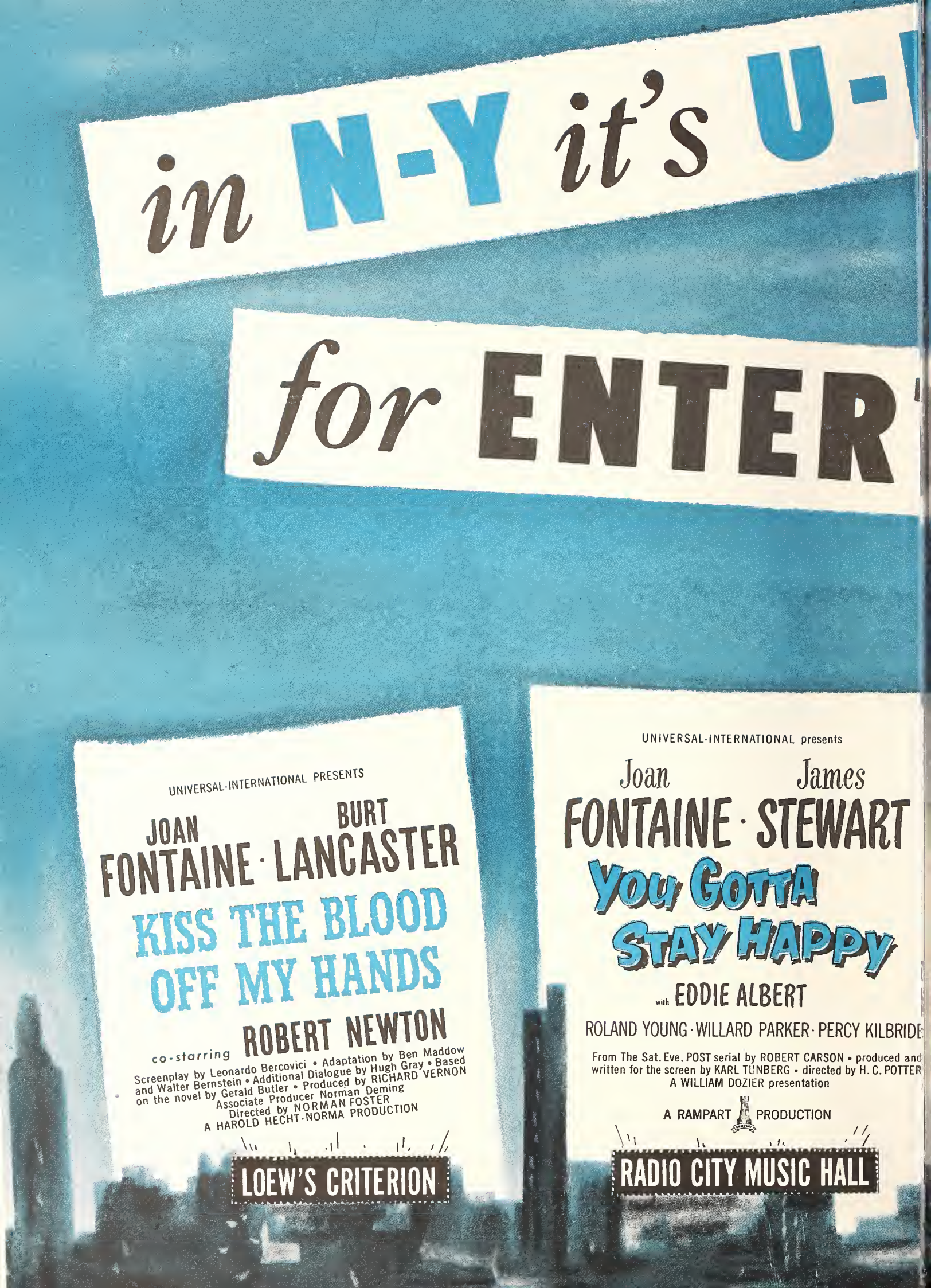
Commenting on "expert" reports predicting that "Hollywood as we know it is on the way out," the director said the experts reminded him of G. B. Shaw's definition: "An expert is a man who knows more and more about less and less." The heart of the problem, he feels, is that motion pictures are a theatrical art, they are theatre. "Theatre does not consist only of what happens on the stage or screen," he declared. "The film itself is only one-half of what makes motion pictures. The other vital half is the audience. . . . By that I mean a large group of people, gathered together in one auditorium, watching a play or a film —that's Theatre."

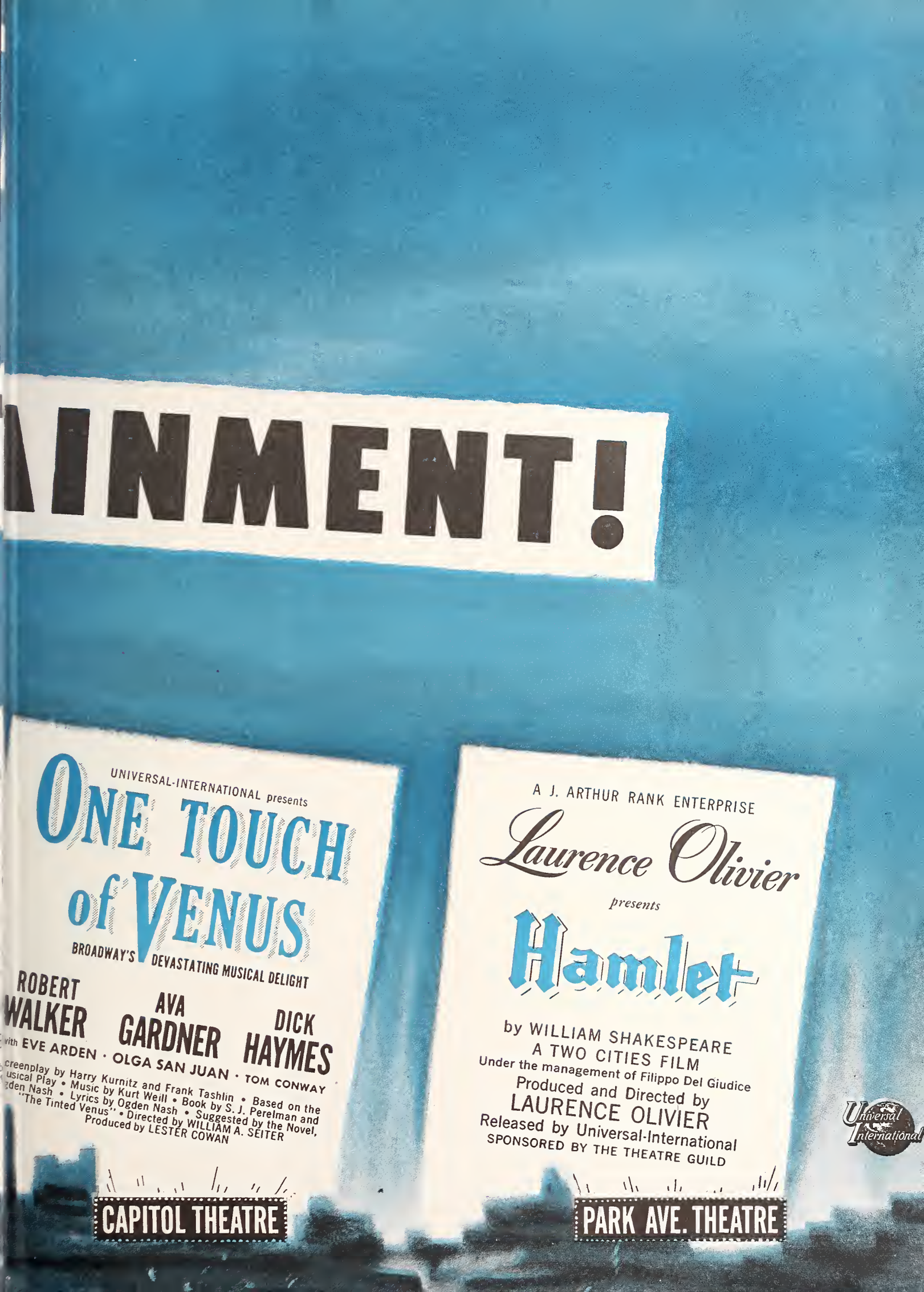
"Motion pictures are not only an art, they are also an important social phenomenon. It means going out, getting dressed, a festive occasion, a holiday to be enjoyed in company. The experts make too much of the comforts of one's living-room. . . . Man is a gregarious animal. His desire, this human need to be with our fellow men in large numbers, to enjoy a laugh or to shed a tear together, is one of man's most redeeming traits. This need no living room or kitchen can satisfy, even though it be equipped with television. So the motion pictures need not worry.

"So long as civilization survives, the theatre will live. As to television, it will expand and flourish. There is room for both."

S.O.S. Has Video Device

A rear-projection apparatus for television process shots now is available at S.O.S. Cinema Supply Corporation, J. A. Tanney, head of the company, has announced.


in N-Y it's U-
for ENTER
UNIVERSAL-INTERNATIONAL PRESENTS
JOAN FONTAINE · BURT LANCASTER
KISS THE BLOOD OFF MY HANDS
co-starring ROBERT NEWTON
Screenplay by Leonardo Bercovici • Adaptation by Ben Maddow and Walter Bernstein • Additional Dialogue by Hugh Gray • Based on the novel by Gerald Butler • Produced by RICHARD VERNON
Associate Producer Norman Deming
Directed by NORMAN FOSTER
A HAROLD HECHT-NORMA PRODUCTION
LOEW'S CRITERION
UNIVERSAL-INTERNATIONAL presents
Joan FONTAINE · James STEWART
You Gotta Stay Happy
with EDDIE ALBERT
ROLAND YOUNG · WILLARD PARKER · PERCY KILBRIDE
From The Sat. Eve. POST serial by ROBERT CARSON • produced and written for the screen by KARL TUNBERG • directed by H. C. POTTER
A WILLIAM DOZIER presentation
A RAMPART PRODUCTION
RADIO CITY MUSIC HALL


AINMENT!
UNIVERSAL-INTERNATIONAL presents
ONE TOUCH of VENUS
BROADWAY'S DEVASTATING MUSICAL DELIGHT
ROBERT WALKER
AVA GARDNER
DICK HAYMES
with EVE ARDEN · OLGA SAN JUAN · TOM CONWAY
Screenplay by Harry Kurnitz and Frank Tashlin • Based on the Musical Play • Music by Kurt Weill • Book by S. J. Perelman and Ogden Nash • Lyrics by Ogden Nash • Suggested by the Novel, "The Tinted Venus" • Directed by WILLIAM A. SEITER
Produced by LESTER COWAN
CAPITOL THEATRE
A J. ARTHUR RANK ENTERPRISE
Laurence Olivier
presents
Hamlet
by WILLIAM SHAKESPEARE
A TWO CITIES FILM
Under the management of Filippo Del Giudice
Produced and Directed by
LAURENCE OLIVIER
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PARK AVE. THEATRE

ALBANY

The Palace presented "A Song Is Born" and "Black Eagle." The Strand held over "Johnny Belinda" for a second week. The Warner management decided extra patronage might be drawn by doubling "Feudin', Fussin' and Fightin'" with "Johnny" for the second week. The Ritz, after a week with "For the Love of Mary" and "Dear Murderer," staged a Sunday opening of "Kiss the Blood Off My Hands." The Grand played "Sofia" and "Miraculous Journey." "Hatter's Castle" came into the Colonial. . . . The Will Rogers Memorial Hospital Drive in the Albany zone has been extended from November 6 to December 4. . . . Chief Barker Harry Lamont has appointed a building committee for Variety Tent No. 9, consisting of Max Friedman, Dan Houlihan and Charles Dortic. The tent has decided to move from its present third-floor location over the Warner Theatres zone offices to larger quarters. . . . Lamont also appointed a shut-in committee, with Arthur Newman and James Faughnan as co-chairmen, to screen applications by hospitals and other institutions for free films. . . . Chase Hathaway's Hoosick drive-in, one of the season's new operations, is remaining open until November 14. All others are now dark. The year's business for drive-ins was about the same as 1947's.

ATLANTA

Business in all theatres is a little above average. At the Peachtree Art, "Hamlet," in its third week. At the Fox, "Beyond Glory." At Loew's Grand, "Red River," to extra good business. At the Paramount, "Isn't It Romantic." At the Rhodes, "The Saxon Charm," on a moveover from the Grand. At the Rialto, "Walk a Crooked Mile." . . . On Film Row visiting: P. J. Gaston, Griffin; O. C. Lam and Howard Schuessler, Rome; R. E. Hook, Aliceville. . . . Jack King, former sales representative for Eagle Lion, has been appointed Florida representative for Realart. . . . Lamar McCarity has joined the booking department of Columbia. . . . Mrs. Rachel Gravley has resigned from Monogram. . . . Florida State Theatres has reopened the State theatre, Lake Wales, following extensive repairs. . . . The Crescent Amusement Co., Nashville, has a permit to begin construction on new theatres in Cleveland, Greenville, Union City and Columbia, Tenn., and in Decatur, Alabama. . . . Walt Woodward, Paul Dawes and Howard Williams have been added to the sales staff of Wil-Kin Theatre Supply Co.

BALTIMORE

Five new pictures opened at six first runs: "The Gallant Blade," with vaudeville, at the Hippodrome; "Kiss the Blood Off My Hands," at Keith's; "Road House," at the New theatre; "A Song Is Born," at the Town, and "Argyle Secrets," with "Magnificent Bruce," at the Times and Roslyn. Two reissues offered. "A Night at the Opera," at the Valencia, and "Belle Starr," at the Mayfair. "Red River" went into a good second week at the Century, as did "Sorry, Wrong Number," at the Stanley. "Henry V" still going strong at advanced prices in third week at the Little. . . . Baltimore Variety Club, Tent No. 19, held election night on November 5, resulting in



Joseph C. Grant, chief barker; H. Ted Routson, first assistant; Fred Schmuff, second assistant; W. G. Myers, treasurer, and Chauncey Wolf, secretary. These, with the following, are on board of directors: Al Vogelstein, Fred Saperstein, Jake Embry, Sam Tabor, Barry Goldman and Mike Randleman. The tenth annual dinner dance of the Baltimore Variety Club, Tent No. 19, was held Saturday night, November 6, at the Sheraton-Belvedere Hotel, arranged by a committee headed by Rodney Collier, and it was a great success, with the Charity Chest fund of the club being enlarged by nearly $5,000. Col. William McGraw, Variety Club International executive director, was there.

CHICAGO

Business was about average in most cases, but the surprise of the week was two reissues, "She" and "Last Days of Pompeii," which broke attendance records at the Grand and will hit $30,000. "Johnny Belinda" grossed $28,000 and looks set for a strong four week run. The Astor theatre in the Loop, operated by Abe Teitel and Danny Newman, a fourth run double feature house with daily changes, will try an art policy on Monday with "Well Digger's Daughter" and "Baker's Wife" for a one-week run at 40c top. If it clicks, the policy will continue. . . . Milton Overman, Eagle Lion publicity man from Kansas City, has added Chicago and Milwaukee to his territory. . . . Morton Stark has joined Warners here in the booking department. . . . Jack Kirsch, Illinois Allied president, is this year's chairman for the amusement industry Community Fund Drive, which has a quota of $75,500. . . . The southside Empress theatre, operated by the Van Nomikos circuit, re-opened Friday night after complete remodeling, and will play first run films coming out of the Loop. Before the Jackson Park decree, the house played fourth run. . . . Harold Stevens, Paramount branch manager and chairman for the Will Rogers Memorial Drive in this area, reports that raffle ticket sales are way below quota and is urging exhibitors and distributors to expand sales if the $100,000 quota is to be met.

WHEN AND WHERE

November 17: Motion Picture Pioneers ninth annual dinner at the Waldorf Astoria Hotel, New York.

November 27–December 1: Allied States Association annual convention at the Roosevelt Hotel, New Orleans, La.

December 6–7: Theatre Owners of Oklahoma annual convention at the Skirvin Hotel, Oklahoma City.

December 7: Allied Independent Theatre Owners of Kansas and Missouri membership meeting in Kansas City.

CINCINNATI

Despite the high quality of the product, favorable weather conditions and absence of any particularly unusual competition, grosses at the first run houses here continue to sag appreciably, with some low marks for the past several months recently registered. No one seems able to definitely determine the cause for the slump. . . . The newly elected board of 11 canvassmen of the Cincinnati Variety Club, Tent No. 3, will meet shortly to elect a chief barker and other officers for the coming year. The canvassmen consist of James Ambrose, Jack Frisch, Arthur Manheimer, William Ramsey, Manny Trautenberg and Jules Sein, all of whom are new incumbents. Reelected are Saul Greenberg, Allan S. Moritz, Nat Kaplin, William Onie and Noah Schecter. Mr. Onie and Mr. Schecter were named as delegates, with Maurice White and Mr. Moritz as alternates, to the Variety International convention at San Francisco next year. . . . The Guild theatre, in suburban Peebles Corners, formerly the Eden, a unit of the Willis Vance chain, has reopened under sponsorship of Universal-International, with a continuous policy from 2 P.M. daily, and a midnight show on Saturdays. Practically all suburban and neighborhood houses in Greater Cincinnati operate evenings only except on Saturdays, Sundays and holidays.

CLEVELAND

Theatre business is beginning to take that long expected rise. Exhibitors report generally that, although the rise is slow, it is definite. . . . Justin Spiegle succeeds Edwin R. Bergman as Screen Guild branch manager. . . . Charles Rich, Warner district manager, divided the week beween visiting with branch manager Paul Krumenacker in Pittsburgh and branch manager C. W. McKean in Indianapolis. . . . David Sandler and J. Stuart Cangney, general manager and sales manager, respectively, of Theatrecraft Mfg. Co., will try their luck at the official opening of the pheasant season next week. Their hunting ground lies between Port Clinton and Fremont. . . . Roger Schere, former manager for the Mallers theatre circuit, now operates his own Family theatre in Fort Wayne, Ind. . . . Name of the new 1,800-seat deluxe house which Associated Circuit is building in suburban Euclid will be the Lake theatre. . . . Al Glaubinger, former RKO salesman in Pittsburgh, is now with the local Eagle Lion exchange. . . . Mrs. Nazera Zegiob of Lorain is remodeling her Liberty theatre at Vermilion. . . . Rose Weitz, after three years with the

(*Continued on page 28*)

TIP FROM
office Magazine:—

e Spectacular Accident In
ich An Airplane Crashed
o The Empire State Build-
Obviously Inspired . . .

NE-THOMAS
LATEST
THRILL-HIT



Excitement rides high above city streets as a dare-devil steeple-jack gambles with death while a skyscraper's walls totter and crash . . .

DISASTER"

RICHARD DENNING
TRUDY MARSHALL



ted by WILLIAM H. PINE · Original Screenplay by Thomas Ahearn · A PINE-THOMAS Production

TIP FROM
Paramount:

It's the perfect supplementary feature to play with that amazing AUTUMN HARVEST OF HITS.

(Continued from page 26)
United Artist home office, is transferred back to the local exchange, where she was formerly branch manager's secretary. . . . Ed Hinchy, head of the Warner contract department, was here. . . . Peter Wellman's new Belmont theatre, Youngstown, is headed for a pre-Christmas opening. . . . Norman Levin, former Republic branch managers, and his family left to spend the winter in Florida. . . . "Hamlet" advance seat sale continues as strong for the third week as for the opening week, roadshow manager Robert Wile reports. Picture is showing at Loew's Ohio theatre.

COLUMBUS

Satisfactory grosses were racked up in the post-election week at most houses, with "Sorry, Wrong Number," at the Ohio, and "Johnny Belinda" at the Palace providing top money. "Red River," after a big first week at the Ohio, went to the Broad for a second week, something that hasn't happened for the past several weeks. The Grand brought in "Ruthless" to fair business. The Palace has resumed its split-week stage-screen policy with the Harmonicats as the top flesh attraction for the inaugural week. Carmen Cavallaro and the King Cole Trio are booked for Palace stage dates. . . . Columbus Diocesan Council of Catholic Women recommended that parish councils list for their members local showings of approved films and send at regular intervals messages of praise to theatre managers who show outstanding films. "Indecent movies" were condemned. . . . A blue law which has prohibited Sunday movies in Cambridge, Ohio, was upheld by the voters, 3,099 to 2,846. Cambridge is the only city of its size in the state to retain the old blue laws. Twice before the issue has been brought befor the people and each time it failed.

DALLAS

Business holding steady, though busy football weekends and early Christmas shopping keep some away from theatres. Telenews junked hold-for-release, "The Dewey Victory," for pre-election short, " The Truman Story," until "The Truman Victory" arrived. News house is now carrying "Sofia," Johnny Belinda" at Majestic, "Apartment for Peggy" at Palace. "The Loves of Carmen" moved from Palace to Tower for holdover week. Melba has "San Francisco," a reissue. . . . Bob O'Donnell, Variety Clubs of America chieftain and Interstate vice-president and general manager, will be honored with testimonial dinner December 4 by Variety Club of Texas. Rumor is that Bob Hope will head star-studded program of people who have known Mr. O'Donnell through the years. Mr. O'Donnell firmly denies all stories originating in Hollywood and New York recently that he plans to leave Texas for West Coast production or distribution.

DENVER

Frank Culp, in theatre business for 31 years, has retired and gone to Florida to live. Mr. Culp built the Granada, later sold it; was with Fox Intermountain 21 years, with his last assignment manager of the Tabor. He is succeeded at the Tabor by Jack Copeland, Rialto manager; Robert Lotito moves from the Webber to the Rialto, and Fred Hufsmith, assistant at the Tabor, has been made manager of the Webber. Mr. Culp was given a farewell party at the Rocky Mountain Screen Club, and Mr. and Mrs. Culp were presented with farewell gifts. . . . Sam Appelman, RKO salesman, escaped with head lacerations, stitches and body bruises when his car was demolished when it left the road after hitting some loose gravel. He was hospitalized five days. . . . Eagle-Lion is making room in remodeled exchange for exhibitors wanting to check bookings or phone other exchanges. Room will have two desks and phones.

DES MOINES

Patrons of the Orpheum theatre, Cedar Rapids, did not see the opening scene—murder by strangulation—of "Rope" last week. That part of the picture was deleted upon recommendation of the city's "review and advisory committee," which acted after the Sioux City Parent-Teacher council had objected to the picture and asked for a ruling on it. The committee previewed the picture upon request of Mayor Dan J. Conley and advised the deletion. . . . Orville Scott, manager of the Mayfair, Shenandoah, has resigned after 10 years with the theatre. . . . The Gem, Moville, has been sold to Mr. and Mrs. Frank Scott of Greenwood, S. D. . . . R. H. Dunbar is the new branch manager at Warners. He replaces Paul Webster, resigned Oct. 29.

HARTFORD

Frank Flood has been elected president of the New England Warner Club, zone social organization for Warner distribution and exhibition employes. Other officers include James Bracken, vice-president; Jeanette Shields, vice-president; Mary M. Pieper, vice-president; Evelyn Stack, secretary; Joseph DeLouise, treasurer; J. A. Bracken, chairman contributions and loans; and Henry O'Donnell, board of governors. . . . Joe Glassman, 66, originator of neighborhood theatres in Connecticut's Capital City, is dead. For many years he operated a drug store here and in addition to organizing other neighborhood theatres in Hartford, he founded and built the Rialto theatre. He retired from business about three years ago. . . . Jack A. Sanson, manager of the State theatre, at Manchester, Conn., has been appointed local United Nations Week campaign chairman.

INDIANAPOLIS

The state executive committee of AMVETS has recommended an amusement tax to pay for a bonus favored by voters in a referendum at the November 2 election. . . . Shirley Wilcox, former New Albany exhibitor who resigned as Collector of Internal Revenue here to make the race, was elected State Treasurer on the Democratic ticket. . . . Jules F. Goldman, former office manager, has been made city salesman on the Warner staff. Ned Tilman succeeds him as office manager. Irvin Levinson succeeds Mr. Tilman as first booker and Don Forsha succeeds Mr. Levinson as second booker. . . . Harold G. Reckley is installing new seats, screen, booth, front and lobby at the Chateau in Greencastle. . . . James Parsons, formerly Ross-Federal manager here, has joined the Screen Guild sales staff. . . . Tom Baker, head of Affiliated Theatres, has gone to St. Petersburg, Fla., for the winter. . . . Loew's has discontinued Saturday midnight shows, started during the war. . . . The elections and bad weather put a crimp in film business last week. "Good Sam" took a fair $12,500 at the Indiana, but "Loves of Carmen" settled for $11,000 at Loew's.

KANSAS CITY

Subsequent run theatre operators are bemoaning low receipts, but see little that can be done about it—very few try added features such as triples, very few try cutting prices. . . . Fox Midwest had a good week with "Apartment for Peggy" at the three first-run Fairway, Tower and Uptown. It was moved over for another week at the Esquire. . . . Jack Shriner, owner of the Gem theatre, Kansas City, is ill at Menorah Hospital. . . . The board of directors, Kansas-Missouri Theatre Association, will meet November 18 to complete committee organizations for the projects and activities previously decided upon by the association and the board, including the setting up of a committee to receive complaints, in the association's constructive purpose to help in adjustment of differences and avoidance of litigation.

LOUISVILLE

Three of Louisville's six first run theatres brought in new twin bills, while one brought in a reissue and the other two retained their current programs. Loew's held over "Red River" and "Manhattan Angel," while the Mary Anderson continued the run of "Johnny Belinda." The Scoop brought in a reissue of "Flowing Gold." In with the new programs were the Rialto, with "One Touch of Venus," joined with "The Code of Scotland Yard"; the National with "Texas, Brooklyn and Heaven" and "The Vicious Circle," while the Strand featured "Night Time in Nevada," coupled with "Angel in Exile." "Apartment for Peggy" and "Night Wind" was moved to the Brown following a week's run at the Rialto. . . . The Scoop advertised new low prices with matinees at 34c, evenings at 45c, with children going for 20c at any time. . . . Willis Hopewell, chief engineer of the Switow Amusement Co., is enjoying the warm breezes of the Florida Coast. . . . Frank Riffle, sound engineer of the Falls City Theatre Equipment Co., has returned from an extensive trip through the Northeast section of the state, where he contacted numerous exhibitors in various parts of the territory.

MEMPHIS

Downtown stores have inaugurated a practice of staying open until 9 on Thursday nights in Memphis. And first run theatres report that as a result Thursday night was the best night of the week. Also they report that the big Thursday night crowds did not cut down on attendance on other nights. . . . First run business was steady in Memphis. Loew's Palace showed "Kiss the Blood Off My Hands"; Loew's State, "One Touch of Venus"; Malco had "Sealed Verdict"; Warner played Moonrise"; Ritz and Strand had double features. . . . Melody theatre, a new show at Leachville, Ark., will be opened within the next two weeks. . . . Wilson theatre, new show at Wilson, Ark., was opened

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Nov. 6. . . . Herman Beiersdorf, Dallas, was a visitor at Eagle-Lion Exchange. . . . Variety Club members and their wives attended a dinner meeting and heard an address by Col. William McCraw, international director of Variety Club. . . . Exhibitors visiting on Film Row included Whyte Bedford, Hamilton; W. C. Kroeger, Portageville; C. A. Gilliland, Steele; A. J. Cole, Webb; Mrs. E. L. Nicholas, Sherman; Charles Boren, Nettelton; Jack Watson, Tunica; Mrs. F. A. Fitch, Erin.

MIAMI

The Normandy theatre, part of the Brandt circuit, has been leased to Wometco Theatres. . . . Mar Chartrand is busily preparing stories to go out on his newest, the Wometco Boulevard Drive-In, which promises to open in the very near future. . . . "The Babe Ruth Story" hit the hearts of Miami patrons at the Town midnighter this week, while "Johnny Belinda" at the Paramount was well received. "Cry of the City" is doing well at the Miami and Lincoln. "Sorry, Wrong Number," has held capacity crowds since its start on Thursday at the Paramount and Beach theatre. "I Married a Witch" and "Trade Winds" are the comebacks to the Capitol bill, and "Raw Deal" is a new film which started this week at the Florida and Sheridan. "The Loves of Carmen" continues to go over big with extra-special advertising and promotion being done for the attraction. . . . Miamians are heading for downtown and local theatres in order to keep cool, temperatures have been soaring again to summer heat.

MILWAUKEE

The weather and visiting teachers here for the State Teachers' Convention gave first run business a hypo this week. The Towne went into the second week of "Julia Misbehaves" and the Warner began a third stanza on "Johnny Belinda." The Riverside opened to lush receipts with "A Song Is Born" while the Palace and Wisconsin scored a little better than average with "Night Has a Thousand Eyes" and "Cry of the City." . . . A new move-over house may be in the offing downtown with John Freuler, of the famous Chaplin-Freuler deal, angling for product in his Midcity theatre right off the first run houses. . . . Things buzzed in the Film Classics office when failure of a print to return on time threatened to darken a theatre.

MINNEAPOLIS

Theatre business ran into too much competition from the ideal fall weather, football and the hunting season, with the result that grosses generally were well under average. "Rope" had a good second week, but "Walk a Crooked Mile" and "Miss Tatlock's Millions" had weak openings, as did "Time of Your Life." A pickup is looked for with four new starters coming up, "A Song is Born," "Coroner Creek," "Apartment for Peggy" and "A Southern Yankee." . . . Hy Chapman, Minneapolis Columbia manager, is recovering from illness suffered while doing jury duty. . . . The North Central Allied board, meeting in Minneapolis, attacked MGM's new sales policy as a "brazen scheme to hike film rentals in the face of a dipping box office." . . . Allen O'Keefe, U-I assistant general sales manager, and Mannie Gottlieb, midwest district manager, visited Minneapolis to discuss the U-I booking drive with film buyers. . . . A heavy schedule of theatre construction and remodelling throughout the territory is on the books for Perry Crosier, Minneapolis theatre architect, who reports the demand is the biggest in many years. . . . Arlene Dahl, film star from Minneapolis, returned to the home town for a one-day personal appearance at the opening of "A Southern Yankee," an MGM picture.



THEY TAKE OVER. The new officers of the Variety Club, Tent 11, of Washington, D. C. In left to right order: Jerry Adams, property master; Morton Gerber, second assistant chief barker; Jake Flax, chief barker; Wade Pearson, first assistant chief barker, and Sam Galanty, treasurer.

MONTREAL

"A Date with Judy" now in third week at the Loew's, with "Abbott and Costello Meet Frankenstein" at the Princess. "Lady in Ermine" showing at the Palace and "So Evil My Love" at Capitol. "Canon City" doing repeat session at the Orpheum. "Quiet Weekend," British film, in its fifth week at the Avenue. . . . The Empress, a Confederated house, now has a musical show on the stage in addition to its regular film program. . . . Business around town holding up nicely and helped by good weather. . . . The National Film Board's newest Canada Carries On is a film called "Arctic Jungle," to be released shortly to Canadian theatres. . . . George Heiber, United Artists branch head in Montreal, who was seriously ill for some time, is now up and around. . . . "Hamlet" now well into its second month at the Kent theatre. . . . *Parlons Cinema*, new film publication published by Marc Thibault, is to run a history of Loew's theatre in a forthcoming issue. . . . The National Film Society of Canada shows a gain in enrollment. . . . Ross MacLean, National Film Board commissioner, reveals that the staff has been cut from 790 to 550 in recent months for reasons of economy and that one member was discharged for publicly proclaiming his political partisanship.

NEW ORLEANS

Two holdovers were included in the downtown theatres lineup last week. "Red River" played a second week at Loew's State, while "Walk a Crooked Mile" moved from the Orpheum to the Liberty for a repeat week. "Cry of the City" opened at the Saenger. "The Loves of Carmen" went into the Orpheum. "Hollow Triumph" was the Joy feature. "Good Sam" was at the Center. "Two Guys from Texas" returned for a second run, this time at the Tudor. "The Flying Tigers" was at the Globe. "A Night at the Follies" opened at the Rio. Double billed at the Strand were "The Sea Wolf" and "Gun Town."

NEW YORK

Highlight of the week's film openings on Broadway was the world premiere Thursday of Walter Wanger's "Joan or Arc" at the remodeled Victoria theatre. RKO is distributing. The only other Hollywood picture to open this week was RKO's Western, "Blood on the Moon," starring Robert Mitchum. . . . Ben Kalmenson, Warner sales vice-president, has promoted Clarence Eisman, the company's New York branch manager, to the post of Metropolitan district manager, with headquarters in New York. He replaces Sam Lefkowitz, who is on a temporary leave of absence because of poor health. Ben Abner, manager of MGM's New Jersey branch office, has been appointed to replace Mr. Eisman as New York manager. . . . George F. Van Weyenbergh, assistant manager of Westrex's Brussels office, has arrived in New York for business conferences with home office officials. . . . Thomas M. Pryor of the New York *Times* has been voted the new chairman of the New York Film Critics Circle. Wanda Hale and Dorothy Masters, both of the *Daily News*, were elected vice-chairman and secretary, respectively. Mr. Pryor succeeds Otis L. Guernsey, Jr., of the *Herald-Tribune*.

OKLAHOMA CITY

The Criterion, Capitol and Tower theatres featured, in addition to the regular film, a special wire to bring the election returns November 2 to the audience. . . . The Criterion, in addition to the film, "Night Has a Thousand Eyes," has been holding a one-half hour radio show on their stage sponsored by the IGA food stores of Oklahoma. Every Wednesday "Lady IGA" is picked and awarded a large group of prizes. They consist of a trip to New York City or Hollywood, a diamond ring, a bouquet of orchids, four chicken dinners, a month's supply of soap, a month's supply of shortening,

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a month's supply of fruit cocktail, one case of canned meats, and a supply of crackers and cookies. . . . Joanna Barton, daughter of Lewis R. Barton, owner of the Lewis R. Barton Theatres, Inc., a chain in Oklahoma, is in Las Vegas, Nevada, making a film to be shown on the television screen. . . . Among building permits issued in October was one for the Strand theatre at Camden, Ark., to remodel.

OMAHA

William Miskell, Tri-States Theatres district manager, was appointed by Mayor Cunningham and unanimously approved by the City Council as their representative on the three-member Omaha Police Civil Service Commission. Mr. Miskell, an amateur police work enthusiast, is a friend of the Mayor and worked for him in the campaign. He often rides with police in their cruiser cars as chairman of the Law Enforcement Committee of the Omaha Safety council. . . . E. G. Gannon was to open the new Sky Theatre at Schuyler, Neb., November 11. It replaces the old Avalon. . . . Horace Heidt's $20,179 for one evening at Ak-Sar-Ben was the third highest gate in Omaha history. Top was Enrico Caruso with $24,000, years ago.

PHILADELPHIA

The first-run Fox theatre marked its 25th anniversary with a sneak preview of "When My Baby Smiles at Me," along with a 200-pound cake in the lobby, cutting pieces for the customers as long as it lasted. . . . Richard Laning, coming here from Cleveland, is Jack Goldman's new assistant manager at Warners' Center. . . . Earle W. Sweigert, resuming his post as district manager over the Philadelphia and Washington, D. C., area for Paramount, a post he left open three years ago when he became mideastern division manager, moves his office back to Philadelphia. As chairman of the Will Rogers Memorial Hospital Drive, Mr. Sweigert announced that a total of $37,000 has been collected already, and it is expected that the net total will reach $40,000 by the end of the campaign late this month.

PITTSBURGH

Warner Brothers have opened a new modernistic house in suburban Dormont, seating 1,500, and under the managerial guidance of the veteran theatre man, Harry Koch. The premiere, with "Rope" on the screen was attended by civic officials, and M. A. Silver, zone manager for Warners. . . . With excellent weather continuing, a couple of newcomers got away to a good start this week. "Red River" grossed a little better than $23,500 in Loew's Penn, and "Kiss the Blood Off My Hands," in the much smaller J. P. Harris, brought $14,500 into the box office. Both were held for a second week. . . . Marty Burnett, who served as manager of the Penn prior to his promotion by Loew's, was here for the premiere of "Hamlet" at the Ritz. The British classic got off to a good start at road prices. . . . Ken Grimes, manager of the Warner at Erie, has been recalled by the Army at his former lieutenant-colonel status. He has been replaced by Bob Bowman of nearby Oil City. . . . "Johnny Belinda" surprised patrons by staying four weeks in the downtown district. . . . "Die Fledermaus" opened in the Art Cinema, but the critics didn't like the German-made film, because mostly all of its charming Johann Strauss melodies have been eliminated.

SAN FRANCISCO

Now that the Portola Festival and the national elections, with their radio speeches and political meetings, are over, theatre business is normalizing itself. . . . Exhibitors anticipate a solid box-office week with a strong list of pictures on Market Street. . . . San Francisco theatre owners are still holding meetings with the Janitors' Union on wage and hour disputes. . . . Acting as mediator is the local Employers Council. . . . Mel Hulling leaves for Los Angeles to attend a Monogram franchise holders' caucus. . . . The new offices of North Coast and Prin-Cor United in the Golden Gate Theatre building are currently being decorated. . . . Cliff Geisseman, district manager, has installed a teletype machine with direct wires to the Los Angeles office.

SAN ANTONIO

Seen along Congress Avenue in Austin Saturday were Lester Ketner, Douglas Largen and Katherine Meredith Largen of the Alamo City. . . . San Antone show bills: "An Innocent Affair" played the Aztec; "A Song Is Born" showed at the Majestic; "Four Faces West" and "Give My Regards to Broadway" split the week at the Texas, and "So Well Remembered" went into the Josephine theatre. . . . The Empire revived "Tobacco Road" and "Blood and Sand" by popular demand. . . . Dutch Willard, who was at the Varsity, Austin, has been made assistant to manager Mary Grimes at the Prince, a southern theatre.

SEATTLE

"Apartment for Peggy," in its fourth week at the Blue Mouse, was the city's big box-office draw. "One Touch of Venus," in its third week at the Music Box, and "Julia Misbehaves," in week number two at the Fifth Avenue, led the other holdovers. . . . N. P. Jacobs, of San Francisco, purchased the interest of Harry Price in Favorite Films of California, Inc. Mr. Price has retired from the company, according to the announcement made by Jack Kloepper, Northwest district manager. . . . L. L. Barnett announced that the new Grayland, Wash., theatre will be formally opened November 12. . . . John Danz has returned from New York.

ST. LOUIS

A $450,000 anti-trust suit has been filed against the Frisina Amusement Company, Springfield, Ill., and the eight major distributors by Louis Sosna, Moberly, Mo. The petition alleged violations of the Sherman and Clayton act during the plaintiff's operation of the Sosna theatre in Mexico, Mo. . . . Any St. Louisan who guessed the exact weight of a Texas steer which was trundled around the city, and wrote a letter beginning "'Red River' is a great picture because. . . ." won the steer. The tie-in was arranged by Loew's State and the Will Docter Meat Company and, with current meat prices what they are, made the newspaper picture pages.

TORONTO

In the face of the power-shortage crisis, with its numerous blackouts for the conservation of current, "The Best Years of Our Lives" continued for a third week at the Odeon-Toronto theatre on a regular-price scale. Another feature of the week was the opening at normal prices of "Mourning Becomes Electra" at the Famous Players' Tivoli and Eglinton theatres after it had played a sole engagement as a road show in its complete form at Toronto's Royal Alexandra last season. Loew's theatre played "Julia Misbehaves" for a second week, but holdovers were otherwise scarce, and a sign of the times was the presentation of double bills at four first-run houses. Best grossers of the week were "Rope" at the Imperial, and "June Bride" at Shea's theatre.

VANCOUVER

Corkum and Sterling will open the Moody theatre at Port Moody, B. C., in December. The house will seat 324 and operate 4 days weekly. . . . Downtown business was spotty this week. Best showings were made by "Tap Roots" at Vogue, "A Date With Judy" at Capitol, and the second week of "Mr. Blandings Builds His Dream House" at Strand. "Broken Journey," a British picture, was fair at Plaza. . . . A ban on the further showings of Artkino Russian film, "Diary of a Nazi," has been made by British Columbia censors because not only is the film "cruel and sadistic," but it is "purely Russian propaganda" and gives the greatest comfort and encouragement to the Communistic organizations," Jack Hughes, chief censor said. The picture played a midnight show at the State theatre here when the film was seized. It was advertised for a six-day showing, and had previously been shown in Western Canada as a 16 mm film distributed during the war years. . . . Forty features and 57 short subjects were destroyed in an explosion and fire which destroyed three barges on Great Slave Lake in the far north. Films were en route to the Rex and Capitol theatres at Yellowknife Y-T to beat the freezeup, and were the property of four distributors in the Calgary, Alberta, territory.

WASHINGTON

Business was only fair in most of the downtown houses this week. "Red River" was the only holdover, at regular admission prices. It went into a second week at Loew's Palace. "Hamlet" at the Little and Playhouse, and "Red Shoes" at the National continue their runs. New openings for the week included: "Sealed Verdict" at the Warner, "Larceny" at Loew's Capitol, and "Race Street" at RKO Keith's. Loew's Columbia brought back a double feature for five days starting November 6: "Sahara" and "Destroyer," and Warner's Metropolitan booked "Johnny Belinda" as a carryover from the Warner, making the third downtown week for the picture. . . . Maurice N. Wolf, of Boston, who spoke at the Advertising Club's luncheon on Tuesday, November 2, is attached to the public relations department of MGM. He told the Washington advertising men that the motion picture industry is the third largest advertiser in the country, with $52,000,000 spent annually in the newspapers alone.

Production Off in Week But Trend Is Upward; Jolson Film Started

by WILLIAM R. WEAVER
Hollywood Editor

The production level slipped down from 33 to 30 during election week, although the now historic returns had nothing to do with the reduction. In fact, the auguries—if anybody still cares about auguries—appeared at the weekend to be for an upward trend (if "trend" is still a word in good standing) in production as the year wears on.

Two unrelated reports combine to suggest that a bit more activity on the studio front is in prospect. The California Bureau of Labor Statistics report covering September showed studio employment at 74.3, which is up from 69.8 for August. The CBLS uses 100, representing 1940 employment, as its base figure. To be sure, August's index was the lowest in recent years, but the September rise is considered substantial.

2,000 Extras Employed In First November Week

The other report from which studio people can extract cheer is to the effect that more than 2,000 extra-players were employed during the first week of November. This is a total figure, representing the combined production companies, and it would have been regarded as sub-average a year ago, but one of the most widely used means of reducing production costs has been the elimination of scenes requiring large numbers of extra-players, and the performers who live by this type of day-to-day work have been getting very little of it for the past several months.

At a time when prognostications are in acute disrepute, it is hardly to be expected that these statistical exhibits will be given much weight by the more studious observers of the Hollywood scene, but they are the only tangibles at hand on which to base a view of the future. Presumably the production community will place its own construction upon them, and proceed accordingly. And presumably the same goes for the various press-releases recently given out concerning bursts of production activity contemplated for December.

The six productions started during the week represent six release channels.

Columbia sent "Jolson Sings Again," one of its biggest undertakings, into production. It is, of course, the continuation of "The Jolson Story," one of the industry's box office milestones, and it is being given what may be called the full treatment. Larry Parks, following settlement of long standing differences with the studio, is again portraying Al Jolson, whose voice is again to be heard on the sound track, and the cast includes Barbara Hale, William Demarest, Ludwig Donath and others. Sidney Buchman is producing, of course, and Henry Levin directing. It will take up the Jolson career where the earlier picture left off, and you couldn't get Dewey odds in Hollywood that this second Jolson picture will not be followed by a third.

Crosby Starts Work in "Top o' the Morning"

Bing Crosby, the four-time Number One Star in the MOTION PICTURE HERALD Money-Making-Stars election, came back from his Elko, Nevada, ranch to face Paramount cameras in "Top o' the Morning," in which he has Barry Fitzgerald alongside again (together with Ann Blyth, Hume Cronyn and many more. Robert Welch is producing and David Miller directing.

Screen Plays, Inc., which produced "So This Is New York" as its first picture, went to work on "Champion," which United Artists will distribute. Stanley Kramer is producing and Mark Robson directing. The cast includes Kirk Douglas, Marilyn Maxwell, Ruth Roman, Arthur Kennedy, Paul Stewart and others.

Lindsley Parsons started "Tuna Clipper" for Monogram. William Beaudine is directing Roddy McDowell, Elena Verdugo and Roland Winters in this melodrama.

Producer William Stephens rolled "Rolling Wheels" for Screen Guild Productions. Robert Lowery, Pamela Blake, Michael Whalen and Clem Bevans are in the cast, directed by William Berke.

Equity Productions, producing for Eagle Lion release, turned cameras on "Counselor-at-Gun-Law," a Jerry Thomas production, with Lincoln Widder as associate producer and Lou Collins directing. Jim Bannon, Emmett Lynn and Marin Sais are in the cast.

ASC Sees Public Relations Program Successful

The public relations program of the American Society of Cinematographers was declared a "complete success" last week by Fred W. Jackman, executive vice-president of ASC, in Hollywood. Continued efforts to coordinate the Society into the industry's general public relations framework, with special accent on the exhibitor, were pledged by Mr. Jackman.

The ASC program, which involves a drive to get increased recognition for photographic work in Hollywood films, was launched at a board meeting six months ago. Mr. Jackman believes it provides exhibitors an important tieup in view of the wide interest in photography.

The project, under the direction of Esther Tow, aims at highlighting the work of ASC members and closer cooperation with other industry branches. It also seeks closer ties with film, light and equipment manufacturers. Miss Tow, in New York, is conferring with critics on the ASC plan.

STARTED

COLUMBIA
Jolson Sings Again

EAGLE LION
Counselor at Gun-Law (Equity)

MONOGRAM
Tuna Clipper

PARAMOUNT
Top o' the Morning

SCREEN GUILD
Rolling Wheels

UNITED ARTISTS
Champion (Screen Plays)

COMPLETED

ALLIED ARTISTS
Stampede

COLUMBIA
The Mutineers
The Devil's Henchmen

M-G-M
The Barkleys of Broadway

MONOGRAM
Crashing Through

PARAMOUNT
El Paso (Pine-Thomas)

RKO RADIO
Stagecoach Kid

UNIVERSAL-INTERNATIONAL
The Amboy Dukes

WARNER BROTHERS
Flamingo Road

SHOOTING

ALLIED ARTISTS
Bad Boy

COLUMBIA
Wild Bill Doolin
Bonanza!

M-G-M
The Stratton Story
Neptune's Daughter
The Great Sinner
The Secret Garden

PARAMOUNT
Easy Does It
Bitter Victory
Samson and Delilah

REPUBLIC
Montana Belle

RKO RADIO
She Wore a Yellow Ribbon (Argosy)
The Set-Up
Roseanna McCoy (Goldwyn)

20TH CENTURY-FOX
Down to the Sea in Ships
The Beautiful Blonde from Bashful Bend

UNITED ARTISTS
Impact (Popkin)

UNIVERSAL-INTERNATIONAL
The Life of Riley
Calamity Jane and Sam Bass

WARNER BROTHERS
Task Force
This Side of the Law
Colorado Territory
Happy Times
Montana

CBS Acquires 52 British Films For Television

The acquisition of 52 British feature films, starring such well-known personalities as James Mason, Gracie Felds, Michael Redgrave, Margaret Lockwood and Lilli Palmer, was announced last week by the Columbia Broadcasting System.

According to J. L. Van Volkenburg, CBS vice-president and director of television operations, the rights cover distribution as well as broadcasting and the films will be made available to television stations from coast to coast on a syndicated basis.

In Pattern of WPIX Deal

In this, the deal follows the pattern set some months ago when WPIX, the television station of the New York *Daily News,* acquired more than 40 films originally produced by Sir Alexander Korda in England. Earlier still, in June, WPIX had acquired 38 old United Artists features.

CBS executives were jubilant over the acquisition of the films, stressing the sore need for motion picture product by the television stations, especially in view of the steady expansion of the networks. There are a number of producers of television films in the field, but many of them are having a difficult time making ends meet. Their output, tailored precisely to television's needs, is frankly preferred by the broadcasters since it is superior in lighting and focus when screened over the air, but the stations are not able to pay enough to enable the producers to meet costs.

CBS reportedly paid more than $100,000 for the rights to the block of British pictures. While this is considered to be a very high figure for television, CBS figures on recouping its outlay by circulating the badly-needed product to all television stations. Repeats are always possible and some of the film presentations may be sponsored. It is pointed out particularly that the stars in the pictures are not unknown to American audiences and hold considerable attraction.

Mason Film Included

Included in the deal, negotiated by CBS with Edward Sherman of MPM, a California Corporation, is "High Command," a James Mason picture. Other titles include "It Happened One Sunday," "Trader Spy," "The Night Has Eyes," "Thursday's Child," "Tiger Bay," "It Happened in Paris," "Room for Two," "The Voice Within" and "Excuse My Glove."

IA Member to Congress

Roy W. Wier, Democrat-Farm Laborite elected to Congress November 2 from Minnesota's third district, has been a member of the IATSE Local No. 13, Minneapolis, since 1914. Mr. Wier won easily from the incumbent of his district

U.A. NOT SELLING TO VIDEO AS COMPETITION

United Artists has "no intention of distributing films to television stations which will provide competition for theatres except insofar as television itself provides competition" and the company has at no time considered the distribution of its current releases to television, according to Paul N. Lazarus, Jr., assistant to Gradwell L. Sears, U.A. president. Mr. Lazarus was quoted in the bulletin of Independent Theatre Owners of Ohio. Earlier, P. J. Wood, ITO secretary, had expressed fear that U.A. might sell the same films to television that it sold to theatres. "Anyone fool enough to put his head to the ground and ignore television, in my opinion, is crazy," Mr. Lazarus wrote. "Television is here . . . and there is no reason why U.A. should ignore it."

"Joan of Arc" Premiere Held at Victoria Theatre

The benefit world premiere of Sierra Pictures' "Joan of Arc," Walter Wanger film starring Ingrid Bergman, and distributed by RKO, was held Wednesday night in New York at the remodeled Victoria theatre on Broadway. The premiere was attended by society leaders, French Government representatives, municipal officials and executives of civic groups in addition to stage and screen stars and film industry executives. Proceeds were donated to the United Hospital Fund.

General Precision Net Up to $323,174

General Precision Equipment Corporation and subsidiary companies last week announced consolidated net operating profit for the three months ended September 30, 1948, after provision for Federal taxes, of $323,174, subject to year-end adjustments. This compares with $174,300 in the same period last year. The directors of the company declared a dividend of 25 cents per share on the outstanding capital stock, payable December 10, 1948, to stockholders of record November 19.

Grant Columbia Dismissal From Dipson Trust Suit

The dismissal of Columbia Pictures from the $5,000,000 trust action by Dipson Theatres against the major distributors and Buffalo Theatres, was granted last week by District Judge Knight. At the same time Judge Knight dismissed that portion of the suit concerning an $80,373 damage claim which, the Dipson circuit contended, was based on losses at its Lackawanna Ridge theatre as a result of an alleged conspiracy of Shea interests and the major distributing companies.

Showmanship Is Industry Need, Wanger Insists

Overconfidence and complacency brought disaster on the theatre and very recently on a major political party and the signs are up that the motion picture industry is now in grave danger for the same reasons. This was the warning issued by Walter Wanger, independent producer, November 5 as he called on the major companies to remedy the evils of "orthodox" and "formula" methods quickly, or prepare to "flop."

Addressing a luncheon-meeting of the Associated Motion Picture Advertisers at the Hotel Piccadilly in New York, Mr. Wanger appealed for "intelligent showmanship" and more reliance on the ability of those who handle film advertising, exploitation and publicity.

"The public is 'hep,' today," he declared, pointing out that the industry must learn from Mr. Dewey's experience and reach the masses of the people. "The public is waiting to be sold and can't understand why it isn't being sold." Mr. Wanger cited the "showmanship" of Samuel Goldwyn, Walt Disney and David O. Selznick, noting the necessity of using the methods of appeal employed by these producers and relying less on "popcorn and boards of directors." He said there is "no reason why we shouldn't be the most respected rather than the most maligned industry."

Showmen alone should influence industry policy and methods, not lawyers, pollsters and absentee business men, said the producer as he criticized George Gallup's Audience Research Institute and public opinion polls.

On the speaker's dais with Mr. Wanger was Ned E. Depinet, president of RKO, whom he praised for successful leadership of the company which Mr. Wanger said no longer has "high class directors." Max E. Youngstein, president of AMPA, introduced Mr. Wanger. Others on the dais were Joan Bennett (Mrs. Wanger), David Blum, William Heineman, Evelyn Koleman and Harry McWilliams.

Toronto Exhibitors Hit Power Blackout Plan

Toronto exhibitors were disturbed over the new power restrictions imposed last week by the Hydro-Electric Commission. In addition to the daytime restrictions already in effect, the commission ordered a 45-minute blackout beginning November 8, at 7 P. M. Neighborhood houses claimed that business would be killed by the night blackouts, scheduled Monday through Friday, and possibly for the whole winter. They said that since they could not afford to follow the lead of the larger houses, which installed private generators to cover such contingencies, they would be unable to give two performances a night with power available only after 7:45.

TBA Urges Use Of Screen Code

Stressing the responsibilities of television broadcasters in developing new techniques, the code committee of the Television Broadcasters Association last week urged the television industry "to utilize the codes of the radio and motion picture industries for the present." Copies of the Motion Picture Production Code and the Standards of Practice of the National Association of Broadcasters now are being distributed to TBA member stations and all other television broadcasters.

The "Statement of Principle and Policy" adopted by the TBA board of directors, said the television broadcasters "recognize their obligation to observe the highest standards of good taste and fairness in the programming of their stations." It says, however, that, because the effects of television techniques still are largely unknown, "it is not possible or even desirable to attempt at this stage to formulate standards of practice."

The committee therefore recommended to TBA members and broadcasters in general to take their cues from the film industry and the standard radio codes. The committee did not suggest quantitative limitations for sponsored programs "pending further experiment and experience." Such standards on the quantitative side, as well as the qualitative side, "will continue to be determined in individual cases by the individual television broadcasters operating under the general principles of this statement and the radio broadcasting and motion picture codes," the TBA group said.

Operators Sue Lester on Picket Abuse Charge

John T. Lester, owner of the Park theatre in Memphis, Tenn., was accused last week of "abuse and terrorism" of pickets, as the Motion Picture Machine Operators (AFL) filed a cross bill in Chancery Court. Hearings are being held before Chancellor Creson on Mr. Lester's request for a temporary injunction against picketing of his theatre and the union has asked a temporary injunction also; to restrain Mr. Lester "from molesting any member of said union" and "from directing abusive or profane language at them." The controversy centers around R. J. Lester, son of the owner, who has been employed by his father as an operator. Mr. Lester had agreed to sign a union contract, provided his son be made a member of the union and be assigned to his theatre.

Circuit Sets Dividend

The United Amusement Corporation, Ltd., of Canada, has declared a dividend of 50 cents per share plus an extra dividend of 50 cents per share on outstanding capital stock, payable November 30, 1948.

Unions to Comply With Taft Law

The Screen Office and Professional Employees Guild and the Screen Publicists Guild will comply with the non-Communist affidavit provisions of the Taft-Hartley Law, it was announced in New York this week. This reversal in policy, after several months of refusal, follows continuing inroads by the International Alliance of Theatrical Stage Employees and because of the film companies' unyielding determination not to negotiate until affidavites are signed.

The decision to accept the Taft-Hartley provisions followed a decision by leaders of the CIO's United Office and Professional Workers of America, the guilds' parent union, to sign the affidavits forthwith.

Monday night Sidney Young, SOPEG president, conducted a membership meeting as a first step toward meeting the provisions of the Taft-Hartley Law. "We have decided to conform," Mr. Young said, "even though we are still opposed to signing." He said SOPEG would continue to press its court case challenging the constitutionality of the Taft-Hartley Law. "We've got to get on these shop election ballots," he said, referring to National Labor Relation Board elections prepared for several home offices where the IA's Motion Picture Employes Local No. H-63 claims to have won shops.

COLUMBIA PICTURES
ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES
ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

LEATHER GLOVES
with
CAMERON MITCHELL • VIRGINIA GREY
Jane Nigh • Sam Levene
Henry O'Neill • Blake Edwards
Screenplay by Brown Holmes
From a SATURDAY EVENING POST story by Richard English
Produced and directed by
RICHARD QUINE, WILLIAM ASHER

BLONDIE'S SECRET
Based upon the Comic Strip "Blondie"
created by CHIC YOUNG
with
Penny Arthur Larry
SINGLETON • LAKE • SIMMS
Marjorie Kent Jerome Cowan and Daisy
Original screenplay by Jack Henley
Directed by
EDWARD BERNDS

SMOKY MOUNTAIN MELODY
with
ROY ACUFF
Guinn (Big Boy) Williams
Russell Arms • Sybil Merritt
Carolina Cotton • Tommy Ivo
The Smoky Mountain Boys
Written by Barry Shipman
Directed by RAY NAZARRO
Produced by COLBERT CLARK

RACING LUCK
with
Gloria Stanley David Paula
HENRY • CLEMENTS • BRUCE • RAYMOND
Harry Cheshire • Dooley Wilson
Original screenplay by Joseph Carole, Al Martin and Harvey Gates
Directed by WILLIAM BERKE • Produced by SAM KATZMAN

CHARLES STARRETT • SMILEY BURNETTE
in
QUICK ON THE TRIGGER
with
Lyle Talbot • Helen Parrish • The Sunshine Boys
Original screenplay by Elmer Clifton
Directed by RAY NAZARRO • Produced by COLBERT CLARK

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. in it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BLONDIE'S ANNIVERSARY: Arthur Lake, Penny Singleton—Everyone seems to love Blondie. Don't we all. They do business.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

BLONDIE'S ANNIVERSARY: Arthur Lake, Penny Singleton—Interest seems to be lagging on the Blondie series. Several walkouts on this one. Played Wednesday, Thursday, Oct. 6, 7.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

FULLER BRUSH MAN, THE: Red Skelton, Janet Blair—We had a packed house for every showing of this very funny picture. That it was successful was evident by the fact that we took in more money than on any other bill this year. Played Sunday-Tuesday, Oct. 17-19.—Robert E. Damron, Grove Theatre, Pacific Grove, Cal.

I LOVE TROUBLE: Franchot Tone, Janet Blair—Very good mystery feature that held the customer's interest throughout. Business average. Played Wednesday, Thursday, Oct. 6, 7.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

ROSE OF SANTA ROSA: Eduardo Noriega, Patricia White—Believe that this is the poorest of the Hoosier Hot Shots musicals. However, it isn't bad. My crowd expected a Western.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

TERROR TRAIL: Charles Starrett, Smiley Burnette—Doubled with "High Wall" to very low weekend business. The condition of the last reel of this feature was a pity to show on any screen. True, we in small towns, play the film late, but is it necessary to ruin a picture completely? All nicely sealed and inspected, too. Played Friday, Saturday, Oct. 8, 9.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

Eagle Lion

DRIFTING RIVER: Eddie Dean, Roscoe Ates—Plenty of action in this Western to please the weekend fans. Played Friday, Saturday, Oct. 15, 16.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

HEARTACHES: Sheila Ryan, Chill Wills—An old one from Eagle Lion that succeeded in rounding out a fair program. However, business was down considerably. Played Friday, Saturday, Oct. 22, 23.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

NOOSE HANGS HIGH, THE: Bud Abbott, Lou Costello—Lots of laughs in this story but it failed to do the business we had anticipated. Way oversold in this situation. Played Tuesday, Thursday, Oct. 12-14.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

Film Classics

BUCK PRIVATES: Bud Abbott, Lou Costello—Very good reissue.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

ALIAS A GENTLEMAN: Wallace Beery, Tom Drake—For some unknown reason this one failed us. Maybe the title. Beery pictures usually stand up. The feature itself is very good. Played Friday, Saturday, Oct. 22-23.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

BIG CITY: Margaret O'Brien, George Murphy—Very, very good family type picture that did us a nice business and pleased everyone. The imitations of that O'Brien girl were terrific, bringing down the house with laughter and, believe me, we can use laughter this day and age. Played Sunday, Monday, Oct. 10, 11.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

EASTER PARADE: Fred Astaire, Judy Garland—This is a nice picture that pleased all. Good color and sound. Very good music. Box office, however, was a little disappointing due to the fact that two nearby theatres beat us to the picture by a couple of days. Played Tuesday, Thursday, Oct. 26-28.—Dick Smith, Albany Theatre. Albany, Ind.

HIGH WALL: Robert Taylor, Audrey Totter—A very well done mystery feature that failed to jell at the box office. Again I say it is hard to put over a murder mystery in a small town. Played Friday, Saturday, Oct. 8, 9.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

SUMMER HOLIDAY: Mickey Rooney, Gloria De Haven—This didn't draw or please as I hoped it would. Many complaints. Mickey Rooney is getting weak at the box office.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Monogram

PANHANDLE: Rod Cameron, Cathy Downs—Good Western but it did no business here. Was well liked by the few who saw it.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Paramount

BEYOND GLORY: Alan Ladd, Donna Reed—This is a good picture that did little business. It is my thought that the title indicated a war picture and that, I know, in these perilous times, would defeat it regardless of the quality.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

BIG CLOCK, THE: Ray Milland, Maureen O'Sullivan—Excellent picture of its kind. Good cast, but my people didn't seem to want to see Charles Laughton.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

EMPEROR WALTZ, THE: Bing Crosby, Joan Fontaine—Bing's first complete failure at the box office for us. The Technicolor was beautiful, but the story was definitely not for a small town and the resulting business proved it. Highly oversold in this situation. Played Sunday, Tuesday, Oct. 3-5.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

HAZARD: Paulette Goddard, Macdonald Carey—An average picture that did just average business. Much better for the adults than for children. We ran a special show in its place for the Saturday matinee. Played Friday, Saturday, Oct. 22, 23.—Robert E. Damron, Grove Theatre, Pacific Grove, Cal.

HAZARD: Paulette Goddard, Macdonald Carey—My people liked this picture. Good cast. Good picture. Business only fair.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

I WALK ALONE: Burt Lancaster, Lizabeth Scott—They walked alone and we practically sat alone, and for three days. What business we did was due to the bottom half of the bill. Too much cost and too little ducats over the turnstile. Played Tuesday-Thursday, Oct. 19-21.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

SAIGON: Alan Ladd, Veronica Lake—One of the best Ladd pictures we have played for some time. Business average. Played Friday, Saturday, Oct. 15, 16.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

SO EVIL MY LOVE: Ray Milland, Ann Todd—O. K. picture. However, it did no business. Ray Milland and Miss Todd were excellent.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RKO Radio

MAGIC TOWN: James Stewart, Jane Wyman—A few more like this and brother Stewart will find himself really behind the eight ball. The first night was enough. It died the second night. Played Wednesday, Thursday, Oct. 27, 28.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TARZAN AND THE MERMAIDS: Johnny Weissmuller, Brenda Joyce—Not a bad picture but it lacks something that some of the former Tarzan pictures had. Possibly the animals. Double billed with Columbia's "Rose of Santa Rosa." Box office a little better than average. Played Friday, Saturday, Oct. 22, 23.—Dick Smith, Albany Theatre, Albany, Ind.

WESTERN HERITAGE: Tim Holt, Nan Leslie—Another Western that filled the bill. Holt is not as popular as some but is still out in front of many of the big names. Played Friday, Saturday, Oct. 29, 30.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Republic

FABULOUS TEXAN: William Elliott, John Carroll—Good Western that did nice weekend business.—Harland Rankin, Eire Theatre, Wheatley, Ont., Can.

TWILIGHT ON THE RIO GRANDE: Gene Autry, Adele Mara—Good old Gene, they love him. So many of the stars are slipping badly with us. Played Friday, Saturday, Oct. 29, 30.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

Twentieth Century - Fox

ARTHUR TAKES OVER: Lois Collier, Jerome Cowan—A very funny family type picture that certainly pleased all those who came out. More favorable comments than the top half of this billing. Would have held up on top. Played Tuesday-Thursday, Oct. 19-21.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

CALL NORTHSIDE 777: James Stewart, Helen Walker—This was the story based on the lad whose mother got him out of jail. But it didn't seem to matter, because they didn't come to hear or see about it—Harland Rankin, Eire Theatre, Wheatley, Ont., Can.

DAISY KENYON: Joan Crawford, Dana Andrews—Poor Daisy; she had her troubles, and we had our trouble, too, making film rental. So everyone was unhappy. Played Wednesday, Thursday, Oct. 27, 28.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

GREEN GRASS OF WYOMING: Peggy Cummins, Charles Coburn—Very good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LET'S LIVE AGAIN: John Emery, Hillary Brooke—A very amusing little feature that pleased those who saw it. Very good for the second feature on any program. Played Tuesday-Thursday, Oct. 12-14.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

STREET WITH NO NAME, THE: Mark Stevens, Barbara Lawrence—Another "House on 92nd Street" type. No sellout, but good fan fare. Many selling angles. Played Monday. Tuesday, Oct. 25, 26.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

TOBACCO ROAD: Gene Tierney, Charles Grapewin—The other half of this double bill was "Grapes of Wrath." Together they were a natural. Many patrons had seen them before but came back again and enjoyed them as much as ever. Box office receipts were near an all-time midweek high. Played Wednesday, Thursday, Oct. 20, 21.—Robert E. Damron, Grove Theatre, Pacific Grove, Cal.

YOU WERE MEANT FOR ME: Jeanne Crain, Dan Dailey—A nice musical of a lighter trend that didn't do too badly. Played Monday, Tuesday, Oct. 25, 26.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Screen Guild

DRAGNET, THE: Henry Wilcoxson, Mary Nixon—Very good little picture.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SRO

DUEL IN THE SUN: Jennifer Jones, Gregory Peck, Joseph Cotten—A good picture despite all of the publicity (both good and bad) that it has received. Technicolor and musical score particularly noteworthy. We did excellent business opening day

(Continued on following page)

Short Product in First Run Houses

NEW YORK — Week of November 8

ASTOR: Musical Gems .....RKO
Feature: A Song Is Born.....RKO

CAPITOL: Why Is It? .....MGM
Wandering Through Wales .....MGM
Playful Pelican .....UA
Feature: One Touch of Venus.....Universal

CRITERION: Buddy Rich and Orch. ..Universal
Boy and His Dog .....Columbia
Pigskin Skill .....MGM
Feature: Kiss the Blood Off My Hands...Universal

GLOBE: Pest That Came to Dinner Warner Bros.
Ray Eberle and Orchestra .....Columbia
Feature: Hollow Triumph.....Eagle Lion

MUSIC HALL: Free for Breakfast .....RKO
Feature: You Gotta Stay Happy.....Universal

PARAMOUNT: Popular Science, No. 2 Paramount
Unusual Occupation, No. 2 .....Paramount
The Mite Makes Right .....Paramount
Make Mine Monica .....Paramount
Feature: Sealed Verdict.....Paramount

RIVOLI: Neptune Playground ..20th Cent.-Fox
Feature: The Snake Pit.....20th Cent.-Fox

ROXY: Magpie Madness .....20th Cent.-Fox
Bermuda .....20th Cent.-Fox
America's New Air Power ....20th Cent.-Fox
Feature: Unfaithfully Yours.....20th Cent.-Fox

STRAND: My Own United States .Warner Bros.
Hare Splitter .....Warner Bros.
So You Want To Be On The Radio Warner Bros.
Feature: June Bride.....Warner Bros.

CHICAGO — Week of November 8

PALACE: Pal's Adventure .....RKO
Superman .....Columbia
Feature: Race Street.....RKO

ROOSEVELT: Candid Microphone .Warner Bros.
My Own United States .....Warner Bros.
Feature: Gallant Blade.....Columbia

STATE LAKE: Fog Horn Leghorn .Warner Bros.
Feature: Johnny Belinda.....Warner Bros.

UNITED ARTISTS: The Mite Makes Right Paramount
Appointment With Baby .....Paramount
Feature: Sealed Verdict.....Paramount

(*Continued from opposite page*)

and at least average the other two days. Played Sunday-Tuesday, Oct. 24-26.—Robert E. Damron, Grove Theatre, Pacific Grove, Cal.

Universal

FEUDIN', FUSSIN' AND A-FIGHTIN': Donald O'Connor, Marjorie Main—Opinions differed greatly on this farce comedy of the travelling salesman. Some liked it, a lot; others didn't, a lot. The duo from "The Egg and I" was enough to get them to come out, anyway. Business good. Played Sunday, Monday, Oct. 17, 18.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

Warner Bros.

EMBRACEABLE YOU: Dane Clark, Geraldine Brooks—The picture was like the cat that found the mouse swimming in the crock of milk, better than expected. The title might lead one to believe it to be a mushy romance. It is not. It is a good story with plenty of interest. Box office, however, was a little below average. Heavy fog. Dangerous driving. Played Sunday, Monday, Oct. 24, 25.—Dick Smith, Albany Theatre, Albany, Ind.

ROMANCE ON THE HIGH SEAS: Jack Carson, Doris Day, Don Defore—A light, frothy musical that had some bright moments. It is a gay mixup of identities that kept the audience chuckling. The type that we could use more of for the strain of the international situation is in the back of everyone's mind, and they welcome a picture in which they can relax and get a few laughs.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TREASURE OF SIERRA MADRE, THE: Humphrey Bogart, Walter Huston—Excellent of its type. But it did not make expenses here. One of the lowest grossers of the year for me.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Short Features

Metro-Goldwyn-Mayer

NEWS: A plague on both these political news that they put out, one for Dewey and one for Truman. But the Truman reel came in just three days before election day. Could there have been some conclusion? They might as well have saved their money. Citizen after citizen claim they have not listened to a single political speech over the radio. Neither have I. And there are a lot like me. Most have their minds made up and all the bull they put out will not change a single vote. A cheap way of Hollywood playing both ends against the middle.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Paramount

BIG LEAGUE GLORY: Sportlights—Good one-reel film.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Universal

WELL OILED: Technicolor Cartunes—A typical Woody Woodpecker cartoon. Audiences always enjoy them.—Robert E. Damron, Grove Theatre, Pacific Grove, Cal.

Warner-Vitaphone

RUBINOFF AND HIS VIOLIN: Melody Master Bands—Very good one-reel musical.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SO YOU WANT TO BE A SALESMAN: Vitaphone Varieties—Fair. These Joe McDoakes are not too popular here.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

YOU'RE AN EDUCATION: Blue Ribbon Hit Parade—Only fair cartoon.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Serial

Republic

G-MEN NEVER FORGET: 12 Episodes—The first chapter looks O.K. After playing the trailer on this serial several children told me that they had seen the truck explosion scene in another recent serial. Wish Republic would stop using the same scenes. Also wish they would stop using one chapter of each serial for flashbacks of previous chapters.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Philadelphia Booking Unit Names Samuelson

At a meeting of Allied Motion Picture Theatre Service, Inc., of Philadelphia, the following directors were elected by the stockholders: Martin B. Ellis, Cecil Felt, Ben Fertel, Percy Friedman, Jack H. Greenberg, E. B. Gregory, Elmer Hollander, Sidney E. Samuelson, and Larry Woodin. Subsequently the directors elected: Mr. Samuelson, president; Mr. Hollander, vice-president; Mr. Felt, treasurer; Albert M. Cohen, secretary, and Mr. Gregory, financial secretary.

Santa Fe Theatre Opens

The 689-seat Arco theatre in the Spanish section of Sante Fe, N. M., has been opened by Salmon and Greer, Inc.

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Universal Plans Holland Sales Office January 1

Universal-International's membership in the Dutch film trust, Bioscoop Bond, has been approved and the company will open a distribution office in Holland about January 1, Joseph H. Seidelman, foreign sales vice-president, said in New York Monday. Mr. Seidelman had just returned from a six-week business trip to Europe.

Discussing film operations in France, he termed business as "static" and said that our limited number of pictures there "would bring in just about enough to cover costs." In Italy the situation is just the opposite. There the American companies had 725 feature pictures in the past year and they "all made money." He attributed this condition largely to the fact that both distributors and exhibitors went out and exploited the pictures.

Mr. Seidelman asserted that U-I was getting normal playing time in England under the present arrangement with the J. Arthur Rank organization. He said that the 45 per cent quota is still the "biggest obstacle in improvement of business."

Discussing Eric Johnston's recent trip abroad, Mr. Seidelman said that the Motion Picture Association president was both an ambassador of good will and a film salesman and "did a marvelous job for our industry."

Mr. Seidelman will attend the company's Latin American sales convention, which opens in Buenos Aires November 15.

Sargoy & Stein To Work On Percentage Audits

Arrangements have been made by Sargoy & Stein of New York, special counsel nationally for the various major distributors, to work on percentage audit matters in conjunction with Touche, Niven, Bailey & Smart, certified public accountants, with offices throughout the country.

Timothy E. Benitz of the Sargoy & Stein staff is now located in the St. Louis office of Touche, Niven, Bailey & Smart, out of which he will supervise auditing operations in the St. Louis, Kansas City, Indianapolis, Memphis, Oklahoma City and Dallas exchange areas.

Samuel E. Feldan, also of the Sargoy & Stein staff, will be located this month in the Los Angeles office of the Touche, Niven firm, from which he will supervise auditing operations in the Los Angeles, San Francisco, Portland, Seattle, Salt Lake City and Denver exchange areas.

Thomson in Guild TV Post

The Screen Actors Guild has appointed Kenneth Thomson to the newly created post of television administrator. He is one of the SAG founders and was executive secretary of the organization until 1944.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 89—Truman's triumph. . . . Israeli forces battle Arabs in Negev. . . . Six-day bike race in Chicago. . . . "Georgeous George" wrestles in Canada.

MOVIETONE NEWS—Vol. 31, No. 90—Truman returns to Washington. . . . Names in the News: De Gaulle scores in election; Athenagoras heads Greek Church. . . . Men enter Army in nation's first peace-time draft. . . . Science: Arctic expedition; Theatre of atoms. . . . Pigskin parade.

NEWS OF THE DAY—Vol. 20, No. 219—The Truman Story.

NEWS OF THE DAY—Vol. 20, No. 220—Truman hailed. . . . National Horse Show. . . . Berlin kids run Red blockade. . . . Football.

PARAMOUNT NEWS—No. 22—Israeli victims in Negev desert fighting. . . . Truman's victory.

PARAMOUNT NEWS—No. 23—Washington's greatest victory show. . . . Football.

UNIVERSAL NEWSREEL—No. 193—Football: Michigan State vs. Oregon State. . . . Women coal sorters. . . . Greek anniversary. . . . S. S. Queen Mary in drydock. . . . Palestine war. . . . Truman wins.

UNIVERSAL NEWSREEL—No. 194—President Truman hailed; takes Florida holiday. . . . News in brief: Canyon fire; First inductees. . . . Football.

WARNER PATHE NEWS—No. 24—Election special: Truman wins.

WARNER PATHE NEWS—No. 25—Truman wins. . . . New inductees. . . . Berlin kids. . . . Colorado vacation. . . . Football. . . . National Horse Show.

TELENEWS DIGEST—Vol. 2, No. 45—Parnell Thomas indicted. . . . Truman returns to capital. . . . First draftees report. . . . Atomic sun blasts. . . . Football. . . . China—Inflation spurs crisis. . . . Mine strike in France temporarily halted. . . . Former Premier Tojo of Japan and 24 others face trial. . . . Danny Kaye unveils statue of himself. . . . Hair styles get "new look." . . . Action in the bull ring.

NBC East and West Video Networks Join January 12

Chicago Bureau

The eastern and western television networks of the National Broadcasting Company will be joined January 12 when the New York-Chicago coaxial cable will become available for service, Jules Herbuveaux, television manager of NBC's central division, announced here last week.

The last link is between Philadelphia and Cleveland and the union of the two regional networks will make it possible for an NBC telecast to be seen simultaneously from Boston to St. Louis. The Presidential inauguration ceremonies probably will be the first event to be carried on the full network.

WNBQ, the NBC television outlet here, will begin operation January 8. Completion of the coaxial will provide connections for 14 eastern and midwestern stations, with more outlets to be added.

De Forest Gets Patent On Television Device

Lee De Forest, the "father of radio," has been issued a patent on a "new and useful system for transmitting, receiving and projecting in natural colors objects presented before a television pick-up camera, or iconoscope, at the transmitting station." The apparatus makes use of a pair of cathode beam tubes in combination with a multicolor filter so constructed and disposed that no color flicker whatever is reflected in the image reproduced on the viewing sreen. This is one of the many major advantages claimed by Dr. De Forest for his invention.

Toronto Leader Hits Release of Unsuitable Films

Toronto Bureau

In his annual address to the Motion Picture Assocation of Ontario in Toronto last week, H. C. D. Main, president, stressed the "unusually large number of pictures generally released by major companies which are not suitable for family audiences."

Mr. Main said, "Objection to these pictures is by no means confined to the small-town independent merely worried about the poor business such pictures produce. Members of your board who operate theatres in very large centers fully agree that the large number of such pictures is doing harm to our industry.

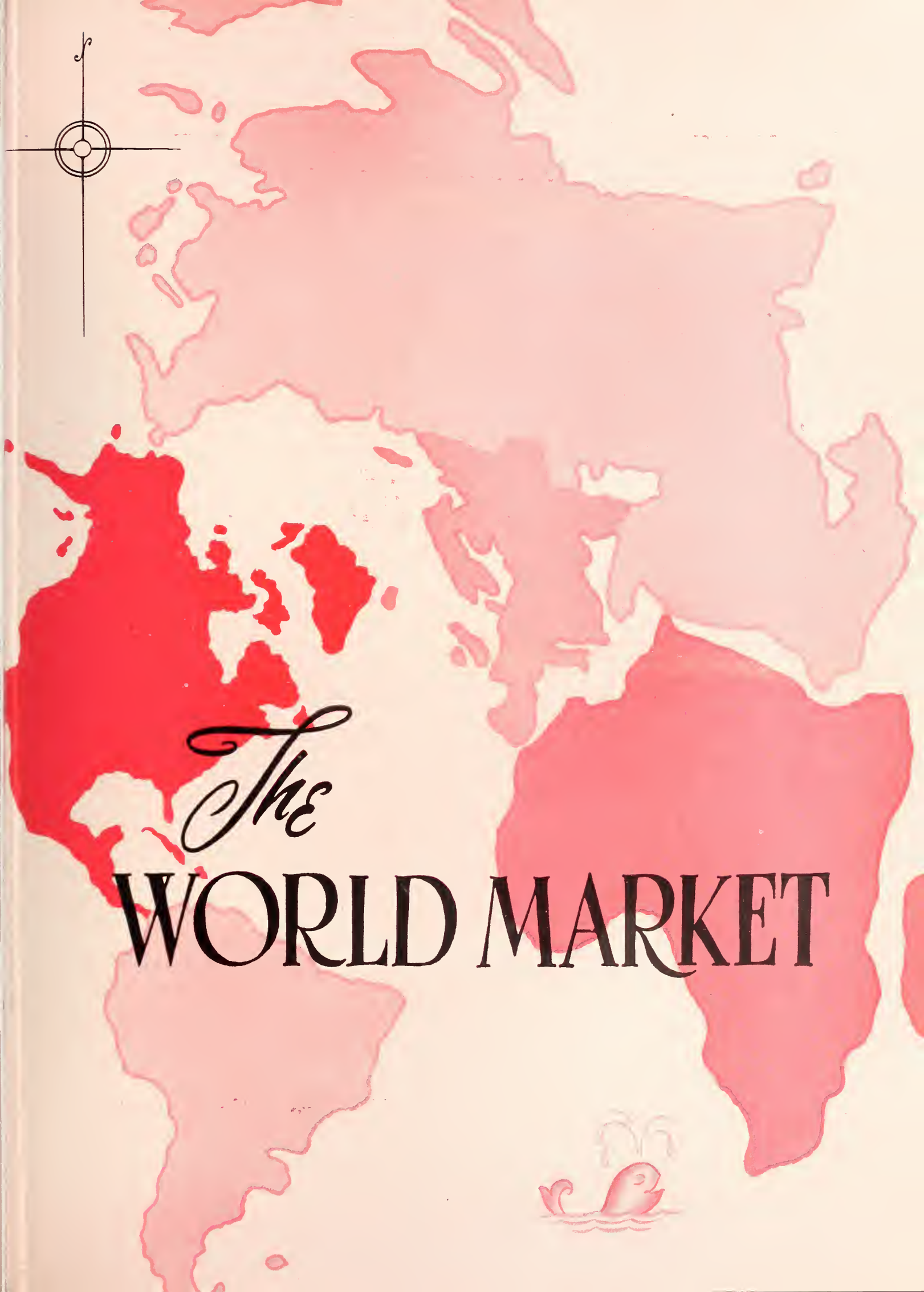
"In my humble opinion, the fundamental purpose of our business is to entertain—to appeal to the emotions and to send people out of our theatres happier or more uplifted in spirit than when they came in. This result is not being achieved by pictures whose themes are insanity, hysteria and immorality."

Mr. Main continued, "As one exhibitor who is close to the man with money in his hand, may I say that the non-moviegoer is simply not being offered the kind of picture he wants to see." He acknowledged that many companies were putting out wholesome family entertainment but deplored the fact that, "many producers . . . portray humanity as rushing to a psychiatrist or, if they cannot afford one, jumping off the nearest bridge. Unless we continue to provide the kind of entertainment our customers want, we will eventually find that other media of entertainment have taken our place."

Mr. Main cited distributor-exhibitor differences, and warned, "I hope the incoming board will give consideration to some of these intra-industry problems and try to settle them among ourselves. If we do not, then the years ahead may produce in our business here the same turmoil, insecurity and government intrusion that have taken place in the United States."

RKO Pathe Sets Release On Screenliner Shorts

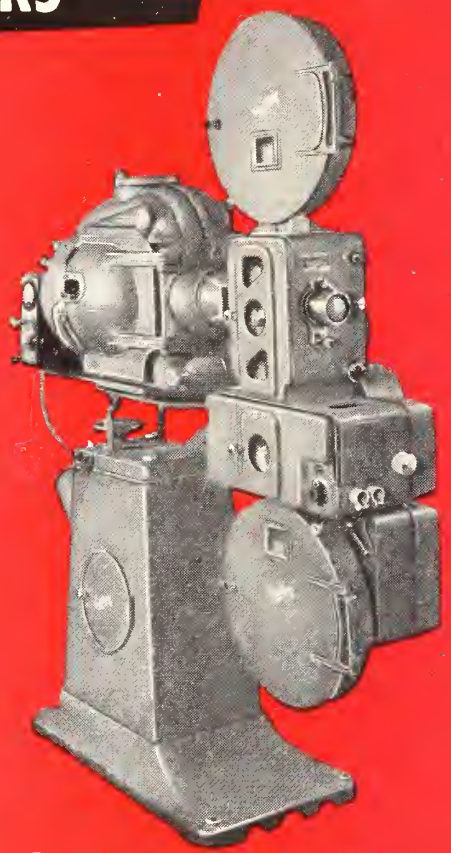
"Block Party" and "It Pays to Be Ignorant" are the next two subjects lined up for release November 27 and December 24, respectively, in RKO Pathe's new Screenliners series. The first short, "Piano Magic," featuring Jan August, has just gone into release. The series has as its aim the development of new talent and ideas. "It Pays to Be Ignorant" is getting plugs on 140 stations of the Columbia Broadcasting System which carry the program. In the future at least one Screenliner will be shot in Europe by a "This Is America" crew due to leave soon for Germany where it will record the story of the Berlin airlift.


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REPORTS ON SCREEN AROUND THE WORLD

PROGRESS OF POST-WAR INDUSTRY TOLD BY SPECIAL CORRESPONDENTS IN MANY LANDS

ARGENTINA

by NATALIO BRUSKI

in Buenos Aires

This year was prosperous for the cinema business, but it also brought its worries, especially for the U. S. distributors. They saw their activities curtailed and, at one time, feared a complete stoppage of their business since they could not import pictures.

Two months ago this situation suddenly changed for the better when the Argentine Government authorized the import of foreign pictures from the States for a period of nine months. But as the lack of dollars is still the top problem of Argentina's international trade regulations, this means that while U. S. films may be imported, any payment for them, as well as royalties, profits or dividends, will be withheld until this country can obtain dollars.

The current year brought a steady upward trend in the box office. Every wage earner in this country has profited substantially by the new social laws of the Peron Government. There is plenty of money among the public, and there is lots of money left over for amusement.

Motion pictures, the average Argentinian's No. 1 amusement, despite the popular football and horses, have received their due share of the money, so that every picture with a minimum of attraction, domestic as well as foreign, fares rather well.

Local production, going ahead by leaps and bounds, offered some worthwhile samples of its endeavor during the year. There might not yet have been many films from local studios which would command worldwide attention, but for local and other Spanish-speaking audiences, half a dozen real box office attractions emerged. The established producers have made more quality pictures than the independents, the latter's shortcomings being the same here as everywhere—lack of organization, star names, and so on. Argentina Sono Film studios earned top honors this season, turning out three hits.

Production costs have almost doubled in little more than a year, going upwards as everything else. Another difficulty for independent producers is the lack of available studio space.

U. S. distributors, too, are more confident of the future. Their principal worry—losing part of their market to newcomers from Italy, France, etc.—has vanished insofar as they now can import their films without difficulty.

AUSTRALIA

by FRANK O'CONNELL

in Sydney

It has been a most interesting year for the Australian industry from every angle. The tempo of local production quickened, there has been definite circuit expansion, new equipment has appeared on the market, and considerable interest in Australia was shown by both British and American production interests.

Six made-in-Australia features were completed by various interests during the year and there was a good deal of activity in the Films Division of the Department of Information, the Government-sponsored film unit.

The dollar dilemma was easily solved in this country by an initial freeze of 30 per cent on all film earnings. There was never any doubt of supply shortages and all discussions with the American producers were on an amicable footing. A further freeze of 20 per cent was later made and the freeze on film earnings now stands at 50 per cent.

Earnings from U. S. films have fallen off from the boom period for several reasons—although there have been several notable exceptions: British films increased greatly in popularity (this was more noticeable early in the year when there was better product) and during the year there were several bad influenza and poliomyelitis epidemics.

A recent Gallup Poll revealed that more people favor British films than American, but the people who favor UK films go only once a month, or less, to the theatres. The regulars, the people who spread jam on the showman's bread and butter, still prefer American pictures.

Exhibitors have continued to cry poor, but some of them made out nicely. Greater Union Theatres, for example, declared 1947 the best year in its history.

Expansion by the large circuits was notable. Greater Union bought the Clifford circuit in South Australia, acquired a new theatre in Sydney, and embarked on a policy of renovation and refurbishing that will eventually run into many thousands of pounds. Greater Union also bought a film laboratory to ease the pressure on Cinesound, its subsidiary. Hoyts' expansion started in Sydney with the erection of two Quonset hut theatres at Granville. The greatest addition to the circuit, however, was the opening of the reconstructed Melbourne Regent, gutted by fire in 1945.

The year saw increased activity on the legislative front, particularly with censorship. Uniform censorship legislation has been passed in all states, except New South Wales and South Australia. These two are expected to fall into line with the rest of the Commonwealth soon.

The first art houses in the country to regularly screen foreign product have been opened.

WITH between 250 and 300 theatres showing foreign language product on a regular or intermittent basis, the importance of the American market to films produced abroad increased again this year.

According to statistics supplied by the motion picture division of the New York State Department of Education, some 380 foreign-language features and shorts were imported into the U. S. during the period from April 1, 1947 to March 31, 1948. This figure does not include travelogues and other pictures made by American companies in foreign studios. The Spanish language countries, as last year, again led the list with 170 films coming from Mexico, Argentina, Chile, etc. The French sent 43 and the Italians 42. Other imports included 20 Arabic, 21 Chinese, 10 Czech, 16 Hungarian, 14 Polish, 14 Russian, 10 Swedish, 18 German, one Danish and one Hindustani.

Foreign product registered its greatest gains along the eastern seaboard and on the west coast, but in the south and the midwest too, an increasing number of theatres offered outstanding films on a spot basis.

AUSTRIA

The most pressing problem in the industry at present is not production, but export. Although after the surrender initial difficulties were formidable, picture production was revived with sufficient energy and speed to complete 10 pictures in 1946, 20 in 1947 and probably some 30 by the end of this year.

Production was also helped along by the large amount of money available for investment. By the time of the currency reform in December, 1947, more than 100 production companies had sprung up, only a fraction of which ever got to the stage of actual production. Spending was so lavish that less than half of the reported 70,000,000 Austrian Schillings expended on the first forty pictures produced are expected to be recovered unless the export problem is solved. The home market is good only for about one-fifth of the present high production costs.

Austrian pictures have been sold to a number of countries, but the returns have been low. Moreover, the natural market for Austrian pictures, Germany, which used to account for one-half of Austria's exports, is only now being reopened. Private arrangements between the Austrian Motion Picture Association and representatives of companies in the U. S. and British zones envisage an exchange of production at the ratio of four Austrian to one German film.

BELGIUM

by ARMAND BACHELIER

in Brussels

With an enormous stock of features produced during the war still to be shown to the Belgian public, the number of American films to be put on the market for the 1948-49 season will probably be higher than last season. There were 1,061 prints in circulation in Brussels during the first three months of 1948, as against 990 for the October-December period of 1947.

It is expected that there will be few French

(Continued on following page)

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films shown and that J. Arthur Rank's releases will center about prestige productions. Italian product is expected to be scarce, but a number of Swedish productions will be shown here.

About 80 per cent of the product shown in Belgium is Hollywood-made, since almost everyone speaks English fluently in Brussels and the Flemish part of Belgium. In the Walloon part of Belgium, where French is spoken, only 68 per cent of the films shown are American. These must be dubbed for the Walloons, but dubbing is always poor and pictures lose much of their interest in the procedure.

CANADA

by W. M. GLADISH

in Toronto

The general situation in the Canadian industry has become even more involved since World War II than it was during the period of hostilities when it endured the ramifications of control directives of the Federal Government. In several phases of the business, there is little prospect of reduced complexities during the 1948-49 season because of new governmental regulations designed to correct the foreign exchange difficulties and because of developments within the industry itself.

Current trends in the Canadian field include increased competition through opening of new theatres by rival interests, a growing test of popularity between Hollywood and British product, gradual decline in patronage in various parts of the Dominion, a more selective attitude on the part of the public, and the demand of exhibitors for the better type of pictures which appear to be in less plentiful supply.

At the close of 1947, Canada had 1,693 theatres, compared with 1,477 at the end of the previous year, and the number is steadily increasing with Odeon Theatres showing steady expansion, met by Famous Players Canadian and its affiliated circuits. Adding to the competition is the growth of drive-ins.

Theatre receipts in 1947 reached the all-time high of $62,279,000, against $59,889,000 in the preceding year. These figures do not include amusement taxes. Much of the increase was due to higher admission prices, the advance being generally estimated at close to 20 per cent. This fact is supported by the figures. Paid admissions during 1947 totalled 220,714,785 —down three per cent when compared with the 1946 total.

The continued downward trend in aggregate attendance during 1948 has been admitted.

Of the approximately 500 features imported in a year from English-speaking countries, from 40 to 60 come from Great Britain. British pictures, generally, are on a distinct upward trend in public favor.

Hollywood pictures continue to have high popularity, particularly with respect to the acceptance of star players.

Despite the official encouragement of the Dominion Government for the creation of enterprises within the country for picture production —thus relieving the drain on foreign exchange for film revenue—there continues to be no real feature production here.

CHINA

by C. Y. TOM

in Hong Kong

After eight years of war, China's motion picture industry enters a new era. Older production companies have suspended operations. Now, in Shanghai, the Peak Film Co. leads the line. In Hong Kong, the Yung Wha Film Co., sponsored by famous Chinese bankers, handles the production on a large scale. These two companies produce their pictures in the Mandarin dialect, the national language of China.

In Hong Kong there are some other companies specializing in Cantonese dialect pictures, the dialect of Kwang-Tung Province. These are Grand View Film, Great China Film and other smaller companies. The Nanking Government sponsors the China Central Studios for the production of shorts for government bureaus.

Nine American firms have their own branch offices in Hongkong and Shanghai. There is a good market in China for American films because of China's great populations and large territory. Eight out of 10 theatres are showing American pictures.

Just after the reform of China's new currency, the Gold Yuan notes, China raised the customs duty for American pictures from $250 to $1,200 for each feature. This regulation has been in effect since September, 1948.

CZECHOSLOVAKIA

by JOSEPH B. KANTUREK

in Prague

The reorganization of the Czechoslovak motion picture industry was completed April 13. Legally, the Czech picture monopoly is a state enterprise, Ceskoslovensky Statni Film (Czechoslovak State Film). O. Wachacek is general manager; Dr. U. Vaclavik heads production, and Dr. J. Malek heads the distribution branch.

Currently, the industry is employing 14,000 persons. Its income for 1947 was 1,400,000,000 koruna ($28,000,000).

Although there is an acute shortage of good story properties, production here is in full swing. At present there are 20 features in various stages of production. There is also extensive production of shorts, cartoons and puppet films. Producers plan to increase the yearly output of features now from 20 to 30—until 55 a year are released by 1953. It is planned that 10 of those 55 will be made in color.

Product of all countries is shown here. A recently released official statement revealed that 1947 admissions, amounting to 150,000,000, were 17.4 per cent above 1946 admissions.

These admissions were split up among the following foreign and native films: U. S. A., 33 per cent of the admissions (this country supplied 47 per cent of the product shown); Czechoslovakian, 27.5; Russian, 15; British, 14.5; French, 8.7, and other films, 1.3 per cent.

The country has 2,287 theatres with a seating capacity of 748,491. During the country's five-year plan, new cinemas will be built, mostly in the rural districts. In small situations, the 35mm theatres will be turned into 16mm houses.

By the end of 1953 the country is scheduled to have 4,170 theatres; 1,574 35mm theatres and 2,596 16mm theatres.

A total of 167 features were imported during 1947. Most of the U. S. product is released through the Motion Picture Export Association, although the monopoly is buying from U. S. independents. U. S. films are enjoying the longest runs on the Czechoslovak screen.

Much care and attention is given here to the schooling and training of new directors, screen writers, and technicians. A special motion picture academy has been established.

EIRE

by TOM SHEEHY

in Dublin

Eire now has 320 motion picture theatres in operation and a dozen more are being constructed as building materials and permits become available.

During the past year, tradings, though not up to war boom figures, were good. But an air of uncertainty was created by the Government's undeclared policy of "soaking the cinemas."

During the first three months of 1948 heavy increases in admission taxes and prices caused a considerable drop in the number of patrons and the trade was faced with a completely uneconomic position. Exhibitors, without in any way becoming involved in party politics, staged a campaign for the revision of those taxes and a new Government, elected in February, removed the tax increases in its first budget.

In spite of this three months' tax handicap, rising overheads, and two increases in salary gained by the cinema employees' labor unions, the cinema companies' balance sheets for 1947-48 showed a good profit margin.

Irish exhibitors, who obtain their American films through London, were not set back by the temporary cessation of American supplies during the American-British films dispute, which was settled before it affected Irish bookings.

The number of American films imported is still much greater than the British, although J. Arthur Rank's very strong hold on first run positions will tend to alter this position in the future.

The trade in general anticipates good average trading conditions for the coming year—if it is not affected through London by any British-American film trading crises.

A feature of the past year has been the rapid development of 16mm exhibition in rural areas and in non-theatrical situations. This has in no way conflicted with or adversely affected the 35mm trade.

EGYPT

by JACQUES PASCAL

in Cairo

The Egyptian industry is rather glum about the new 1948-49 season. Well informed circles here anticipate a notable drop in the coming winter season, with business much below the past year's figures.

This because of three developments: the war in Palestine and the unstable situation which has deepened a depression already existing in the industry; the mushroom growth of theatres in Cairo and provincial towns with the result that the theatre-goer's money is spread out thinly, and the decrease in popularity of American product, enabling Italian product to gain ground and compete favorably with Hollywood.

At present there are almost 100 theatres operating in Cairo. A few years ago there were barely 55. Towards the end of 1948 Egypt will have some 250 theatres, as against 190 in 1945.

Today's depression has affected production more than anything else in the industry. Where almost 120 full length features were produced in 1944, it is expected that only 30 will be produced by the end of this year.

The Middle East markets are being closed in the face of Egyptian producers; the wages and salaries of both technicians and stars have been severely cut.

But though limited in number, our local production is undoubtedly of a higher artistic quality than before.

FINLAND

by B. V. YLIPAA

in Helsinki

American product still tops the list of films shown here. During the 1947-48 season, 62 per cent were from the U. S. It is expected that even more American features will be shown here during the 1948-49 season. All the film magazines are filled with pictures of American stars and most of the theatres prefer U. S. films since they are the surest box office successes.

Soviet films seem to find their way to Finnish

(Continued on page 6)

UNANIMOUSLY ELECTED INTERNATIONAL LEADER OF THE INDUSTRY!



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CARY GRANT "EVERY GIRL SHOULD BE MARRIED"

WALT DISNEY'S "SO DEAR TO MY HEART"

SOL LESSER'S "TARZAN'S MAGIC FOUNTAIN"

markets in greater numbers than ever before. This might be because of the recent political agreement between Finland and the Soviet.

Domestic product is some 15 to 20 films annually. These films, however, have difficulty in finding their way abroad. While many Swedish films are shown here, only one or two Finnish films play the Swedish markets. This might be explained by the fact that Finnish product is often of a special quality, being sentimental and often more melodramatic than product from other countries.

FRANCE

by EUGEN WEBER

in Paris

Despite a production forecast of only 40 features, 74 were completed in France during the first nine months of 1948. This is not necessarily due to a revival within the industry, but simply to a lack of confidence in the stability of the franc. High production costs and growing taxes make it difficult for the French producer to keep out of the red. Better a film in hand, the producer reasons, than a few million francs (subject to sudden devaluation) in the bank.

A producer has to find fresh capital for almost every new production. This prevents planning ahead. Few companies possess their own studios, so sets have to be scrapped at the end of each production.

Costs, already high, look like they will increase because of a number of causes: union pressures for higher salary scales; frequent work stoppages due to strikes, cuts in electricity and limited studio space.

None of this is likely to be remedied by the new Loan Fund of 1,000,000,000 francs recently established by law. Loans from this fund can be used by the industry only on the basis of a successful film already produced—success being judged in terms of box office returns.

On the exhibition side, figures show a 30 per cent fall in attendance during the past two years. Exhibitor associations have lost their fight against the new admissions tax of almost 10 per cent and have increased their admissions to the ceiling permitted by law.

It is predicted that the next few months will show an adverse public reaction to this rise in admissions. Certainly the French, in spite of 4,400 theatres, are not a cinema-going nation. It is significant that—first run houses on the Champs-Elysees apart—there are seats to be had in all cinemas, at all hours, on all days of the week.

GERMANY

by HUBERTUS ZU LOEWENSTEIN

in Berlin

American product has been well received in post-war Germany. While unofficial polls indicate that home production, at present accounting for less than half of the programs, is still the first choice of a large majority of Germans (which is natural enough), American pictures top the list of foreign favorites, at least in the U. S. zone where most American films have so far been shown. Dubbing has done much to improve the reception of American pictures.

German production, starting almost from scratch after the surrender and laboring against tremendous difficulties, has been going steadily uphill. Turning out five pictures in 1946, 16 in 1947, and perhaps 25 by the end of this year (as against 99 in 1938), the producers have an even more ambitious production schedule for next year.

However, there are still serious handicaps to be encountered by the 30 production companies licensed by the occupying powers—13 by the Americans, 10 by the British, five by the French and two by the Russians. Only 14 companies

(Continued on page 8)

WHAT IT COSTS

The following tabulation records the admission prices in theatres of various countries of the world, in terms of American money, and in terms of the number of man hours of unskilled labor necessary to purchase one admission.

Country	Run	Admission	Admission (U. S. Dollars)	Admission (Hours of Labor)
BRAZIL	First	6 - 7 Cruzeiro	30 - 35 cents	One to two hours for Subsequents
	Second	4.5 - 5.5 Cruzeiro	23 - 28 cents	
	Third	3.5 - 4.5 Cruzeiro	18 - 23 cents	
CANADA	First	60 cents	60 cents	One hour
CHINA	First	0.50 - 2.40 Gold Yuan	12 - 63 cents	Half day for Subsequents
	Second	0.35 - 1.70 Gold Yuan	9 - 43 cents	
GERMANY		Average: One Mark	303 cents	1½ hours
GREAT BRITAIN	Leading West End	3s. 0d. - 11s. 6d.	60 cents - $2.30	½ hour for Subsequents
	Lesser West End	1s. 9d. - 4s. 6d.	35 - 90 cents	
	Suburban and Provincial	1s. 0d. - 3s. 6d.	20 - 70 cents	
GREECE		High of 4,000 drachma for first run, winter, to 1,500 drachma for third run, summer	15 - 40 cents	Average 1½ hours
HOLLAND	First	Average of 1.10 florins	41 cents	1 hour, 10 mins.
	Second	0.60 florin - 1.25 florins	23 - 47 cents	
ISRAEL		Average from 210 to 260 mils	65 - 85 cents	
JAPAN	First	40 yen	15 cents	2 hours
	Second	35 yen	13 cents	1¾ hours
MEXICO	First	4 - 5 pesos	57 - 72 cents	Full Day
	Moveovers	3 pesos	43 cents	Half Day
	Second	1.50 - 1.25 pesos	22 - 18 cents	
NEW ZEALAND		Average from 1s.6d. to 2s.	24 - 32 cents	Average ½ hour
SPAIN	First	8 - 15 pesetas	74 cents - $1.36	5 to 9 hours
SWEDEN	First	1.95 - 3.75 kroner	52 cents - $1.05	1½ to 3 hours
TURKEY		20 - 90 piastres	6 - 30 cents	20 mins. to 1½ hours
UNITED STATES		National average of 42 cents		Average 20 mins.
VENEZUELA	First	2 - 4 bolivars	60 cents - $1.20	2 to 4 hours
	Second	1.50 - 3 bolivars	45 - 90 cents	1½ to 3 hours
	Neighborhoods	1 - 2 bolivars	30 - 60 cents	1 to 2 hours

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"MISS TATLOCK'S MILLIONS" — "THE PALEFACE"

(Continued from page 6)

have so far been able actually to produce, while the rest are waiting for studio space and for raw stock.

Only two of the four large pre-war German companies producing raw stock are still in the field: Otto Perutz GmbH in the west and Wolfen in the Soviet zone. Raw stock shortages permit only 10 or 20 copies of a picture, as against 60 to 120 before the war. A further problem is the steady drop at the box office since the currency reform. Thus the German industry is well aware that production costs will have to come down drastically from the little under 1,000,000-marks budgets of pre-currency reform days.

Distribution is at present handled by the Motion Picture Export Association in the U. S. zone, by Eagle Lion Distributors in the British zone, by Internationale Film Allianz in the French zone and by Sovexport and DEFA in the Russian zone. Each of the three western distributors operate in all of the western zones. Additionally, a number of independent German firms have been admitted to these zones under U. S. and British licenses.

Theatres, which up to the currency reform enjoyed a box office boom, will have to adjust themselves to reduced attendance. There are approximately 5,000 theatres in Germany, 2,500 of which are in the U. S. and British zones, combined. Average seating capacity of these houses is about 350.

Theatre ownership and operation by any one firm is restricted in both the British and American zones, nor may production, distribution and exhibition be united in the hands of the same company. In the Russian zone, the industry is organized as a state monopoly, after the Soviet example. The French zone is tending toward monopolistic conditions.

GREAT BRITAIN

by PETER BURNUP

in London

Pervading the entirety of motion picture's scene in Britain are a succession of Governmental ordinances arising exclusively, it is claimed by faithful Government men, out of the disequilibrium of the country's foreign exchange, but inducing uncertainty, if not despondency and alarm, among overseas film men hitherto trading here or prepared to do so in the future.

On the confession of Ministers themselves of the present Socialist Administration, some of those ordinances were ill-digested, hastily prepared, devices which caused embarrassment not only to potential traders but to the Government itself. But the pattern is now set, at least for a considerable period, and conditioned by two edicts, namely:

The Agreement concluded in March last year between the Government's representatives on the one hand and MPAA and SIMPP on the other which restricted dollar remittances of American film-hire to $17,000,000 per annum, plus the equivalent of British film earnings in the dollar area.

The Cinematograph Films Act. 1948, which demands that the country's theatres shall show a 45 per cent quota of British films.

In regard to the latter, out of the country's 4,706 licensed theatres, 1,353 have been conceded, in accordance with the statute, varying degrees of quota relief. They will be called upon to play quotas on a scale ranging from 40 to 10 per cent. Additionally, 283 small theatres are completely exempt from the act's provisions. Remaining theatres must play the full quota of 45 per cent with the threat of legal prosecution in the event of willful default.

Set against the picture of unexampled prosperity which war's heyday spelt in Britain for Hollywood's film-makers, current conditions of the country's markets have an understandably acid tincture. Nevertheless, film men here urge that the time has come for a realistic reaccounting of this market's potential. They claim that Britain is still among America's best motion picture customers, if not indeed the best; suggest that the prudent, forward-looking vendor of motion pictures, to his own manifest albeit tightly-curbed profit, should maintain his stake.

Britain's theatres have become a completely reconditioned market so that largely its potential is unpredictable. Nevertheless, certain factors are already ascertainable.

From several causes—not least being the continuing anxiety fixation regarding the sombre, uneasy international situation, also the more obvious fall in the purchasing value of the worker's pound—a recession of some dimension has occurred in box office takings. Against the £31,000,000 weekly average of paid attendances obtaining a year ago, the average now runs around £27,500,000, although J. Arthur Rank recently claimed that in 10 weeks of last summer his Odeon and Gaumont-British theatres showed a "material," but undefined, increase in their takings over the same period last year.

Seen Temporary Expedient

Following upon the Government's imposition of the 45 per cent quota, MPAA declared that in future no American film would be booked to theatres here with an accompanying British picture.

Practicability of the edict has been widely questioned, non-MPAA distributors like United Artists having already refused to fall into line. Qualified observers lean to the view that the plan is a temporary expedient only; otherwise, they say, a still more pronounced fall in overall receipts may well occur.

Critical key to the largely unknown box office future is the currently unforecastable reaction of audiences to the greatly increased number of British pictures put before them. But exhibitors themselves declare that therein lies a challenge to Hollywood. Mr. Rank has stated unequivocally that, in his Odeon theatres, the average takings per week per theatre of British films is £581 against £566 for "foreign" films. None is keener than the independent theatre owner that the validity of that claim should be tested at his own box office. The independents look to a long procession of choicer Hollywood offerings for the sustenance of their box offices.

It is also not inaptly pointed out that, despite American assertions that the European market (manifestly including Britain) may be written off by Hollywood, up to the outbreak of war British film remittances to America ran around £7,000,000 only.

Closely integrated with the over-all potential of the British market are the so-called "permitted uses" of unremittable sterling accruing to American traders.

Shrewd observers continue to hope that more use will be made of blocked sterling in American production here.

GREECE

by D. PAPADOPOULOS

in Athens

During the 1947-48 season, 590 films were shown here, 399 of which were of American origin. American product is the most popular, with English films taking second place. The professional critics and the public differed decidedly in their tastes, the public supporting those pictures which the critics disapproved, and the critics praising those which the public would not attend.

Ten Greek productions are expected to be shown on the local screens during the 1948-49 winter season.

All of the Greek distributors have announced foreign product for release during the new season. This includes features from the U. S., from Italy, France, England, Egypt and Turkey.

The country's wars and involved political situation have retarded the rebuilding of the industry here and taxes are high. There was a marked decrease in attendance this season over last.

HOLLAND

by PHILIP DE SCHAAP

in Amsterdam

In a nutshell, the present situation in Holland can be considered as rather favorable for American product. For the period from August 28, 1948, to August 27, 1949, the number of weeks which can be given over to U. S. product has been increased to 38 from the 32 weeks for the previous 12-month period. For the first six months of the present period, exhibitors must dedicate eight weeks to non-American pictures and for the second six months the number of European weeks will be only six.

Holland has 471 theatres, 25 of which are not yet in operation.

Theatre attendance, which totaled 88,700,000 during 1946, decreased to 79,800,000 in 1947. A further decline for 1948 must be expected.

What amounted to a catastrophe for the theatres came in April when the Government boosted admission taxes from 20 per cent on the average to 35 per cent.

Prospects are favorable for American product during the 1948-49 season, for the Dutch public is American-minded. Holland is still no free market, but the American distributors can get about 60 per cent of their receipts transferred to them in dollars.

French pictures have lost their popularity and British product shows a decline.

The U. S. is leading the market in Holland in quantity as well as in popularity. At the end of this year the total number of imported pictures will be approximately the same as last year—about 500. More than 50 per cent of this total will be of American origin. British pictures take second place.

HUNGARY

The entire film industry has been nationalized and placed under supervision of the State Film Bureau, Orszagos Filmhivatal. Alexander Sala is in charge.

Hungarian production is supervised by Ferenc Hont, Geza Radvanyi and Bela Balas. Eight features were completed during the 1948-49 season. The country plans to produce 48 features a year by the 1950-51 season.

Until the industry was nationalized, the Motion Picture Export Association released U. S. product. At present no new MPEA features are being released. The monopoly, however, is buying outright a number of independent productions. The MPEA and the State Film Bureau have been conducting negotiations for the release of new product here.

The state's distribution organization is Magyar Filmforgalmi Nemzeti Vallalat, headed by Georges Angyal. Its production organization is Magyar Filmgyarto Nemzeti Vallalat, headed by Dezso Revai. Its exhibition organization is Nemzeti Vallalat, headed by Joseph Partos.

ISRAEL

by ALBERT D. MATALON

in Tel Aviv

Optimism pervades the new state which was born on May 15, 1948. Notwithstanding the war and all its implications, the outlook is good and hopes are bright regarding the future. Nothing can daunt this spirit, not even the increase of taxes which is expected to come into

(Continued on page 15)

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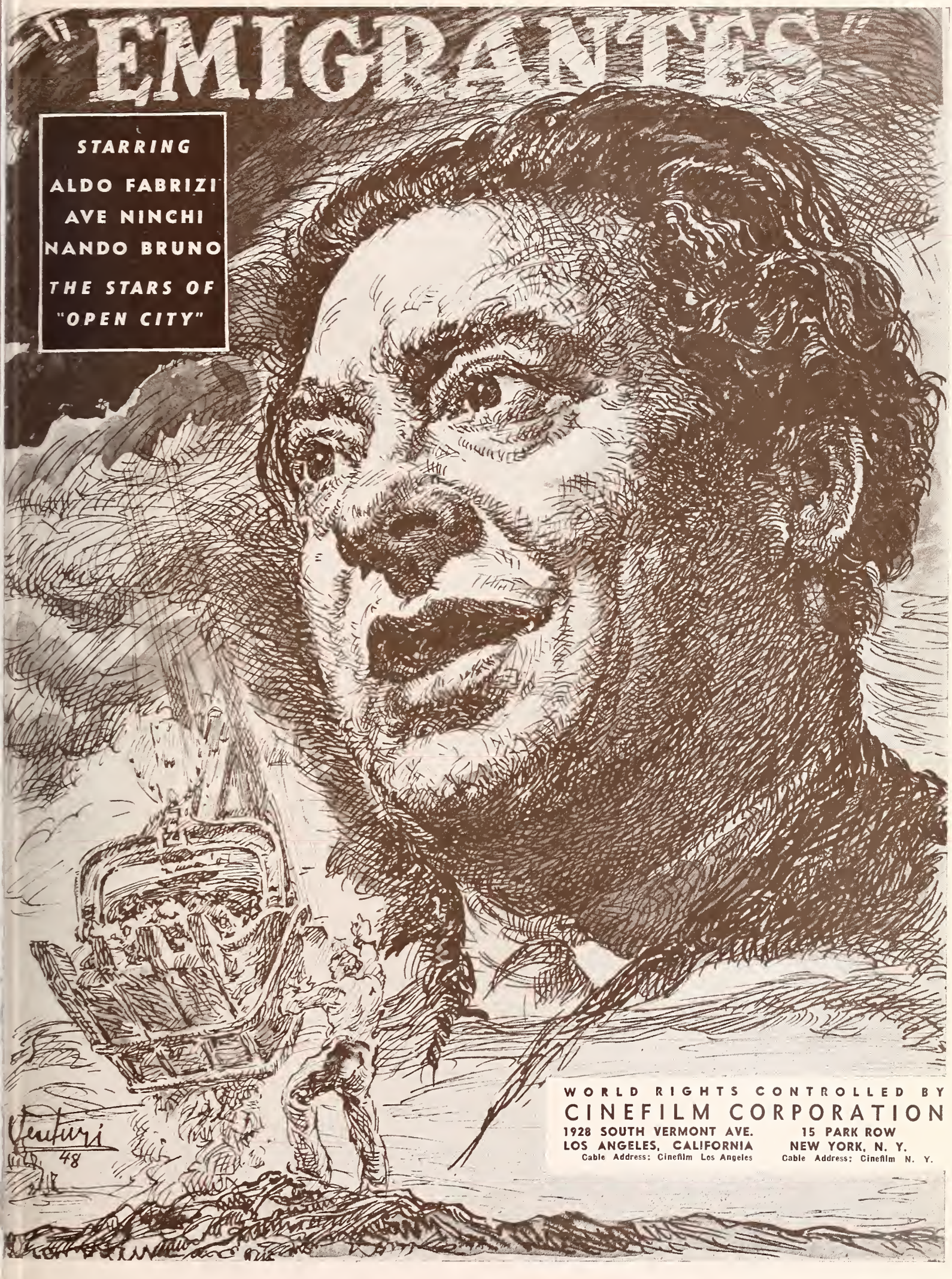
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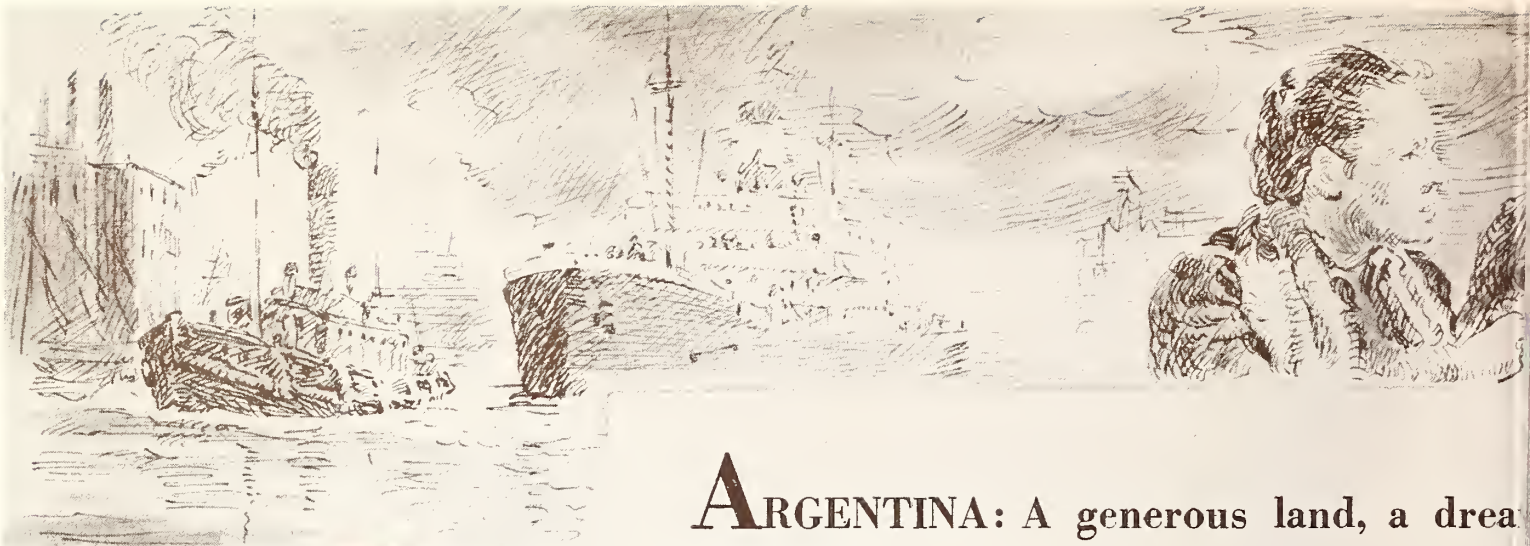
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THE ART IN OTHER LANDS

A dramatic scene from "Intill Helvetets Portar", produced in Sweden by Studiofilm and released by Svensk Filmindustri. Translated, the title is "To the Gates of Hell".



Fritz Fallaring, prominent German actor, who is currently appearing in "Die Sohne des Herrn Gaspary".



Hideko Takamine is rapidly winning the reputation as the biggest money making star in Japan.



Hildegard Knef and E. W. Borchert in a scene from Germany's "The Murderers Are in Our Midst", produced in Berlin by the DEFA organization.



Adolf Jahr listens intently as his friend, Artur Rolen, warns him of impending danger, in the Swedish picture, "Janne Vangman", which Europe Film has produced.



In the Mexican picture, "Maclovia", Pedro Armendariz and Maria Felix portray people of a small fishing village. Filmadna Mexicana produced and Peliculos Mexicanos is distributing.



Vera Ilitch plays the role of the peasant girl, "Yagoda", ardent supporter of the partisan movement, in the Yugoslav film, "This People Must Live."

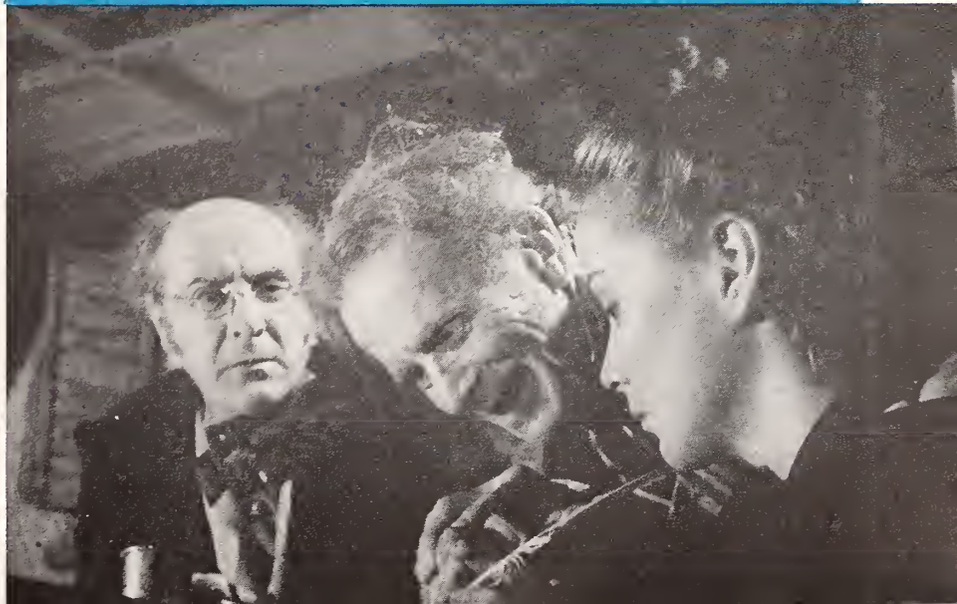


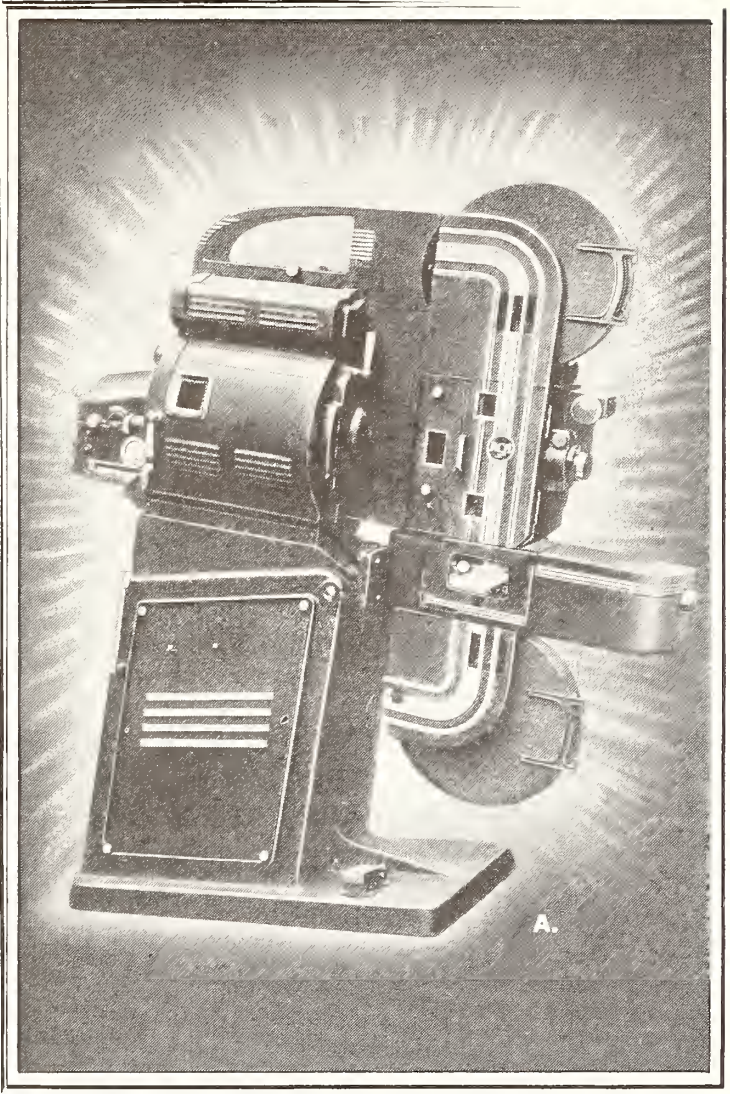
Following the successes in the production of cartoon films Czechoslovakian producers are having equal success in the puppet film field. At left is a still from one of the puppet films.

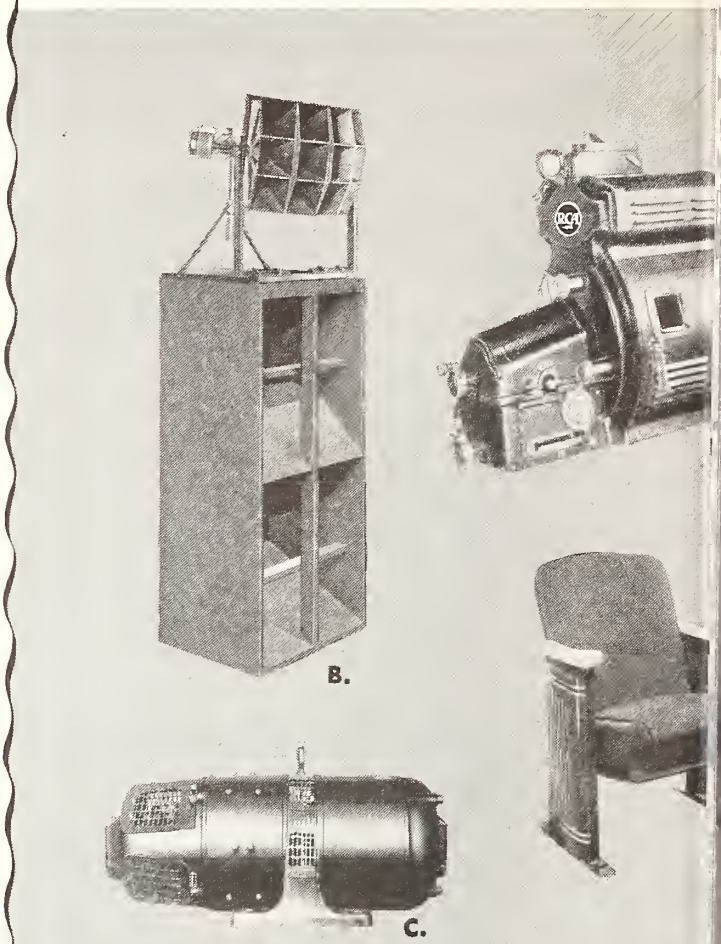
In Italy, Minerva Films' production, "Eugenie Grandet", stars Alida Valli, right, the same Valli who is currently working in Hollywood. Superfilm is distributing "Eugenie Grandet" in the United States.



Maruchi Fresno and Antonio Vilar are the handsome couple in "Reina Santa," a period film produced by Cifesa in Spain.







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American Theatre Equipment Standards

—and How They Got That Way

By GEORGE SCHUTZ
Editor of Better Theatres

IN SEPTEMBER the commemoration of Martin Quigley's Third-of-a-Century in the Motion Picture Industry, supplied the writer with an occasion to reflect upon the processes of thought and industrial fabrication which produced the screen theatre of today. In that article, in the September 25th issue of MOTION PICTURE HERALD, we were concerned with motion picture exhibition in America. Nevertheless, what had happened here during those 33 years, was significant throughout the world.

To appraise this broader significance now, we must go back at least another decade—close to the beginning of the projected motion picture itself. The beginning was not altogether America's. Practically concurrent with the Vitascope of America's Thomas Armat, were the Cinematographe of France's Lumieres, and the Theatrograph of England's Robert W. Paul, all of which brought motion pictures to the screen, before paid audiences, as early as 1895 and 1896. But it was in America sooner than elsewhere that the invention acquired the incentive of a large integrated market.

By 1906 the new art was being exploited in scores of cities, hundreds of towns, throughout the broad land of America, not merely as a novelty of vaudeville programs, but in some six thousand "nickelodeons" devoted to it. In 1910 these theatres of the motion picture were estimated to number more than 10,000. All Europe today has scarcely more than three times that number; yet 1910 was years before establishment of the multiple-reel feature photoplay. Soon after that came about, America's screen theatres grew to 20,000!

The scale of that market is not to be explained solely by the dimensions of the United States. Another, initially more important factor emerges when one compares the early evaluation of the invention in America with that prevalent abroad. In America the picture show was quickly seized as a device of mass amusement. Europe regarded films as an innovation of the Theatre—meaning the Stage and related Arts.

It wasn't entirely an accident that "nickelodeon" was first the name of a picture theatre in America's polyglot steel city of Pittsburgh. And it was consistent, at a time when one- and two-reelers sufficed to bring Chaplin and Pickford to thousands of screens in the United States, that a "Cabiria" and a "Quo Vadis" should come from Europe. Today we appreciate the great function of the motion picture as a medium of universal entertainment. That function was fundamental in American commercialization of the art at the outset, and it produced in thousands of theatres a single market plenty big enough to offer profit, not only to individual genius, but to corporations capable of financing methodical research, including those which had acquired competent production plants and great industrial know-how in established fields.

¶ *The Improvement Process*

These sources of products for motion pic-exhibition grew with the art. Indeed, they advanced the art itself. The process was reciprocal, aided by the common demands of a far-flung business for standardization. Better pictorial quality, for example, was sought not only in film stock research and cinematography; it was the concurrent objective among numerous manufacturers of lighting and optical equipment. There was a large, growing market to bestir competition, from which came a constant pressure upward upon standards.

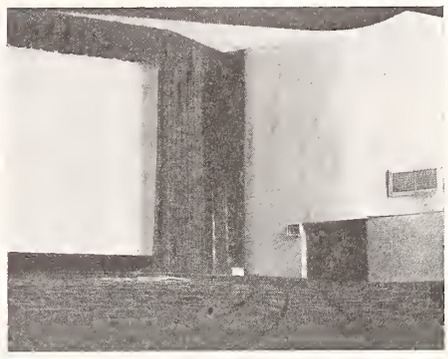
Good standards of motion picture exhibition—as good at any moment as progress made available—had to be thought of in terms of the *whole* exhibition plant, unless the market be constricted; and since the business was not merely metropolitan, but national, the pursuit of improvements was constantly nourished by the prospect of a worthwhile market for them, one warranting the cost of instituting new devices, of making refinements in existing models, of improving the tools of manufacture itself, so that products for the theatre could have the advantages of progress in industrial methods.

Greater and greater precision, efficiency, safety, durability were practicable goals on a scale of production that made these merits available in price, not merely to opulent playhouses in great cities, but to the thousands of theatres distributed among communities of every size from commercial center to rural town.

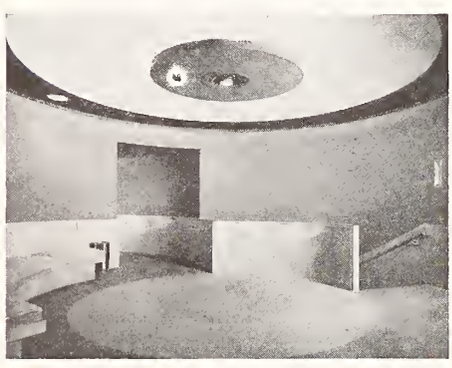
American motion picture exhibition has



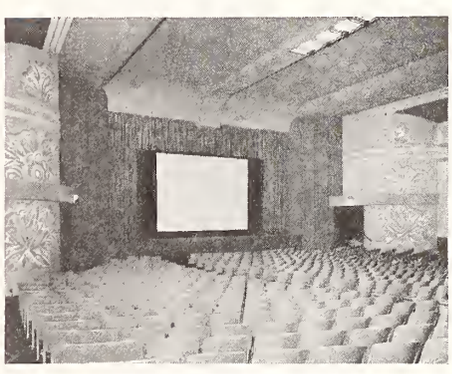
SHREVEPORT, LOUISIANA: Don Theatre



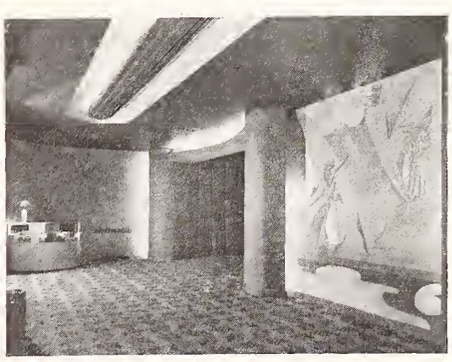
WALDOBORO, MAINE: Waldo Theatre



SIOUX FALLS, S. DAK.: Hollywood Theatre



DAVENPORT, IOWA: Esquire Theatre



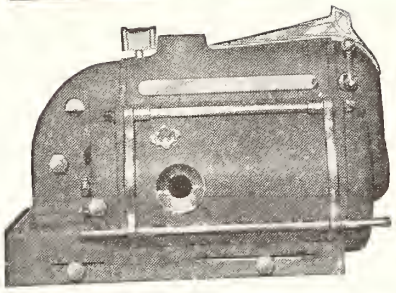
FAIRLAWN, NEW JERSEY: Hyway Theatre.
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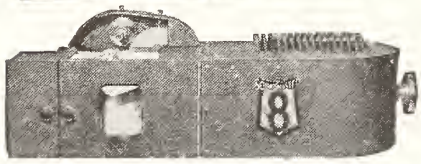
IN THE NEW SOUND AND PROJECTION EQUIPMENT

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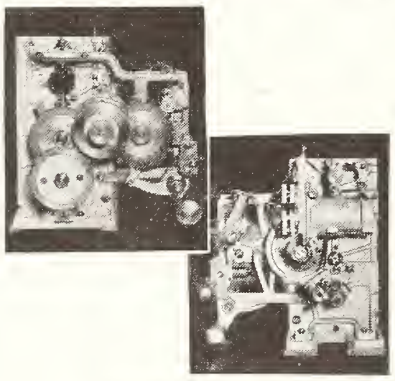
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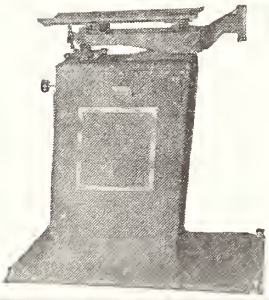
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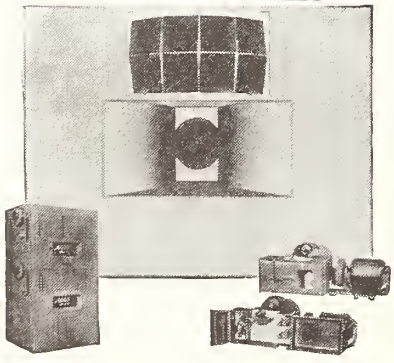
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thus developed—as it has increasingly developed from—a large, diversified establishment of fabrication for the creation of its tools. In fact, the technology of the motion picture is in great measure a responsibility of its equipment manufacturers. The Society of Motion Picture Engineers is largely sustained by manufacturers, with money and with the time of personnel. Their products at any time are likely to be the most practicable current expression of the higher standards constantly sought by this organization, which has two nation-wide technical conventions every year, and is consistently in pursuit of new data through three geographical groups and various committees.

At the same time, much of what has come to be generally approved among motion picture engineers, through the SMPE and otherwise, is the result of manufacturers' own, independent efforts to produce better equipment. Semi-annual and sectional reports to the SMPE are substantially of such work. The motif, of course, is profit —the objective an implement better than a competitor's, a new tool to induce a replacement sale. The market is big enough to invite this procedure. In the long run, the art and its business benefit.

The multiple-reel feature picture had scarcely won general recognition of the motion picture as a new art form when the tools of exhibiting it were advanced in just that way by better projection light sources, including high-intensity; by steadier pedestals, by enclosure of the projector mechanism, and similar improvements.

¶ *Greater Comfort, Too*

The demand, then, was for greater comfort, too—and in the average, not just the huge elegant theatre of the metropolis. From the first, the motion picture theatre had been able to call upon a large public seating industry; now this group of manufacturers sought in posture studies a scientific basis for new auditorium chair designs, specifically to meet the needs of higher exhibition standards. It was American motion picture theatres, which were arrayed across the continent through varying circumstances of climate, that inspired the first application of air-conditioning to comfort-cooling. Ultimately, mechanical refrigeration for this purpose was put on a production-line basis. Self-contained air-conditioning units followed. Today one can find air-conditioning in American theatres that seat so few as 400, even in small towns.

To an important degree it is the production-line, or practices representing its principles, which accounts for the availability of the most advanced products to American theatres generally. To warrant these production-line methods there had to be a large market. To make production line methods fully effective there had to be the resources of experience as well as money. In America, the motion picture began its acquisition of these advantages when it became the Theatre of the People, with the "nickelodeon." Today they contribute also to the extension of good exhibition standards in many other regions of the world.

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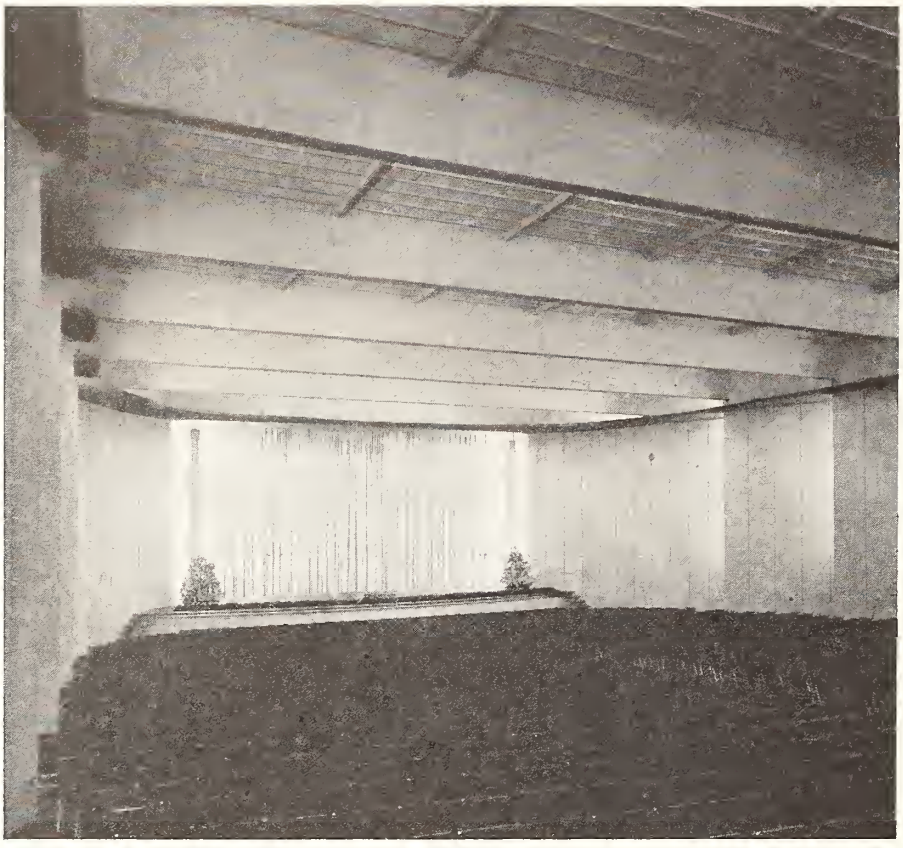
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KROEHLER Push-Back THEATRE SEATS

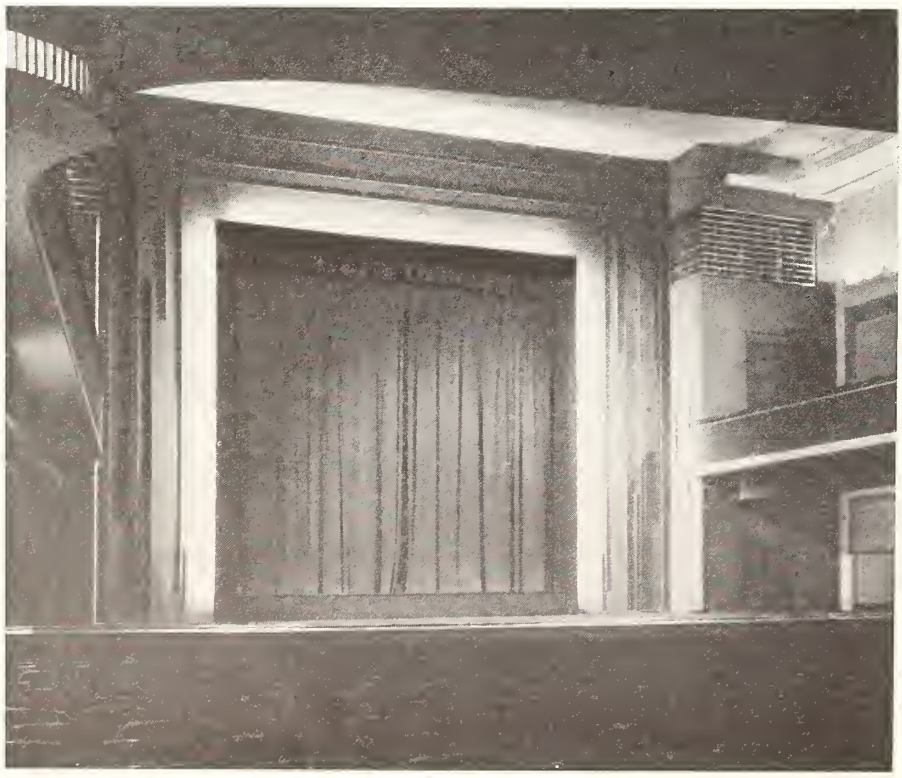
The World's Finest Theatre Seat

Theatres of the Screen Today Around the World



In Western Germany . . .

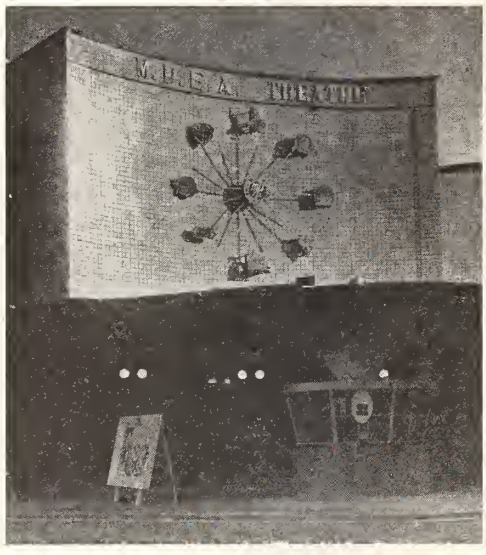
Auditoriums of two theatres representative of design in the rehabilitation of Germany's motion picture establishment—the Hahnentor in Cologne (above), and the Luitpold in Munich.



In Japan . . .



Front of the Subaru Za, recently built in a busy amusement center of Osaka.



Front, and below, the foyer of the Umeda Capitol, another new Osaka theatre.



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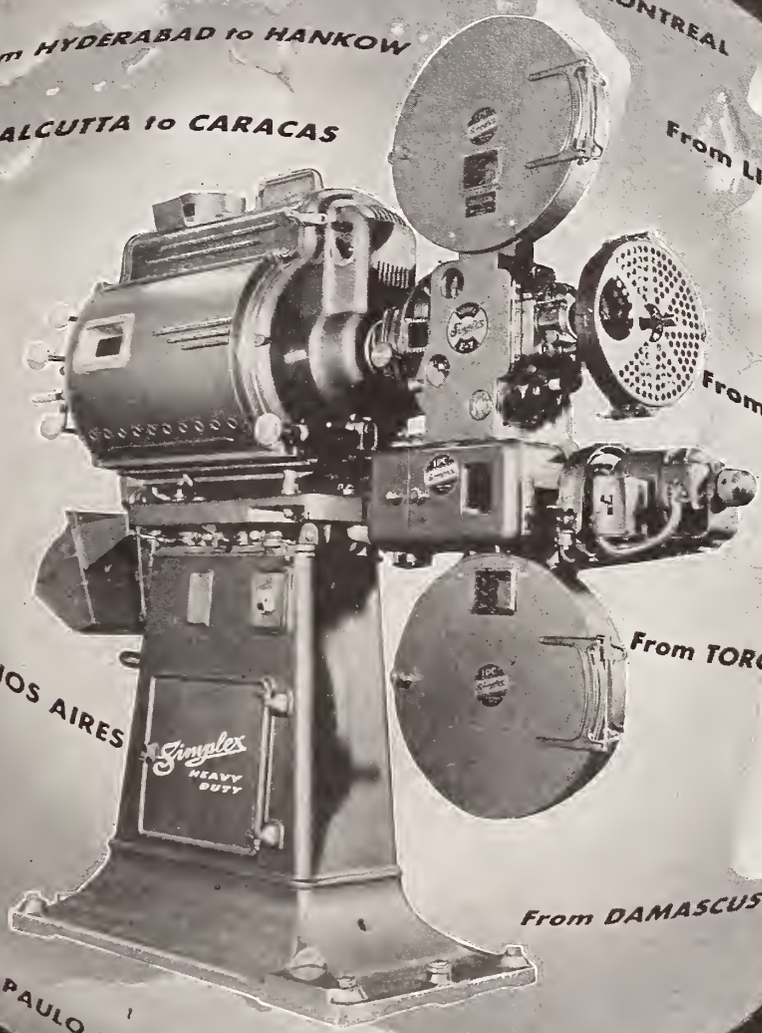
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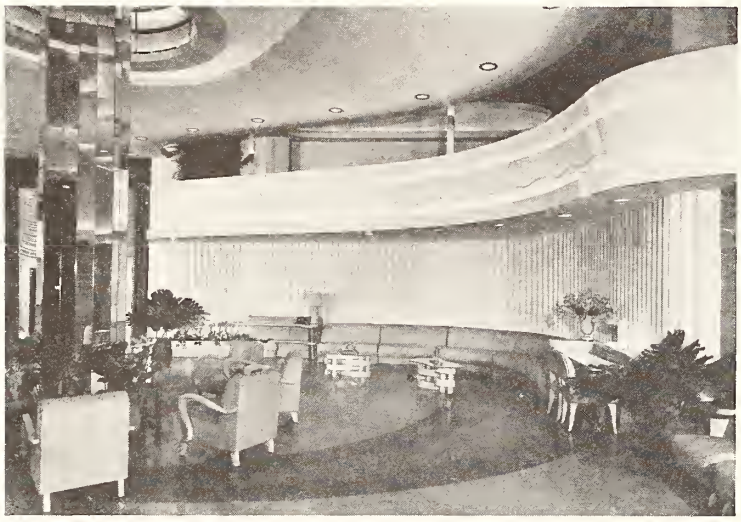
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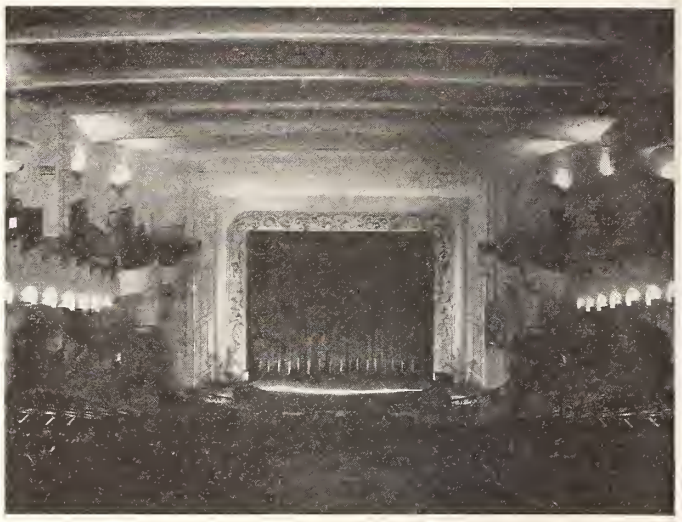
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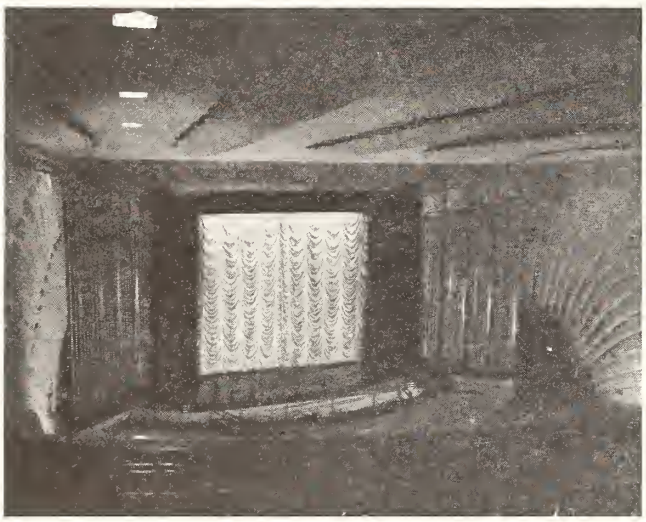
Theatres of the Screen Around the World: continued from page 24



The Rex and Duplex theatres in Havana, Cuba, have a common lobby, shown above. The Duplex was recently added.

View from the balcony (below) of the newly designed auditorium of the Atlas theatre in Istanbul, Turkey.





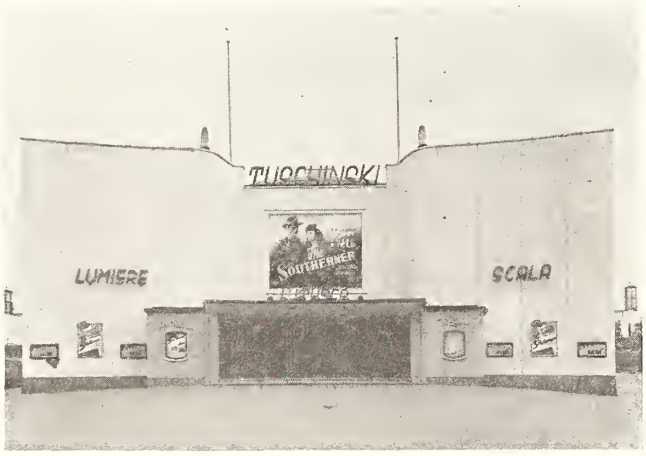
Auditorium of one of Asia's most modern theatres, the Cathay in Singapore. It is air-conditioned.

A new modern sign and advertising installation in Mexico City.

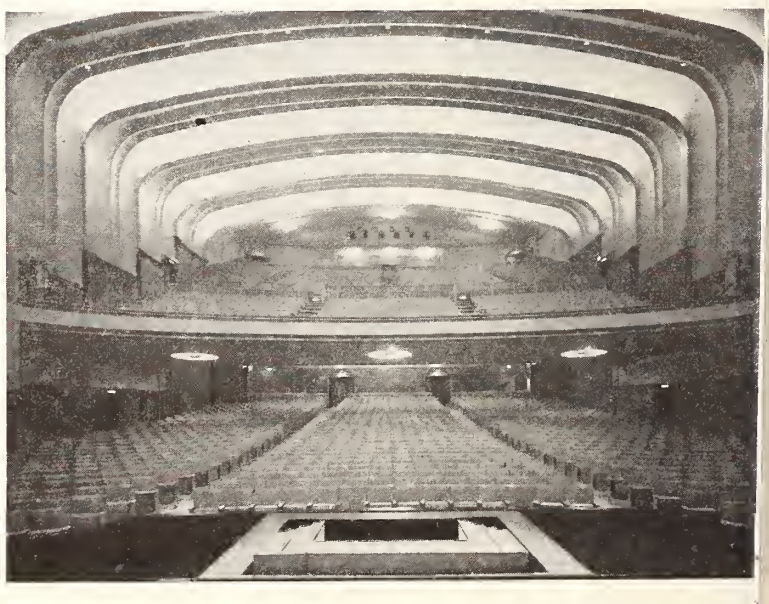


Facade of the China theatr
cently constructed in Hongl





Neat, and orderly in its exact symmetry, is the front of this characteristically Dutch theatre, the Lutusca in Rotterdam.



Looking, at right, into the vast reaches of the auditorium of the Rivoli theatre in Cairo, Egypt, opened in 1948 by Britain's J. Arthur Rank Organization.

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	Low Intensity Cored Negative	7mm x 8" (203mm)		
	Low Intensity Cored Positive	12mm x 8" (203mm)	32	55
	Low Intensity Cored Negative	8mm x 8" (203mm)		
A.C. High Intensity	A.C. High Intensity Cored (Both Holders)	7mm x 12" or 14" (305 or 355mm)	66	22
	A.C. High Intensity Cored (Both Holders)	8mm x 12" or 14" (305 or 355mm)	80	25
High Intensity D.C. Reflector Type	"Suprex" Cored Positive	7mm x 12" or 14" (305 or 355mm)	50	37
	"Orotip" C Cored Negative	6mm x 9" (228mm)		
	"Suprex" Cored Positive	8mm x 12" or 14" (305 or 355mm)	70	40
	"Orotip" C Cored Negative	7mm x 9" (228mm)		
High Intensity Condenser Type	High Intensity White Flame Positive	13.6mm x 22" (560mm)	150	78
	"Orotip" Heavy Duty Cored Negative	7/16" x 9" (11mm x 228mm)		

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Motion Picture Equipment Export Pushed by British

by PETER BURNUP
in London

Consonant with Britain's gigantic export drive towards economic recovery is the effort currently made by the country's film equipment makers.

All major manufacturing industries have been placed under Governmental obligation to earmark a given proportion of their products to overseas markets. Difficulties arose in the case of motion picture machinery by reason of the necessity of re-equipping the local theatres and producing plants sorely hit in the war. Accordingly, no arbitrary quota was imposed, but an arrangement was made between the Ministry of Supply and the Kinematograph Manufacturers' Association whereby as near as possible to 50 per cent of the trades' total output should be sent abroad.

Britain's film equipment makers now report that in the last three months they have exceeded their export quota. Exports of equipment currently run at an annual average of from £140,000 to £150,000.

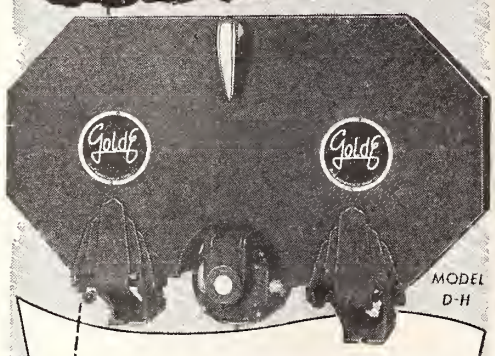
Characteristic of the country's emergence as a world-supplier is the firm of Ross, makers of optics appliances, and of arc lamps, projectors and Rosslyte lenses.

But various offshoots of the J. Arthur Rank organization dominate the scene and have undergone similar transformation. The firm of Taylor, Taylor and Hobson, Ltd., for example, also manufacturers of lenses, and Alfred Kershaw of Leeds, maker of binoculars, cameras, theatre-glasses and magnifiers, have been added to the Rank group. Besides those optics appliances, Rank's affiliates make and vend cameras, theatre-seats, sound reproduction and recording apparatus, electronic, radio and television equipment, Gaumont-Kalee projectors, and various accessories.

It's a mounting tale of endeavour here harnessed to scientific merchandising. But the British deprecate the suggestion that this new sense of urgency in their overseas trading is just a dollar-saving agency. It was lately reported that British theatre equipment was being ordered for new Canadian theatres—hitherto a preserve of U. S. manufacturers—in a larger proportion than ever before. That, it is agreed, operates usefully in the dollar-conservation programme.

British equipment, Britons assert, sells on its merits. Sir Frederick Bain, president of the Federation of British Industries, went on public record recently with the following sentiment: "There is in Britain an outpouring of new ideas, enterprise and design that the world has not witnessed since the beginning of the Industrial Revolution."

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WORLD REPORTS

(Continued from page 19)

tors, the higher taxes on imports, and the general slow-down in film business in big cities and the provinces.

During the past 10 years film dealers imported about 400 features and 400 short films a season. There will not be as many for the new season.

American films will maintain the same ratio among imported films during the new season, it is expected, although they will be fewer in number. That American product amounts to about 70 per cent of the imports.

The remainder of the product shown will be, as always, composed of local pictures (10 to 12 a year), French, British and Egyptian films.

French films, however, have almost lost the Turkish market. Egyptian films, which for the last 10 years have been very popular (35-40 shown yearly), have lost a large measure of their popularity.

Mexican and Argentine pictures will be shown in this country for the first time during the new season.

Because of the high prices asked by the foreign producers and the high cost of synchronization, the Turkish producers have been encouraged to give more force and energy to local production.

U. S. S. R.

Recent criticism of film affairs here by the Soviet Government has caused the Soviet Ministry of Cinematography, headed by I. G. Bolsakov, to step up its effort.

The Minister has revealed that he will double the present number of film prints and improve considerably the screening facilities in the cities and rural areas.

Production planned for the 1948-49 season includes 40 features, 22 documentaries, five educational subjects and a series of travelogues, "Touring the U. S. S. R."

Current productions deal with World War II and Soviet heroism, the glory of socialist work, reconstruction of the U. S. S. R., and biographical features concerning Soviet men of art and science.

Features which have been released in 700 prints will now be released throughout the Soviet in 1,000 prints. The current release, "Young Guard," was issued in 1,500 prints. All new films are also immediately reduced to 16mm and released in 200 prints. Films in Russian are dubbed into Ukrainian.

VENEZUELA

by MONA LONDON CALDWELL

in Caracas

Theatre attendance here is expected to continue on its current high level during the 1948-49 season. Product shown in first runs attract capacity houses, although audiences taper off considerably during the second and third runs. American films are still showing to crowded houses.

Mexican product, however, remains the most popular, with Argentine films in second place.

Cinema-goers in Venezuela like films with plenty of action and they find the American features give more of this than the Mexican. On the other hand, many in the audiences cannot follow the printed Spanish titles on Hollywood films. Serials and Westerns are therefore quite popular, for the action is sufficient to hold the interest without worrying about titles.

There are no prospects of local production of any professional quality. Atlas Films recently produced a low-budget film and plans two more features. The production staff and players were all amateurs, however, and it is not likely the film will be shown to audiences outside Venezuela. Bolivar Films has no plans for feature production, but will continue making local newsreels and Government documentary films for local distribution.

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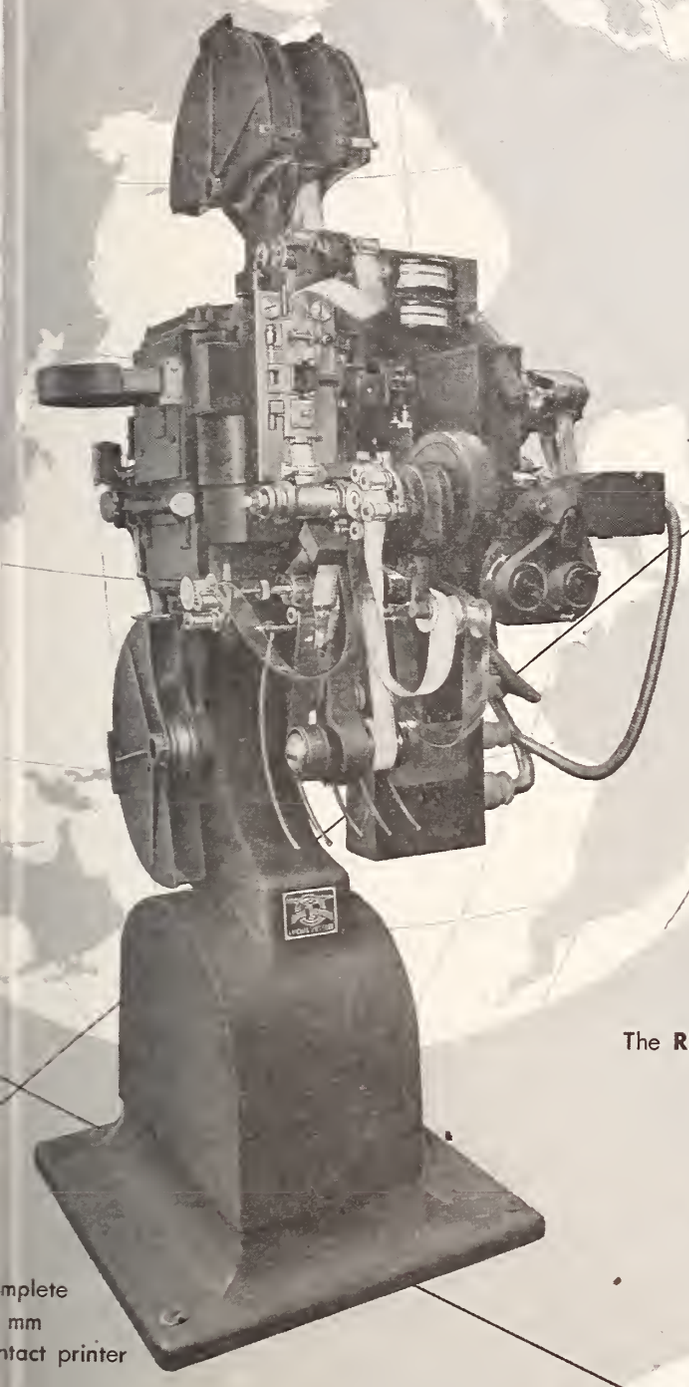
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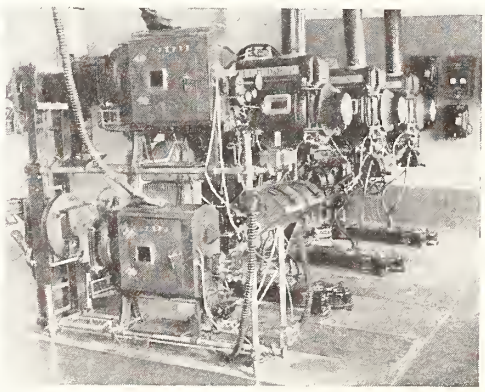
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CORPORACION DE RADIO DE CHILE, S. A., Casilla 1407, Santiago. RCA equipment and supplies.

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D. GOLUBOFF, Tenerini 137, Santiago. Simplex equipment and supplies.
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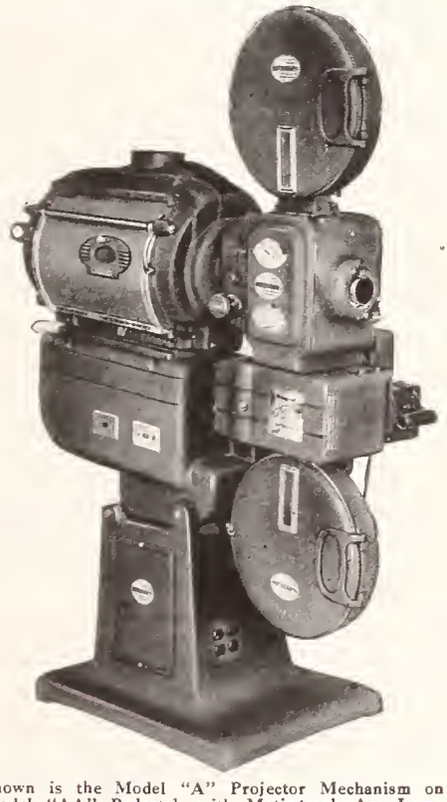


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PAUL FODOR, 8 Ahad Hacohen St., Tel-Aviv. Dafatone projectors, sound equipment, etc.
GREEN BROS., P. O. Box 10, Tel-Aviv. DeVry and Kalee projection and sound equipment.
GRINBERG, Grusemberg St., Tel-Aviv. British Thomson Huston (BTH) projectors and sound equipment
HAISSMAN, Nachlat Benjamin St., Tel-Aviv. Philips projection and sound equipment.
KOLARI, AMPA LTD., P.O. Box 636, Tel-Aviv. Ampro 16mm and 8mm sound and silent projectors, National carbons, Simplex equipment, Prevost projectors.
D. MALLAH, 22 Rambam St., Tel-Aviv. Columbia carbons, Western Electric sound and projection equipment.
PALESTINE INSULATION CO., Montefiori St., Tel-Aviv. Insulation, acoustics.
PALESTINE IRON BRASS & FOUNDRY CO., LTD., Jerusalem Road, Jaffa. Seats.
SHAFIK SRAJ & CO. LTD., Boustros St., Jaffa. Seats and projection equipment.
UNITED FILM SERVICE (PALESTINE) LTD., Rothchild Blvd., Tel-Aviv. Projection and sound equipment.
A. HINDI WOOD FACTORY, Boutmi St., Jaffa. Seats.
TIRZAH WOOD, Richon-le-Zion. Seats.

ITALY

ALFREDO BENZO, Corso R. Parco 20, Turin. Seats.
CINEMECCANICA, Viale Campania 25, Milan. Projectors.
CINE-ONDA, via Aurora 43, Rome. RCA theatre & sound equipment.
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GIUSEPPE GALLO, Via Veracini 8, Milan. Amplifiers, pre-amplifiers.
ISTITUTO OTTICO GIANNI VIGANO, Piazza Sta. Marie Beltrade 1, Milan.
P. MALINVERNO, Officine Meccaniche, Via Boscovich 44, Milan. Projectors and other electric equipment.
MAGNETI MARELLI, Casella Postale 3400, Milan. Amplifiers, pre-amplifiers, loudspeakers, etc.
MICROTECNICA SOC. PER AZ., Via Madama Cristina 149, Turin. Projectors and other electric equipment.
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WESTERN ELECTRIC CO., Piazza Lovetelli 1, Rome. Western Electric equipment and supplies.

JAMAICA

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JAPAN

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LEBANON

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MALAYAN THEATRES, LTD., 116 Robinson Road, Singapore. RCA theatre & sound equipment.
WESTERN ELECTRIC COMPANY of Asia, 46 Orchard Rd., Singapore. Westrex equipment and supplies.
SHAW BROTHERS LTD., 116 Robinson Rd., Singapore. Simplex equipment and supplies.
H. A. O'CONNOR & CO., Singapore. G. B-Kalee equipment and supplies.

MALTA

MICHAEL GRECK, General Sales Co., 26 Towers Road, Sliema.

MEXICO

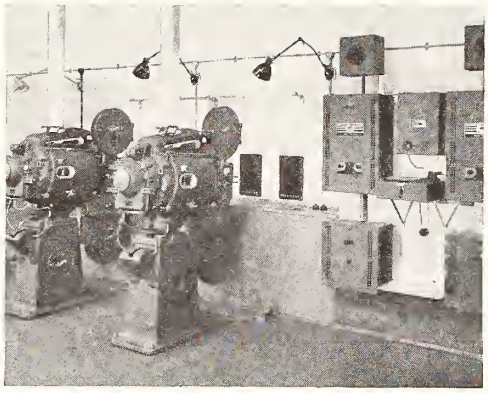
EQUIPOS PARA CINES, S.A., Artes Num. 13-A, Mexico D.F. Simplex equipment and supplies.
F. MIER & HNO., S.A., Ave. Morelos 37, Mexico, D. F. RCA theatre & sound equipment.
RCA VICTOR MEXICANA, Calzada Vellalongin 196, Mexico, D.F. Simplex equipment and supplies.
WESTERN ELECTRIC COMPANY, Paseo de la Reforma No. 503, Mexico D.F. Western Electric equipment and supplies.

NEW ZEALAND

P. C. BLENKARNE LTD., Chancery Chambers, 16 O'Connell St., Auckland. Simplex equipment and supplies.
WESTERN ELECTRIC COMPANY, Dental & Medical Supply Bldg., 128 Wakefield St., Wellington. Western Electric equipment and supplies.

NICARAGUA

RODOLFO SENGELMANN, Automotive & Industrial Equipment Co. Apartado Postal 323, Managua.
SUCESORES DE RAFAEL CABRERA, Apartado 112, Managua. RCA theatre & sound equipment.



Projection and sound equipment installation in the Lutusca theatre in Rotterdam, The Netherlands. This newly equipped theatre has Century Model CC projectors with double shutters, Westrex "Master" sound system, with emergency bay; Ashcraft lamps, and Strong "Zipper" changeovers.

NORWAY

A/S PROTON, Rosenkrantzgaten 11, Oslo. RCA theatre & sound equipment.
KNUT HELLUM, J. L. Nerlien A/S 13 Nedre Slottsgate, Oslo.
HANS H. KNUTSEN & CO., Kangents gt. 15, Oslo.

PAKISTAN

PHOTOPHONE EQUIPMENTS LTD., Gulshan-E-Nasrat, Victoria Road, Karachi 3.

PANAMA

PANAMA RADIO CORP., P. O. Box 406, Panama City. Simplex and RCA equipment and supplies.
WESTERN ELECTRIC COMPANY, Calle 31, No. 28, Panama City. Westrex equipment and supplies.

PERU

J. CALERO PAZ, Apartado 1281, Lima. Simplex eqiupment and supplies.
WESTERN ELECTRIC COMPANY (Andean), Edificio Hidalgo No. 150, Plaza San Martin, Lima.

PHILIPPINES

S. M. BERGER & CO. INC., 940 Raon, Manila.
PHILIPPINE ELECTRONIC INDUST., Regina Bldg., Muelle del Ranco Nacional. Manila. RCA equipment and supplies.
WESTERN ELECTRIC COMPANY of Asia, 675 Florentino Torres, Manila. Westrex equipment.

PORTUGAL

INSTITUTO PASTEUR DE LISBOA, R. Nova do Almada 69, Lisbon. RCA theatre & sound equipment.
MORA MESTRE & CIA. LIMITADA, 17, 30 Avenida Antonio Augusto de Aguiar, Lisbon.

PUERTO RICO

ARMCO INTERNATIONAL CORP., Box 496, San Juan. Insulating material.
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MEGWINOFF & CO., San Juan. Air conditioning equipment.
J. BADILLO NIEVES, Aguadilla. Rugs and carpets.
F. A. ORITZ, Tetuan St., San Juan. Glass and metal signs.
PUERTO RICO IRON WORKS, Ponce. R. C. A. equipment and supplies.
PUERTO RICO RUG CORPORATION, Box 3157, San Juan. Rugs and carpeting.
SALGADO & MUXO, Recinto Sur 5271, San Juan. DeVry products.
PEDRO VIGUE, Santurce. Bell & Howell equipment.
WESTERN ELECTRIC COMPANY, Film Center Bldg., San Juan. Western Electric equipment.

SIAM

BARROW, BROWN & CO. (1948) LTD., Barrow, Brown Bldg., Bangkok. RCA theatre & sound equipment.

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"MERCURIO FILMS, S.A." has presented in Spain films of outstanding artistic and commercial success, such as "REBECCA" (REBECA), "THE PRISONER OF ZENDA" (EL PRISIONERO DE ZENDA), "UNION PACIFIC" (UNION PACIFICO), "HOLD BACK THE DAWN" (SI NO AMANECIERA), "WUTHERING HEIGHTS" (CUMBRES BORRASCOSAS), "GOING MY WAY" (SIGUIENDO MI CAMINO), "SO PROUDLY WE HAIL" (SANGRE EN FILIPINAS), "LOVE LETTERS" (CARTAS A MI AMADA), "THE STORY OF DR. WASSELL" (POR EL VALLE DE LAS SOMBRAS) and others which have had great triumph in theatres all over the world.

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SOUTH AFRICA

AFRICAN CONSOLIDATED FILMS, LTD., Box 4552 Johannesburg. Simplex and RCA equipment and supplies.
WESTERN ELECTRIC COMPANY, 96 Main Street, Johannesburg. Western Electric equipment and supplies.

SPAIN

REY SORIA Y CIA., S.A., Calle Mayor 6, Madrid. RCA theatre & sound equipment.
SOCIEDAD IBERICA DE CONSTRUCCIONES ELECTRIC, S. A., Zurrand 14, Apartado 990, Madrid.

SWEDEN

AKTIEBOLAGET FOTOEGENTUREN, Stockholm. G. B-Kalee equipment and supplies.
HARRY HOLM, Foto A. B. Skandia, Kungagetan 24, Stockholm.
SVENSKA VIDEO AKTIEBOLAG, Norrlandsgatan 18, 3tr., Stockholm. RCA theatre & sound equipment.
SWEDISH WESTERN ELECTRIC COMPANY, Sveavagen 25-27, Stockholm. Westrex equipment and supplies.

SWITZERLAND

ALPINE WESTERN ELECTRIC COMPANY, 60 Viadukstrasse, Basle. Westrex equipment and supplies.
HENRI HUNI, Kramgarse, 51, Berne.
JACQUES BAERLOCHER, Freiestrasse 15, Zurich. RCA equipment and supplies.

TRINIDAD

J. H. FUNG, National Union Radio Service, 9 Corniles Street, Port of Spain.
GENERAL SUPPLIES LTD., 19 Henry St., Port of Spain. RCA equipment and supplies.
N. GOKOLL, Globe Theatres Ltd., Port of Spain.
MASONS LTD., Port of Spain. G. B-Kalee equipment and supplies.
WESTERN ELECTRIC CO. (Carihbean), 9 Edward St., Port of Spain. Westrex equipment and supplies.

TURKEY

KEMAL & CHAKIR SEDEN FRERES, Beyoglu, Istanbul. G. B-Kalee equipment and supplies.
TEKNIKA, S.A.T., P. O. Box 1153, Istanbul. RCA equipment and supplies.
TURK MOTOR ANONIM SIRKETI, Beyoglu Istiklal Cadesi, Istanbul. Simplex equipment.

URUGUAY

BERNARDO GLUCKSMANN. Cinematografica Glucksmann, S. A., Rio Branco 1320, Montevideo.

VENEZUELA

NATIONAL SUPPLY, S. A., Gardo a Aserradero 32/34, Caracas.
STANDARD ELECTRIC, S.A., Caracas. Simplex and RCA equipment and supplies.
WESTERN ELECTRIC COMPANY, Cipresas a Miracielos No. 1-1, Caracas. Western Electric equipment and supplies.

WEST INDIES

RENE DIDIER, Fort De France, Martinique, F.W.I.
DEVEER THEATRE CIRCUIT, P. O. Box 3, Aruba, N.W.I.
MARCHENA-MORON & CO., P. O. Box 13, Curacao, N.W.I.
EL LOUVRE, S.A., P. O. Box 138, Curacao. RCA theatre & sound equipment.

Handles Norwegian Film

Sherman Plan, Inc., Washington, has announced that it has been appointed American sales representative for A-S Nordlys Films, a Norwegian producing company. Negotiations are under way for sale of the U. S. distribution rights to "Trollfossen" ("Troll Falls"), the first Nordlys production, now in this country.



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Mexicans and Spanish in Deal

by JUAN CUENCA
in Madrid

The Spanish producer, CIFESA and the Mexican Producciones Grova have signed an agreement calling for an interchange of their best productions for exploiting in both countries.

▽

Another Spanish-Argentine agreement, to extend for a period of one year and capable of being extended for other one-year periods, has been carried through for the interchange of features produced in Spain and Argentina. The features, not to exceed 25 a year, will be exempt from duties.

▽

The Teatro-Cine Fraga was recently opened in Vigo. The house seats 1,700 and contains an art gallery, a coffee bar and a preview projection room.

▽

Lucien Lefawes, the Belgian director, has begun negotiations to set up new studios in Alicante. He hopes to produce about 15 features a year, using American, French, Italian and Spanish directors. He is negotiating with Gary Cooper to star in "An American in Spain."

▽

Spain's first color picture, "En unrincon de Espana," has been put before the cameras. It is being directed by Jeronimo Mihura and produced by Emisora Films. The color process is a Spanish process called "Cinefotocolor."

U. S. Film Imports Into Iceland Cut Sharply

Imports of U. S. films into Iceland have been drastically curtailed since the first of the year, the Commerce Department has reported from Washington. Dollar shortages are cited as the reason for the cutback.

A report by motion picture chief Nathan D. Golden declared that the situation has become so bad that the manager of Nyja Bio recently visited the U. S. to persuade distributors to accept Icelandic kronur in part payment for film rentals.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

RED RIVER (UA)

Intermediate Report:

Total Gross Tabulated	$719,300
Comparative Average Gross	$616,800
Over-all Performance	116.6%

ATLANTA—Loew's Grand 108.1%
BALTIMORE—Century 104.0%
BOSTON—Orpheum 117.8%
(DB) Manhattan Angel (Col.)
BUFFALO—Buffalo 98.2%
CLEVELAND—Loew's State 118.0%
KANSAS CITY—Midland, 1st week 180.3%
(DB) Blonde Ice (FC)
KANSAS CITY—Midland, 2nd week 92.3%
(DB) Blonde Ice (FC)
LOS ANGELES—Music Hall Beverly Hills, 1st week 270.2%
LOS ANGELES—Music Hall Beverly Hills, 2nd week 216.2%
LOS ANGELES—Music Hall Beverly Hills, 3rd week 175.6%
LOS ANGELES—Music Hall Downtown, 1st week 294.6%
LOS ANGELES—Music Hall Downtown, 2nd week 225.8%
LOS ANGELES—Music Hall Downtown, 3rd week 166.6%
LOS ANGELES—Music Hall Hawaii, 1st week 366.6%
LOS ANGELES—Music Hall Hawaii, 2nd week 261.8%
LOS ANGELES—Music Hall Hawaii, 3rd week 178.5%
LOS ANGELES—Music Hall Hollywood, 1st week 278.3%
LOS ANGELES—Music Hall Hollywood, 2nd week 202.7%
LOS ANGELES—Music Hall Hollywood, 3rd week 162.1%
NEW YORK—Capitol, 1st week 127.5%
(SA) The De Marcos and others.
NEW YORK—Capitol, 2nd week 110.9%
(SA) The De Marcos and others.
NEW YORK—Capitol, 3rd week 82.9%
(SA) The De Marcos and others.
NEW YORK—Capitol, 4th week 52.2%
(SA) The De Marcos and others.
PHILADELPHIA—Stanley, 1st week 181.8%
PHILADELPHIA—Stanley, 2nd week 110.3%
PHILADELPHIA—Stanley, 3rd week 81.3%
PHILADELPHIA—Stanley, 4th week 67.5%
PITTSBURGH—Penn 134.5%

•

SORRY, WRONG NUMBER (Para.)

Final Report:

Total Gross Tabulated	$1,168,900
Comparative Average Gross	$1,005,600
Over-all Performance	116.2%

ATLANTA—Fox 87.6%
ATLANTA—Roxy, MO 1st week 88.7%
BALTIMORE—Stanley 136.3%
BOSTON—Metropolitan, 1st week 126.7%
(DB) Golden Eye (Mono.)
BOSTON—Metropolitan, 2nd week 85.8%
(DB) Golden Eye (Mono.)
BUFFALO—Great Lakes, 1st week 117.4%
BUFFALO—Great Lakes, 2nd week 79.4%
CHICAGO—Chicago 133.2%
(SA) Vaudeville
CINCINNATI—Keith's, 1st week 184.7%
CINCINNATI—Keith's, 2nd week. 119.5%
CINCINNATI—Keith's, 3rd week 97.8%
CLEVELAND—Loew's State 92.9%
CLEVELAND—Loew's Stillman, MO 1st week 125.9%
DENVER—Denham, 1st week 130.9%
DENVER—Denham, 2nd week 91.2%
DENVER—Denham, 3rd week 80.9%
INDIANAPOLIS—Indiana 141.6%
(DB) Who Killed Doc Robbin? (UA)
INDIANAPOLIS—Keith's, MO 1st week . . . 133.3%
(DB) Who Killed Doc Robbin? (UA)
KANSAS CITY—Paramount, 1st week . . . 153.8%
KANSAS CITY—Paramount, 2nd week . . . 76.9%
LOS ANGELES—Para. Downtown, 1st week 186.0%
(DB) Sons of Adventure (Rep.)
LOS ANGELES—Paramount Downtown, 2nd week 119.1%
(DB) Sons of Adventure (Rep.)
LOS ANGELES—Paramount Downtown, 3rd week 84.3%
(DB) Sons of Adventure (Rep.)
LOS ANGELES—Paramount Hollywood, 1st week 154.4%
(DB) Sons of Adventure (Rep.)
LOS ANGELES—Paramount Hollywood, 2nd week 109.7%
(DB) Sons of Adventure (Rep.)
LOS ANGELES—Paramount Hollywood, 3rd week 91.0%
(DB) Sons of Adventure (Rep.)
MINNEAPOLIS—State 142.1%
MINNEAPOLIS—Lyric, MO 1st week . . . 100.0%
MINNEAPOLIS—Lyric, MO 2nd week . . . 120.0%
NEW YORK—Paramount, 1st week 160.6%
(SA) Carmen Cavellero Orchestra
NEW YORK—Paramount, 2nd week 133.8%
(SA) Carmen Cavellero Orchestra
NEW YORK—Paramount, 3rd week 120.4%
(SA) Carmen Cavellero Orchestra
NEW YORK—Paramount, 4th week 100.4%
(SA) Carmen Cavellero Orchestra
NEW YORK—Paramount, 5th week 87.1%
(SA) Carmen Cavellero Orchestra
OMAHA—Paramount 101.7%
OMAHA—Omaha, MO 1st week 91.5%
(DB) Lady at Midnight (EL)
PHILADELPHIA—Goldman, 1st week . . . 163.3%
PHILADELPHIA—Goldman, 2nd week . . . 121.2%
PHILADELPHIA—Goldman, 3rd week . . . 89.1%
PHILADELPHIA—Goldman, 4th week . . . 69.3%
PITTSBURGH—Penn 115.2%
PITTSBURGH—Ritz, MO 1st week 106.6%
PITTSBURGH—Ritz, MO 2nd week 116.6%
SAN FRANCISCO—Paramount 121.8%
SAN FRANCISCO—State 173.3%
ST. LOUIS—Fox 106.4%
(DB) Daredevills of the Clouds (Rep.)
ST. LOUIS—Shubert, MO 1st week 69.2%
(DB) Daredevils of the Clouds (Rep.)
TORONTO—Imperial, 1st week 108.2%
TORONTO—Imperial, 2nd week 92.4%
TORONTO—Imperial, 3rd week 86.0%

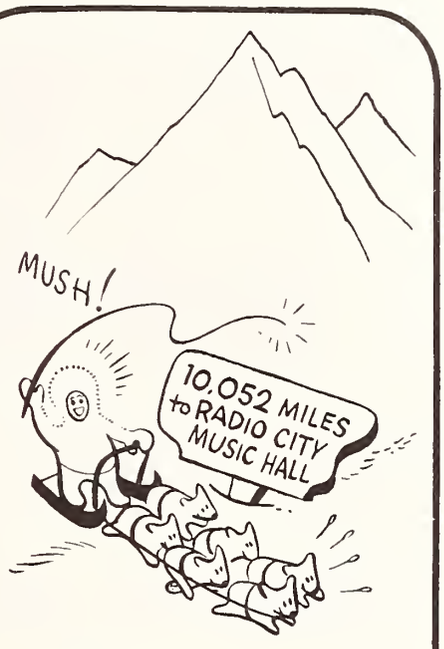
•

CRY OF THE CITY (20th Cent.-Fox)

First Report:

Total Gross Tabulated	$395,200
Comparative Average Gross	$387,200
Over-all Performance	102.0%

BALTIMORE—New 108.3%
CHICAGO—Roosevelt 117.2%
LOS ANGELES—Carthay Circle 86.4%
(DB) Smugglers' Cove (Mono.)
LOS ANGELES—Chinese 82.3%
(DB) Smugglers' Cove (Mono.)
LOS ANGELES—Loew's State 114.0%
(DB) Smugglers' Cove (Mono.)
LOS ANGELES—Loyola 100.0%
(DB) Smugglers' Cove (Mono.)
LOS ANGELES—Uptown 79.4%
(DB) Smuggler's Cove (Mono.)
NEW YORK—Roxy, 1st week 131.4%
(SA) Marie McDonald and Danny Thomas
NEW YORK—Roxy, 2nd week 103.3%
(SA) Marie McDonald and Danny Thomas
PHILADELPHIA—Fox, 1st week 130.2%
PHILADELPHIA—Fox, 2nd week 79.0%
PITTSBURGH—Fulton 105.2%



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A combination you don't get with other air-shipping methods

1. Special pick-up and delivery *at no extra cost.* Your shipments are picked up promptly when you call; fast delivery to consignee's door.

2. *You get a receipt for every shipment,* and delivery is proved by signature of consignee. One-carrier responsibility. Complete security.

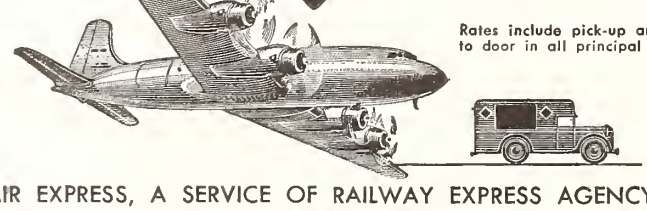
3. Assured protection, too—valuation coverage up to $50 without extra charge; 10 cents for each additional $100 or fraction thereof.

These advantages, plus 21 others, make Air Express the best and fastest way to ship. Your shipments go on every flight of the Scheduled Airlines—repair parts, equipment, finished items *keep moving* to where they're needed. Reach any U.S. point in hours. Phone local Air Express Division, Railway Express Agency, for fast shipping action. Specify "Air Express" on orders for quickest delivery.

FACTS on low Air Express rates

22 lbs. machine parts goes 700 miles for $4.73.
10 lbs. printed matter goes 1000 miles for $3.31.
30-lb. carton of new fashions goes 500 miles for $4.61.
Same day delivery in all these cases if you *ship early.*

SPECIFY AIR EXPRESS
AIR EXPRESS GETS THERE FIRST



Rates include pick-up and delivery door to door in all principal towns and cities

AIR EXPRESS, A SERVICE OF RAILWAY EXPRESS AGENCY AND THE SCHEDULED AIRLINES OF THE U. S.

Ryder Sees New Uses for 16mm

Methods of shooting and presenting 16mm motion pictures now are so adequate that the narrow-gauge product is ready to occupy a new use in commercial operations, ranging from regular theatrical use to application in television stations and theatre television.

This was the opinion of Loren Ryder, retiring president of the Society of Motion Picture Engineers, when he saw the press in New York last week. Mr. Ryder cautioned that 16mm would not replace 35mm in quality, but said there had been such an improvement that sound recorded on 16mm today actually was at times demonstrated to be superior to sound recorded on 35mm film.

In line with this thought he said he saw no reason why film production for television could not use 16mm to best advantage and with considerable saving. The narrow-gauge films also were the best medium of theatre television presentation for small houses, he added.

As regards large-screen television, Mr. Ryder said it was not too early for exhibitors to consider the exclusive presentation of programs in their houses. The future would tell whether the direct-projection or the intermediate film system would be preferable in theatres, he declared. He also said SMPE was considerably interested in magnetic recording during production, adding that this method produced better sound than the conventional film recording system.

Radio Forum Debates Films; What Pleases Audiences?

"Is the Movie Audience Getting What It Wants?" That was the question debated by four experts over radio station WQXR, New York, last Thursday night. Clifford Odets, the play and screen writer; Bosley Crowther, film critic for the New York *Times;* Florence Eldridge, the actress, and Walter Wanger, the producer, centered their pros and cons chiefly on the cost of production, with Mr. Wanger observing that with costs so high today, producers "couldn't go out on a limb" with experimental works. He declared that producers felt obliged to attempt to produce what they were reasonably sure the public wanted. It was Mr. Crowther's contention that Hollywood could combine "good business and good films"—that a potential audience of millions existed which would be drawn to the theatres for the first time if they knew they would see good films.

Henry Buys Fan Magazines

J. Fred Henry, president of the Henry Publishing Co., has purchased *Screenland* and *Silver Screen* from Liberty Magazine, Inc. Mr. Henry is publisher of *Skyways Magazine.* For 11 years he was vice-president of Dell Publishing Co.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

SEVERAL communications in the mail point to a certain confusion among members of the Round Table as to the advisability of cooperative advertising, particularly the sponsorship of a merchant's advertising to underwrite the cost of heralds or program. No reason, in our belief, why there should be any difficulty.

Managers who put out regular weekly programs may take pride in the fact that the issue is their own, without any other advertising. And just as reasonably, another manager may permit one or more paid advertisements to provide the entire cost of his house program, making it merely a matter of pride, or cost free.

We think that if you're in doubt, try both ways, and be guided by what strikes the happy medium in your own community. If you use a regular weekly program, with or without advertising, then do the other thing with heralds, which can most conveniently be underwritten by selling the back page to a local merchant. You can put out a herald, in addition to your program, and without extra cost, just about as often as you please. Give everybody a chance at it; don't think that merely one advertiser is interested.

Never have there been too many heralds, the best, cheapest and oldest form of theatre advertising. In recent years, the overall print orders for heralds have gone way down, from over a million to less than a quarter of the former demand. We think that any theatre will benefit from more heralds, and you can engage local sponsorship to buy, print and distribute them for you, and have merchants on a waiting list, ready for their turn to come for a good attraction.

If you want to vary the stock herald, try the idea of making your own from a 3- or 4-column newspaper mat, giving yourself and your cooperating merchants both sides of a throwaway. You may have wanted to use those big newspaper ads, but couldn't afford the space, so print such mats on colored paper, and have the benefit of a different kind of herald, for the variety of it, to get that "circus" effect that so often goes with a flashy ad in the public mind. They believe there's something going on at your theatre when you put out something different from usual routine. The best advertising plan can go stale with constant use and lack of variety.

THE CURFEW RINGS!

When you read this, "Youth Month" will officially be over, and your entries for the special Quigley Awards should be in the mail, en route to the Round Table. We have held the lists open somewhat beyond November 1st, as originally announced, and until November 15th, because of late starters and the extension of the period beyond the month of September.

But do not let this deter you from making a proper campaign book of your effort, just completed, and getting it in the mail. We are clamping down a closing date, and some time later this month we will select a panel of judges, representative of the Quigley Awards as leaders in the home-office field of public relations, exploitation and publicity, to pick winners.

"Youth Month" is already so much a success in our schedule of management events that it will be celebrated again next year, and every year, by all good showmen. We will go so far as to say that no theatre can afford to ignore the fine opportunity which "Youth Month" gives to create friendly and constructive contacts with local organizations. Those who prospected this year with "Youth Month" will be first to break the tape when next year's campaign is announced.

The race is not run by a favorite; it will be won by some hardworking manager who found much in the plan and put much into it of himself, his energy and his skill.

A bit odd to pick up the Australian *Film Weekly* and read the editorial headline, "Spring, a Time for Doing," which seems to prove only that even though Australia is on the other side of the world, with the seasons reversed, it is just as much a "time for doing" for showmen, in these latitudes. Our editorial friend, down under, says this is a time to sell your theatre as a public institution, with accent on the complete service that a theatre can offer in a community. "It seems there is no problem which an intelligent showman cannot solve. The bandwaggon is rolling and he who hops on . . . makes for a better movietime."

James A. Carey, manager of the Hiway theatre, York, Pa., makes it his practice to call two names in the local telephone directory each day, inviting this entire family to attend the Hiway theatre as his guests. The personal conversation is flattering to the person called, and enlightening to Mr. Carey, for he finds many direct quotes for his advertising from remarks made. When his guests arrive, he personally greets them at the theatre, and thereafter they look for that personal contact which makes regular customers.

Monty Salmon's "Gallant Blade" contest at the Rivoli, wherein lucky contenders won expensive Wilkinson Sword Razors for their essays on "Who was the most gallant blade in history?", as a plug for his recent attraction, also won some columnist comment for himself, when a newspaper by-line writer observed that "The Three Musketeers" was playing at the nearby State. Very few dared nominate D'Artagnan, fearing they might be in the wrong theatre — and Sir Walter Raleigh won the most honors, with Robin Hood as a runner-up. —*Walter Brooks*

The Flavor of Exploitation



Long range exploitation, arranged by Burlington Mills, in Memphis, Tenn., for the prospective run of "Joan of Arc". This is to let you know that home office pre-selling has provided window displays in 500 department stores, across the nation, coming out to meet the manager at the point of sale.



We don't know where Joe Samartano gets his steaks, but this is how he passes them out at Loew's State theatre, Providence. Maybe Dr. Gallup knows whether business is better or worse than it used to be, when they gave away merely the dishes.



Joseph M. Busic, supervisor, United Detroit theatres, hands out the winning awards in contest: "What Motion Picture Entertainment Means To Me", with winners saying that movies meant relaxation, new ideas, a chance to observe others, enjoy travel and to forget self.



Joe Goldberg spun this rope as lobby display for Alliance theatres, Fond du Lac, Wis.



A professional model, attired in a rented costume, parading down streets in Cincinnati, at the urgent request of Nate Wise, RKO theatres.



Charles Call, manager of Century's Bliss theatre, on Long Island, set up this colorful P.A.L. exhibit during "Youth Month".

Springfield, Mo., Fox Theatres In "Youth Month"

George I. Hunter, city manager for Fox theatres in Springfield, Mo., submits his complete campaign for "Youth Month" as carried out at the Gillioz theatre. With the mayor's proclamation as a lead-off, the Co-operative Club of Springfield asked its members to view the special film "Report for Action," shown to city officials and civic leaders. The Rotary and Optimist Club had the same invitation to start the "Youth" campaign rolling.

The Co-Op Club dedicated a workshop at the county home for boys, and the Rotary entertained young people at their "back to school" party inaugurating the football season. The Golden Horse Show, a championship event held every fall, was tied in with the sponsorship and cooperation of Fox theatres staff. This event landed in Fox Movietone News and was broadcast. Young "royalty"—little "Miss Missouri" and young "Mr. Missouri, Jr.," selected at the Horse Show, were featured in Saturday morning programs for children held at the theatre during the month. Overflow business from the Gillioz theatre made it necessary to open the Jewell theatre to accommodate the crowds. A cartoon show, with "Mickey Mouse Birthday Party" constituted the film attraction at both theatres.

A midnight show at the Jewell theatre, aimed at the teen-age youngsters, was built around dance music and jam session, with appropriate films. This was capacity, as was the Hallowe'en show with prizes for best costumes. Newspaper advertising for all Fox theatres was supported by the newspaper response and editorial comment for "Youth Month," and school authorities took special interest in a program to honor "Tomorrow's Business Executivess" in which youth staffs were selected for a day.

Elmer Hecht Stages a "Blind Date" Contest

Elmer Hecht staged a "blind date" contest on stage at the Park theatre, Tampa, Florida, as exploitation for "Saxon Charm" on the premise that the men had to use their "saxon charm" to win a date with the girl. A tieup with six merchants, radio station WDAE and the Tampa *Times* resulted in two full-page ads and publicity for six days.

Four boys and two girls competed, with a screen separating the two sides of the stage so the couples could not see each other. Boys were given 1½ minutes to talk themselves into a date, with the telephones plugged into the theatre P. A. system so the audience could see and hear all. It was the first time that this type of contest had been put on in Tampa and the audience reaction was terrific. Idea was a take-off on the Arlene Francis radio show of some years ago.

SHOWMEN IN ACTION

Al Stevens, manager of the Ritz theatre, Lyndhurst, N. J., sends in his six-page weekly program, attractively done in blue offset, with address space and mailing permit on the back.

▼

James A. Carey, manager of the Hiway theatre, York, Pa., getting results from a rubber stamp to advertise "Call Northside *777*," used on paper bags, napkins, etc., around town.

▼

J. G. Samartano had newspaper delivery trucks plastered with "Red River" advertising, for the 25c book tie-in with playdates at Loew's State theatre, Providence.

▼

John Sperdakos submitting good newspaper advertising on "La Traviata" and "A Yank in Rome" for the first Montreal showings of these special films at the Rivoli theatre.

▼

Allen W. H. Sterry sends us a sample of the attractive program from Prudential theatres in Bedford, Darien, New Canaan and Ridgefield, Connecticut, well displayed in one folder.

▼

E. C. Qualls, Jr., manager of the State theatre, Burlington, N. C., held a "Summer Holiday" newspaper contest, with a personal letter from "your friendly family theatre" to winners.

▼

Julius Lamm, manager of Warner's Uptown theatre, Cleveland, Ohio, issuing bright red advance tickets for his successful "Kiddie Circus Show" on Saturday afternoons.

▼

Arthur Groom invited newspaper carriers to see "Beyond Glory" at Loew's theatre, Evansville, Ind., and had newspaper pictures of their parade and police escort.

▼

Sonny Shepherd posting a big sign, high on the decorative front of the deluxe Miami theatre, advertising "Apartment for Peggy," available soon, "complete for living and loving."

▼

George Peters, manager of Loew's theatre, Richmond, Va., showing a window tieup for "Red River" in which a bicycle is given the winner who guesses how many bullets in a bowl.

▼

Hugh Campbell, manager of the Central theatre, West Hartford, Conn., opened his third annual season of Saturday morning children's shows under the sponsorship of the Parent-Teacher Council on Saturday, November 6th.

▼

John Hobolth, manager of the DeLuxe theatre, Imlay City, Mich., cut a fifty-pound birthday cake to celebrate their 18th Anniversary program, served with the compliments of a local sponsor, and a free helping of ice cream.

Adolph Baker, city manager of Malco theatres in Owensboro, Ky., built a striking but inexpensive display for "Will It Happen Again?" at the Strand theatre.

▼

Murray Libman, manager of Century's Bellerose theatre on Long Island, and his assistant, Raymond Marshall, worked up local fire department cooperation for "Fire Prevention Week."

▼

Lou Cohen credits his assistant, Norman Levinson, for a cooperative apartment plug for "Apartment for Peggy" at Loew's Poli theatre, Hartford, Conn.

▼

Horace Spencer, manager of the Illini theatre, Moline, Ill., "lost" fifteen wallets, each containing a pass for the picture "Larceny," but found that people are 80% honest.

▼

Francis Gillon put out a throw-away card for "A Foreign Affair" at the Paramount theatre, Cedar Rapids, with a postscript in shorthand addressed to secretaries, calculated to intrigue 'em.

▼

Matt Saunders, manager of Loew's Poli, Bridgeport, got extra publicity for "Larceny" because Joan Caulfield appeared in a summer theatre stock company at the nearby Country Playhouse.

▼

Jim Davis, manager of the Paramount theatre, Lynn, Mass., had the National Guard parading to the theatre for the opening of "Beyond Glory," with a police escort and Army band.

▼

Herb Thatcher happy in his new job as manager of the ultra-modern, long-run Town theatre, Baltimore, where he can play a picture from two to seven weeks.

▼

Fred Perry zooming up from Cumberland, Md., with a fine co-op ad for the mutual benefit of Spear's and Schine's Liberty theatre.

▼

Al Kendricks, manager of the Yakima theatre, Yakima, Wash., had his good-looking house staff in "gay nineties" costumes for the run of "The Good Old Days."

▼

Jim McCarthy, manager of the Strand theatre, Hartford, Conn., offering a scholarship in air instruction for the best letter on "Why I'd Like to Be a Pilot," to exploit "Pitfall."

▼

Local police and private detectives were invited by Fred Greenway to see "Inner Sanctum" at Loew's Poli-Palace theatre, and station WOCC offered tickets for best letters on "Why I'd Like to Be a Detective."

▼

Abe Sinow, manager of the Strand theatre, Taunton, Mass., offered a contest for the most popular high school student, sponsored by a local office supply concern, with a Royal portable typewriter as top prize.

Harry Wiener Proves His Interest In Community

Harry Wiener published one of his well-displayed ads in the friendly local newspaper to tell his patrons how much he appreciated the privilege of celebrating his first anniversary as manager of Smalley's theatre, Johnstown, N. Y. We would like to reproduce the ad, if space permitted, but enough to say this is typical of his keen insight and the benefit he enjoys of strong support from regular ticket buyers at Smalley's box office.

We have a mental picture of Johnstown, with Gloversville three miles away, and competition keen. Harry has a good theatre, of large capacity, and the best stage room between Albany and Buffalo. He uses it; in fact, he uses everything he's got, and we mean showmanship, to keep Smalley's theatre uppermost in the plans of the nearby population, who might be attracted out of town. But it's mostly community relations that keeps him in their minds.

Popular "Youth" Program

Just for instance, we'll start with Hallowe'en to describe an average week in the life of Harry Wiener. Practically every child in town came in costume, and there were *two hundred* prizes, promoted from local merchants, for the prettiest, funniest and most unusual, by age groups. Furthermore, the chief of police gave the theatre a hearty round of cheers, for the Hallowe'en program inside the theatre had reduced outdoor vandalism to a minimum. A week before Hallowe'en, the merchants had permitted the youngsters to paint their windows, by daylight, and with careful skill, for prizes that were awarded at the theatre.

That's beating the juvenile delinquency charge to the punch and removing an ugly word from the publicity that generally goes



Smalley's Johnstown, N. Y., theatre has a small marquee, but boasts 1,000 seats and plenty of stage space, with 18 dressing rooms. It is a center of the community it serves, for a variety of good reasons — mostly showmanship.



HARRY A. WIENER

with Hallowe'en. The American Legion gave 100 free tickets to winners in the parade, which preceded the theatre program.

A special campaign book on "Youth Month" from Smalley's theatre, Johnstown, is due next week, and so this report won't attempt to describe all the contents in advance. Harry Wiener does other things, with his stage facilities. For example, he has made use of his theatre organ, promoting a daily radio broadcast from the theatre, sponsored by local merchants. Who else, of your knowledge, has ever found such use for an outmoded theatre organ? Or, who else, in our book, has gained so much beneficial contact with his local newspaper getting both typography and editorial mention, all from a practice of neighborliness?

Benefits Local Sponsors

There is skill shown tieing in exploitation for every current attraction. With the run of "Mr. Blandings Builds His Dream House" he used local products to make both lobby display and proper cooperative advertising appropriate. Johnstown is near the center of upstate carpet manufacture, so Harry used carpet for his display, and for his "giveaway" prize at the theatre. No one can deny that carpet is part and parcel of everybody's dream house. There was color in the carpet that brightened this lobby display beyond consideration of sponsorship.

Harry Wiener came to Johnstown from Dobbs Ferry, and it is here that the famous Children's Village (a correctional school) is located. But when Harry Wiener ran a "Youth Month" program in Johnstown the authorities of Children's Village, in his old town, wrote to say they missed that friendly theatre manager, who was once part of their community. That's being remembered, with a nice glow of satisfaction.

Tiff Cook Draws A Picture of a Dream House

Tiff Cook is at it again, and for "Mr. Blandings Dream House" at the Capitol theatre, Toronto, he devised a campaign that is all packaged together and tied with a bit of string. It starts with a simple little line drawing, just the outlines of a house, the way you used to draw pictures in the primary grades.

The hand-drawn outline appeared as a rubber stamp on paper bags; it was the arrangement of a special herald done by photo-offset from pressbook ads, and it was the inspiration for a little wooden house which he used for street ballyhoo. With a strong but eager boy inside, this little house would literally "get up and walk"— folks would see it planted firmly on a street corner, and presto, it would walk away to the next corner! What made it interesting was that at each stop, smoke came out of the chimney!

And to carry out the scheme, the outline of Tiff's sketch of his personal "dream house" appeared on the marquee, as an ornament used with the regular opaque lettering, and in newspaper advertising, window displays and lobby treatments. For a small investment, the simple little drawing took the place of any other "dream house" and sold the idea of the picture.

Rock Island Theatre Has Unique Displays

William Haver, manager of the Rocket theatre, Rock Island, Ill., displayed actual costumes used in "The Pirate," as window tieups in local stores, something unusual in a situation so far from the studios. He also has a 24-sheet poster at eye-level, immediately adjoining the theatre lobby, and that's new and different too, in selling the picture along Main Street. His lobby cut-out for "Mr. Peabody and the Mermaid" was made from a 6-sheet, which was exactly the right size and style for the purpose.



Example of the kind of newspaper advertising used by Harry Wiener, manager of Smalley's theatre, Johnsown, N. Y. to announce shows for children, which are sponsored by local merchants. The bunny-rabbit is sort of a trade-mark associated with these shows, and has become widely known.

Your Selling Approach

REVIEW OF CURRENT PRESSBOOKS

A SOUTHERN YANKEE — Metro-Goldwyn-Mayer. A Spy in a Union suit—with a Southern exposure. M-G-M's mirth of a nation. Red Skelton is a spy with a gleam in his eye. He spies for both sides, and when they're not chasing him, he's chasing a gal with more curves than the Mason-Dixon Line. Newspaper ads are amusing enough to start your audience laughing in advance, and there are plenty to select from in all sizes. Go for at least one of the larger sizes, for this picture is loaded with laughs, and you can sell the comedy in this display advertising. 24-sheet and 6-sheet will serve, but posters generally are not up to the newspaper styles in showmanship quality. Herald is available two ways, as a two-color job completely printed, or as a mat which you can print at home with a cooperative merchant. Look over M-G-M's "Showmanship Photographic Package" as reproduced in the pressbook, which gives you a chance to see a complete set of production and advertising stills. Street ballyhoo may be created with character in Confederate army uniform and long false whiskers which he keeps snapping on and off. Silly stuff will sell comedy as it is found in this picture. Animated lobby display made from three sheet picture of Skelton can also be decorated with whiskers to denote spy character. "I Spy" treasure hunt and mystery character to be identified by local "spies" will build interest. Arlene Dahl is featured as a "looker" and you can accent the fact that she's some Dahl! Publicity stories and mats are good with some cartoon extras that editors like. You'll find this picture comparatively easy to sell.

WALK A CROOKED MILE—Columbia. Hot as Hoday's Headlines. FBI Smashes Top Secret Spy Ring. True to life, on the spot, heart in mouth, realism. The bullet by bullet story of how the FBI and Scotland Yard team up to guard government secrets, and to avenge G-Man's murder. Realistic spy hunt done factually and with grim melodrama. A picture that serves the public interest in many communities with its expose of fifth column activities today. Posters are strong—with 24-sheet and 6-sheet capable of cut-outs for lobby and marquee display. Herald features a teletype message that introduces the plot on a level with today's news. Newspaper ads follow the same theme—and you can pick the size and style you want from a generous group. Publicity along police department channels will help to authenticate the picture and a preview for proper authorities is suggested in the pressbook. A special radio broadcast or newspaper promotions using local by-line and program people will attract attention. The "Don't Tell the End" suggestion should be incorporated in advertising and display to build up the suspense values. Title lends itself to a few street stunts; you can "walk a crooked mile" getting display of the title in placards and traffic signs. Tack cards and window cards are suggested as a proper addition to routine advertising for this intriguing title. In the picture, a handkerchief plays an important part, so this may offer merchandise or window tieups. Publicity mats and stories resemble factual newspaper reporting and may ease into news columns. Advance trailer for this subject especially exciting.

Frank Boyle Places "Venus" Advertising

Frank Boyle, publicist for RKO Keith theatre, Lowell, Mass., says that pressbook art was rather meager for "One Touch of Venus" but he landed publicity stills to good advantage in the *Sunday Telegram* and made an effective throw-away from a pressbook mat meant to be a two-column newspaper ad. His cooperative ads with local beauty shops carried bits and pieces of pressbook advertising, arranged in his own way to illustrate the advertising.



Canadian Exploitation for "The Babe Ruth Story"

Claude Hunter, manager of the Odeon theatre, Peterborough, Ontario, created a campaign for "The Babe Ruth Story" that must prove that "the Babe" was popular with our Canadian cousins. It's an all-out newspaper and exploitation treatment, with good use of pressbook mats and radio tieups through local station CHEX. An interesting item was a card, handed out on the street, with a wooden match inserted, and the slogan, "Strike One for the Bambino" which got immediate attention. Window tieups and movie star contest supplemented good advance lobby display.

▼

T. Murray Lynch, manager of the Capitol theatre, Halifax, N. S., devised a "sad sack" horse as street ballyhoo to advertise "Fuller Brush Man" and then had the "horse" interviewed on a disc jockey radio show.

Famous Canada Theatres Offer Ticket Books

Eleven years ago this Christmas, Famous Players of Canada introduced theatre tickets as an ideal Christmas gift to the theatre going public. Since that time, theatre tickets in books have grown in popularity by leaps and bounds. We have just received from Jimmy Nairn, director of public relations and advertising for the Famous Players Canadian Corporation, a copy of the extensive pressbook and sales approach used by this circuit in building up the annual sale of ticket books to a new high for 1949. There are $825 in cash prizes for winners under their "manager's sharing plan" which includes his staff.

Six special trailers, dated for use from early November to the week before Christmas are provided, and these are carefully put away for use again next year. Two sets of radio transcription records are provided on the same basis. Ten kinds of newspaper mats are ready for local papers, and an attractive one-sheet and streamer poster have been designed for the holiday season. A special easel in full color is ready for use at the ticket box.

Window displays, arranged cooperatively with local merchants that were planned by managers Fred Tickell of the Capitol theatre, Fort William, and Jack McLennan of the Capitol theatre, Brockville, are reproduced in halftones for the benefit of this year's contestants. Marc Hirsch of the Eglinton theatre, Toronto, designed a special set piece for his marquee, and a lobby counter for the sale of ticket books is shown as an example for style.

Harold Mortin Solves Blue Monday Problem

Harold Mortin, manager of Loew's State theatre, Syracuse, puts on his "Step Up" quiz show, broadcast from the stage of the theatre on Monday nights over station WAGE, with over $2,000 in prizes donated by local department stores. As a consolation prize for non-winners, he has an "under seat" treasure hunt, additionally, in which lucky seat holders are awarded extra prizes, beyond the quiz winnings. Program has become the most popular remedy for blue Monday in Syracuse.



CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

STUDIO EQUIPMENT

CLEARANCE SALE: EYEMOS, 71A, 2" F2.8 $245; 71K, 2" F4.5; 71K, 2" F2.8 $2.95; 71Q, 3 lenses, motor, 400 foot magazine $1,195; Airflex, 3 lenses, 2 magazines, $725; 2--35mm. Holmes" Educator" sound projectors, heavy pedestals, amplifier, $1,095; 35mm Moviola sound and picture $850, picture only $295. Hundreds of items in "Mart Message." World-wide export service. CAMERA MART INC., 70 W. 45th St., N. Y.

HOLLYWOOD AND POINTS EAST BUY FROM SOS—2V plastic storage batteries, new, $1.95; Unit Eye Shuttle for Bell Howell, $650; Bardwell McAlister 5000W Skypans, $111.75; Dinkie Inkies, $11.95; Baby Keglites, $54.75; Baby Boomlites, $114.50; 2000W Junior Spots, $129.50; Double Broads, $114.65; Houston K1A 16mm. processors, $3,485; Bell Howell 35mm. sound printer, $2,750; 1/12HP 110V Synchronous Motors. new, $57.50; B. Maurer Variable Density Recording Outfit, $2,275; Wall Single System Recording & Studio Camera, magazines, lenses, amplifier, mike, power supply, etc., rebuilt, $3,750; Western Electric Preview Magazines, $395; 35mm. three-way Sound Moviola, rebuilt, $895. Send for latest catalog. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEATING

ARTIFICIAL LEATHER FOR RECOVERING seats. All colors, durable, washable, priced from 80c per yd. and up. Write for samples to MANKO FABRICS CO., INC., 29 W. 26th St., New York 10, N. Y.

THEATRE CHAIRS AT $1.75 UP—3,000 IN STOCK used spring cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs, 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

THE SEATS OF THE MIGHTY—AND A mighty good deal SOS gives you—422 Stafford fully upholstered padded back boxspring seats, all red plush, excellent, $5.25; 350 American panel back boxspring seats, newly reupholstered, $5.25; 239 Heywood panel back boxspring seats, newly upholstered, $6.50. Plenty others—get Chair Bulletin 15. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS AGAIN AVAILABLE AS premiums, giveaways at your kiddy shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

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This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

When My Baby Smiles at Me

***20th-Fox*—Grable-Dailey Musical**

Betty Grable and Dan Dailey, co-stars of the memorably successful "Mother Wore Tights," are together again, and again congenially matched, in this George Jessel production in Technicolor of the stage play, "Burlesque." Song, dance, nostalgia and sentiment are combined with sparkling presentation, glib dialogue, plentiful humour and able supporting performances to round out an attraction sure to rank well up among the year's musicals.

Lamarr Trotti's screenplay and Walter Lang's direction take excellent advantage of the play's more than commonly substantial story material, with the result that the numerous brilliant production numbers come along as integral narrative incidents rather than as interpolations. In consequence, the picture's hold upon the audience is constant, its appeal dramatically legitimate, and the end result more satisfying than that achieved by most musicals.

The story, twice previously picturized but never so skillfully, centers around the emotional experiences of Dailey and Miss Grable, married burlesquers, following her professional triumph and his resort to the bottle. James Gleason is tip-top as Dailey's sympathetic manager, and Jack Oakie and June Havoc turn in highly effective performances as the backstage friends of the strife-torn pair who separate under pressure but reunite professionally and matrimonially at the picture's end. Richard Arlen, as the rich rancher in love with the wife, does a smooth job.

The music includes two new numbers by Mack Gordon and Josef Myrow and many old favorites, including the title song, superbly handled by Dailey in a take-off on Ted Lewis.

The period is about 1920, the principal scene New York, and the impression of authenticity is steadily maintained.

Previewed at the Fairfax theatre, Hollywood, where it played off handsomely. Reviewer's Rating: Very Good.—WILLIAM R. WEAVER.

Release date, November, 1948. Running time, 110 minutes. PCA No. 13014. General audience classification.

Bonny .....Betty Grable
Skid .....Dan Dailey
Jack Oakie, James Gleason, June Havoc, Richard Arlen, Venita Wade, Kenny Williams, Jean Wallace, Robert Emmett Keane, Sam Bernard, Mauritz Hugo, Tom Stevenson

He Walked By Night

***Eagle Lion* — Documentary Melodrama**

Ranking with the best of this year's product from Eagle Lion, "He Walked By Night" is a suspense-filled melodrama which has made expert use of a long familiar plot. Basically, the story is concerned with the search by the police for a killer, but its treatment is such that it is far above the routine type of fare expected.

Heading the cast is Richard Basehart, a cruel but cunning thief, who first murders a policeman, then permanently injures a detective assigned to the case. In this role he dominates the picture and turns in a performance far above any previous endeavor. Scott Brady and Roy Roberts, as the detectives, perform with a naturalness that lends authenticity to a story reportedly based on an actual case history.

To add further realism, the documentary film technique has been used, permitting the audience a thorough look into the detailed and scientific operations of a modern, large city police department.

In preparing the well-knit screenplay, John C. Higgins and Crane Wilbur have eliminated the element of romance, thus increasing the pace of the picture. Photography by John Alton is top-flight. Mr. Wilbur wrote the original story, Robert T. Kane produced, and Alfred Werker directed. It is a Bryan Foy production.

Reviewed in a New York projection room. Reviewer's Rating: Very Good.—GEORGE H. SPIRES.

Release date, November, 1948. Running time, 80 minutes. PCA No. 13365. General audience classification.

Davis Morgan .....Richard Basehart
Marty Brennan .....Scott Brady
Police Sergeant Breen.....Roy Roberts
Reeves .....Whit Bissell
Chuck Jones .....Jim Cardwell

Every Girl Should Be Married

***RKO Radio*—Womanhunt**

The female of the species is on the prowl in this amusing comedy. She's Betsy Drake after Cary Grant, with Franchot Tone employed for interference, and Diana Lynn for advice.

The thesis here simply is that woman ought to be bolder about capturing her man; that practically no holds ought to be barred in the execution of the project because the end justifies the means. Miss Drake, an attractive newcomer who does well and who will do better if she learns more about the acting profession, is wholeheartedly committed to this dictum. What she goes through—and what she puts Grant through—is outlandish, impossible and far-fetched, which is precisely the position in which this attraction often finds itself, yet it's fun to watch.

No one will believe it could have happened in real life, and beyond doubt it couldn't, but that was not the idea in the first instance. The idea was to show how Miss Drake, saleswoman in children's wear in Tone's department store, sees Grant, a baby doctor, and decides he's for her. She checks on his collegiate days, his bachelor habits, his eating inclinations, his favorite clothes down the line to his shorts, which he likes blue, and welds the information into the weapons of her formidable arsenal. Grant is wise to it all and resists until it's too late despite deception, fabrication and a lot of other practices which well-bred young ladies are not supposed to indulge.

Although this film stars Grant, he has far less to do than Miss Drake, who is rarely off the screen. There have been very few instances of a film debut as complimentary as the one extended her. Grant is polished and effective as always in a part which is decidedly secondary in values. The other principals do nicely under Don Hartman's controls. He produced, directed and was co-writer of the screenplay on which the late Stephen Morehouse Avery collaborated, using a story by Eleanor Harris as the base.

Seen at home office projection room. Reviewer's Rating: Good.—RED KANN.

Release date, Dec. 25, 1948. Running time, 84 minutes. PCA No. 13201. General audience classification.

Dr. Madison Brown .....Cary Grant
Anabel Sims .....Betsy Drake
Roger Sanford .....Franchot Tone
Julie Hudson .....Diana Lynn
Alan Mowbray, Elisabeth Risdon, Eddie Albert, Richard Gaines, Harry Hayden, Chick Chandler, Leon Belasco, Fred Essler, Anna Q. Nilsson

Dulcimer Street

***U-I-Prestige*—Boarding House Drama**

At 10 Dulcimer Street, in the Kennington district of South London, there lived before the war: a widow who believed the spirits of the dear departed could speak to her; a fake medium who tried to marry the widow for her money; a young boy who accidentally killed a girl when he pushed her out of a speeding, stolen car; a young girl in love with a policeman who arrested the young boy for murder; an elderly gentleman, retired, who used his life savings to keep the boy from the gallows; a perennial flapper who checked hats in a night club, and assorted mothers, fathers, and crackpot orators.

An adaptation of a five-pound novel by Norman Collins, "Dulcimer," like the novel, is a gargantuan production. It runs 112 minutes. The credit sheet lists 58 players. There are three or four stories going at the same time. It's a J. Arthur Rank presentation; a Launder-Gilliat production; an Individual Picture, and a Universal-International release from Prestige Pictures.

Starring Richard Attenborough, Alastair Sim, Fay Compton and Stephen Murray, "Dulcimer" starts out with several little stories—the homey stuff, life in a boarding house—and then twists the stories together in a murder story. Up until the time the crack-pot saviours of the world take over the plot in an attempt to win a

(*Continued on next page*)

(*Continued from preceding page*)

reprieve for the young man accused of murder, the story sticks to the hearth-and-home, the types are familiar, believable and understood. Later, however, the characters disintegrate into types and the plot gets muddied with slapstick.

This picture can be sold only to limited audiences this side of the Atlantic. It will most easily find a sale by promoting the presence in the cast of Mr. Sim, a rich, ripe actor who has won a U. S. following.

The screenplay was by Sidney Gilliat, who directed, and by J. B. Williams.

Seen at the home office. Reviewer's Rating: Good.—RAY LANNING.

Release date, November, 1948. Running time, 112 minutes. PCA No. 12904. General audience classification.

Percy Boon.....Richard Attenborough
Mr. Squales.....Alastair Sim
Uncle Henry.....Stephen Murray
Mrs. Jossner.....Fay Compton
Wylie Watson, Susan Shaw, Ivy St. Helier, Joyce Carey, Andrew Crawford, Eleanor Summerfield, Gladys Henson, Hugh Griffith, Arthur Howard.

High Fury

United Artists—Orphan Befriended

This is a quiet, sensitive story about a young French war orphan and the Swiss people who befriended him. The boy does not wish to return to France after the war because he has grown to love Madeleine Carroll who treated him as her own child. She decides to keep him and finally persuades her husband, Michael Rennie, who does not like the boy, to adopt him by deeding her property over to him. Ian Hunter plays the doctor who helps to rehabilitate the boy and who secretly loves Miss Carroll. To prove himself, the boy goes mountain climbing and when an accident occurs, Rennie sacrifices his life to save the boy.

The story, written by Harold French and Leslie Storm, is made warm and human by the moving and unaffected performances of the whole cast. Miss Carroll is lovely as the gentle foster mother, and Hunter plays the doctor with sincerity. Rennie gives a fine performance as the handsome, shiftless and somewhat unscrupulous husband.

There are good shots of the Alps and suspenseful mountain climbing scenes, with plenty of human interest touches. Especially effective is a scene in which the departing children sing the French national anthem.

The film was produced by Ivor Mclaren and directed by Harold French.

Reviewed at the United Artists projection room in New York. Reviewer's Rating: Good. —T. K.

Release date, November 19, 1948. Running time, 71 minutes. PCA No. 04612. General audience classification.

Magda.....Madeleine Carroll
Anton.....Ian Hunter
Rudolph.....Michael Rennie
Roger.....Michael McKeag
Anne Marie Blanc, Arnold Marle, Willi Fueter, Max Haufler, Margaret Hoff, Gerard Kempinski

Blood on the Moon

RKO Radio — It Has Mitchum

Skulduggery rides the range again, this time in a standard western starring Robert Mitchum with Barbara Bel Geddes as romantic co-starring foil and Robert Preston in charge of the skulduggery.

All of the regulation equipment is on hand —the cattle herd, the deluded homesteaders, the stampede, the hero who remembers his conscience in time, the final rout of the enemy, love abloom and a happy ending. With a title more lurid than is customary with this type of film, "Blood on the Moon" is competent and a good show in its classification.

The plot finds Preston conniving with Frank Faylen, Indian agent, for Tom Tully's steaks-on-the-roof at a price far under the market. Homesteaders are led to believe their grazing land is in peril. Tully finds it generally impossible to meet the deadline set by Faylen as Government buyer. Once failing it, the idea is for him then to sell the herd to Preston's emissary after which Faylen would buy at the regular price thereby allowing handsome profits for all illegitimate hands. As a former comrade in arms, Mitchum joins Preston and later changes his mind for a swingover to the side of justice where Miss Bel Geddes is located anyway.

The stampede is effective, and familiar. The gunplay has been heard and seen before and so too, have the general situations despite an occasional variation in the story line. No one is called upon to prove any prowess as a performer so that the acting department also turns out to be standard. However, Mitchum gets top billing, which is something exhibitors will evaluate on the basis of their experience with him.

Theron Warth produced and Robert Wise directed. Lillie Hayward wrote the screenplay from a novel by Luke Short which first was adapted by Harold Shumate and the author.

Seen at home office projection room in New York. Reviewer's Rating: Good, in its division. —R. K.

Release date, November 21, 1948. Running time, 88 minutes. PCA No. 13029. General audience classification.

Jim Garry.....Robert Mitchum
Amy Lufton.....Barbara Bel Geddes
Tate Riling.....Robert Preston
Walter Brennan, Phyllis Thaxter, Frank Faylen, Tom Tully, Charles McGraw, Clifton Young, Tom Tyler, George Cooper, Richard Powers, Bud Osborne, Tom Murray, Robert Bray

The Untamed Breed

Columbia—Cinecolor Western

Sonny Tufts carries the ball in this standard, often tedious Western, enhanced by Cinecolor. The story resembles many other outdoor films, but is occasionally relieved by some good fight sequences and a few involving the capture of a Brahma bull. Sufficient comedy and romantic ingredients help.

The story finds Tufts arriving in the Pecos country and immediately thwarted by the townspeople, especially the Keegan brothers, a sort of Marx Brothers trio who set out to foil him at every turn. He eventually wins the girl (Barbara Britton) from one of the brothers, captures the bull, which is the main target of the film, and gains the respect from the community.

Tufts' acting is on the self-conscious side, and he is seemingly out-of-place in the proceedings. Support is adequate.

The film was produced by Harry Joe Brown, directed by Charles Lamont. The screen play by Eli Colter was based on a *Saturday Evening Post* story by Eli Colter.

Seen at the Garrick theatre, Chicago. Reviewers Rating: Fair.—JAMES ASCHER.

Release date, September, 1948. Running time, 74 minutes. General audience classification.

Tom Kilpatrick.....Sonny Tufts
Cherry Lucas.....Barbara Britton
Windy Lucas.....George "Gabby" Hayes
Edgar Buchanan, William Bishop, George E. Stone, Joe Sawyer, Gordon Jones, James Kirkwood, Harry Tyler, Virginia Brissac, Reed Howes

Racing Luck

Columbia—

Exhibitors will find this lightweight feature with a turf background pleasing, unpretentious entertainment. Never taking itself too seriously, the film employs a number of stock shot racing scenes and moves along at a steady gait to its conclusion. Good acting by Dooley Wilson, who scored in "Casablanca" and Gloria Henry, a fetching heroine, give "Racing Luck" a lift.

The story centers around Miss Henry and Stanley Clements, brother and sister, who fall heir to two race horses. One of the nags is claimed by David Bruce when it wins a Santa Anita race, but Bruce learns that the horse will not run without his former stablemate. When Miss Henry tries to get the horse back, it is finally agreed that both horses will be entered in the same race, the winning owner to gain possession of both horses. The heroine wins both the horses and her man.

One song is sung by Wilson, titled "Don't Change Your Mind."

The film was produced by Sam Katzman, directed by William Berke, from a screenplay by Joseph Carole, Al Martin and Harvey Gates.

Seen at the Garrick theatre, Chicago. Reviewer's Rating: Fair.—J. A.

Release date, November 18, 1948. Running time, 66 minutes. General audience classification.

Phyllis Warren.....Gloria Henry
Boots Warren.....Stanley Clements
David Bruce, Paula Raymond, Harry Cheshire, Dooley Wilson, Jack Ingram, Nelson Leigh, Bill Cartledge, Syd Saylor

West of Sonora

Columbia — Durango Kid Story

Charles Starrett in the dual role of the Durango Kid and Steve Rollins, deputy sheriff, again insures the triumph of justice and the apprehension of the wrongdoers. Smiley Burnette is on hand to provide a few laughs.

An eight-year-old orphan, while being taken west to her grandfather, who is a sheriff, is kidnapped by her other grandfather, who is considered an outlaw by the sheriff. The child becomes the central figure in the feud between her grandfathers. Death traps which each of the grandfathers set for the other are foiled by the Durango Kid's timely interference. The real villain is the sheriff's brother, who is trying to get possession of a gold mine which is willed to the little girl. He is jailed and the child is happy when the grandfathers conclude their feuding.

Colbert Clark produced and Ray Nazarro directed from Barry Shipman's original screenplay.

Seen at the New York theatre. Reviewer's Rating: Average.—M. R. Y.

Release date, March 25, 1948. Running time, 55 minutes. PCA No. 12853. General audience classification.

Steve Rollins and Durango Kid ....Charles Starrett
Smiley.....Smiley Burnette
Black Murphy.....Steve Darrell
George Chesebro, Anita Castle, Hal Taliaferro, Bob Wilke, Emmett Lynn, Lynn Farr

Jungle Goddess

Screen Guild — African Adventure

The dense jungle of Africa is the setting for this outdoor picture, which has many shots of lions, elephants, tigers and other animals. Natives are shown in gay costumes performing tribal rites and presenting characteristic dances. The story is styled to please audiences seeking action and adventure.

The plot concerns a young girl, played by Wanda McKay, who is the sole survivor of a plane crash in the African jungle at the beginning of World War II. She is rescued by a tribe of natives who proclaim her as their "white goddess." Six years later two pilots searching for the wreckage find the plane and land in an attempt to locate the girl. Her father's will stipulates that the persons who find his daughter, dead or alive, will receive a sizeable sum of money.

When the airmen reach the village of the tribe they meet the "white goddess" and all three plan to escape. However, one of the men discovers that there is nearby a valuable deposit of ore. He fights with his companion, played by George Reeves, because he wants to claim the ore and the reward for himself. In a harrowing escape through the jungle, the girl and the two men find their way to their plane, while a group of the tribe led by the Witch Doctor pursue them. The man who tried to double cross Reeves is killed and the girl and Reeves fly to freedom.

William Stephen produced, and Lewis D. Collins directed.

(*Continued on opposite page*)

Seen at the New York theatre. Reviewer's Rating: Average.—M. R. Y.

Release date, August 13, 1948. Running time, 61 minutes. PCA No. 13261. General audience classification.

Mike Patton .....George Reeves
Greta Venderhorn .....Wanda McKay
Wanama ..... Armida
Bob Simpson .....Ralph Byrd
Smoki Whitfield, Dolores Castle, Rudy Robles, Linda Johnson, Helena Grant

The Snake Pit

20th Century-Fox—A Study in Realism

From the artistic and cinematographic point of view "The Snake Pit" undoubtedly represents an achievement, destined to stand out in Hollywood's quest for realism and proof of the medium's ability to interpret human problems to the masses.

Director Anatole Litvak here presents exhibitors with a film of unusual interest, a motion picture dealing with a woman gone insane, her long stay in an asylum and her eventual cure. It is merchandise filled with box office dynamite. It is also a frightening picture and what laughs there are come at the expense of some of the poor mentally unbalanced going through the blank and senseless routines their unthinking minds prescribe.

Olivia de Havilland, an actress of distinction, here gives the performance of her life. To a large degree she is the picture and her portrayal of a mind tortured with past experiences and gradually shocked back to sanity and understanding is overwhelmingly realistic. She is supported by a large and uniformly capable cast headed by Leo Genn as the doctor and Mark Stevens as the husband.

Realism bordering on the documentary, a superb script by Frank Partos and Millen Brand, fashioned from the best-selling novel of the same title by Mary Jane Ward, outstanding performances and a top-notch direction job combine to make this Darryl F. Zanuck presentation what probably will be one of the most talked-about films of the year. There will be those who will hail "The Snake Pit" as superb cinema and there will be others who will argue that it is the task of the screen to entertain and not to shock. And there will be a third group, who, still hearing the screams of Miss de Havilland in their ears and remembering for days after the pitiful and deeply impressive scene of her relapse into insanity, will debate the discretion of using the material on the entertainment screen.

The producers, Litvak and Robert Bassler, have spared no effort to avoid all indications of make-believe in the insane asylum wards. At the same time they have cleverly played on recent publicity pointing up crowded conditions in the nation's mental hospitals. The film ranges from the tragic to the deeply emotional and the comic, although this last element is undoubtedly unintentional on the part of the producers. The preview audience promptly laughed with a sense of relief when an insane inmate did a fantastic dance in bare feet. There are many who will view that sequence with a strong feeling of distaste.

Litvak has succeeded admirably in creating the desired atmosphere and the touch of his skilled hand enhances the production with important values. Genn does a fine job as the doctor in this picture to end all psycho-analytical pictures. Celeste Holm, Grayce Hampton and especially Betsy Blair, whose face will be long remembered by those who see the picture, do outstanding jobs. The same is true of the actresses portraying the nurses. Alfred Newman's music and Leo Tover's photography deserve highest praise.

The story is told in the same manner as the book, with Miss de Havilland in a mental blackout some of the time, and thinking reasonably, although as in a daze, the rest of the time. The film also uses to an effective end the stream-of-consciousness technique which give the audience a chance to hear the some times clear, sometimes muddled, thoughts of a woman suffering from a severe nervous breakdown.

Previewed at the Academy Award theatre, Hollywood, before a press audience which gave the picture enthusiastic applause, but left the theatre in a somewhat depressed mood. Reviewer's Rating: Excellent for realism and performances.—Fred Hift.

Release date, January, 1949. Running time, 108 minutes. PCA No. 12490. Strictly adult audience classification.

Virginia Cunningham .....Olivia de Havilland
Robert Cunningham .....Mark Stevens
Dr. Kik .....Leo Genn
Glenn Langan, Helen Craig, Leif Erickson, Beulah Bondi, Lee Patrick, Howard Freeman, Natalie Schafter, Ruth Donnelly, Betsy Blair

(Review reprinted from last week's Herald)

ADVANCE SYNOPSES

THE ACCUSED
(Paramount-Wallis)

PRODUCER: Hal B. Wallis. DIRECTOR: William Dieterle. PLAYERS: Loretta Young, Robert Cummings, Wendell Corey, Sara Allgood, Suzanne Dalbert, Douglas Dick.

MELODRAMA. Miss Young, a psychology instructress, kills one of her students in self defense but under circumstances which she believes require her to conceal her connection with the killing, which is therefore regarded by police as a murder. The boy's guardian and a police detective fall in love with her during the investigation, and when it is brought out that she killed the student it is also established that she did so in self defense.

DYNAMITE
(Paramount-Pine-Thomas)

PRODUCERS: William Pine and William Thomas. DIRECTOR: William Thomas. PLAYERS: William Gargan, Virginia Welles, Richard Crane, Irving Bacon.

MELODRAMA: A veteran dynamite man, Gunner Peterson (William Gargan) and college graduate Johnny Brown (Richard Crane) find it hard to get along when Johnny attempts to install new methods in a dynamite company headed by Jake (Irving Bacon). Complications ensue when Jake's daughter, Mary (Virginia Welles) pays attention to Johnny. When a co-worker is killed, the two men learn that there is no room for personal feelings in the dynamite business.

LAST OF THE WILD HORSES
(Screen Guild-Lippert)

DIRECTOR: Robert L. Lippert. ASSOC. PRODUCER: Carl K. Hittleman. PLAYERS: James Ellison, Jane Frazee, Mary Beth Hughes, Reed Hadley, Douglas Dumbrille, James Millican.

WESTERN: Ellison, cowboy, is arrested on suspicion of being a masked rider who's been spotting stagecoaches for holdup purposes, but is freed on assurance by Miss Hughes, who pretends she is her ranch hand. He finds ranch owner Dumbrille is at difference with neighboring ranchers about raids upon a herd of wild horses, and determines to help him. But the real villains in the piece strangle Dumbrille with Ellison's bandana and he is convicted of the killing but escapes, hiding out until the time is ripe to clear himself by unearthing the killers and turning them in.

ALIAS NICKY BEAL
(Paramount)

PRODUCER: Endre Bohem. DIRECTOR: John Farrow. PLAYERS: Ray Milland, Audrey Totter, Thomas Mitchell, Geraldine Wall, George Macready.

MELODRAMA. Milland, a slick politico-racketeer, promotes Mitchell, a successfull district attorney, into the governorship, with the aid of Miss Totter. Mitchell, finally learning the depths of deception and chicanery to which Milland has gone in getting him elected, resigns in favour of the lieutenant-governor.

SHORT SUBJECTS

THE FABULOUS FRAUD (MGM)

Passing Parade (*K-976*)

Out of the Passing Parade John Nesbitt brings the story of Anton Mesmer, father of mesmerism. He accidentally stumbled on a great scientific truth which brought him fame and then obscurity.

Release date, August 28, 1948 — 9 *minutes*

BERMUDA (20th-Fox)

Movietone Adventures (8527)

Bermuda, which some publicist named the "Isle of Enchantment," is visited by 20th-Fox's camera—showing you the horse-drawn buggies still the vogue, the sports on the coral isle, and giving you a glimpse of the slow, unhurried life.

Release date, August, 1948 — 8 *minutes*

MIGHTY MOUSE IN LOVE'S LABOR WON (20th-Fox)

Terrytoon (8523)

Mighty Mouse is the hero in this parody of the Old West and a maiden abducted. Oil Can Harry, the villain, tries to make off with Pearl Pureheart, but he reckons without the muscle and brain of Mighty Mouse, who comes to the rescue in the nick of time.

Release date, August, 1948 — 7 *minutes*

HOME OF THE ICEBERG (Universal)

Answer Man (3398)

The Answer Man goes to the land where the snow fall is greater than the melting process and explains about icebergs. Then he tells us that flies have something like a gyroscope behind each wing to keep them on their course. The Answer Man shows us that the bear is a better fighter than the mountain lion. In conclusion the Answer Man proves the chances of bowling a perfect score are two in a million.

Release date, August 23, 1948 — 10 *minutes*

DOUGH RAY ME-OW (Warner Bros.)

Cinecolor (4707)

A parrot tries to get rid of a cat when he realizes that his master's will has bequeathed a fortune to the cat. Since the will also provides that in case of a mishap the parrot becomes the beneficiary, he doubles his efforts. In the end the parrot is frustrated because the cat refuses to leave this world.

Release date, August 14, 1948 — 7 *minutes*

STRIKES TO SPARE (RKO)

Sportscope (84,313)

Today there are more than ten thousand centers serving the nation's eighteen million pin smashers. In this short many greats of bowling pass before your eyes with each demonstrating the reason for their greatness. They include Miss Jo Etien of Los Angeles, Catherine Fellmuth of Chicago, Ned Day, Joe Wilman of Chicago and many others.

Release date, August 20, 1948 — 8 *minutes*

KEEP SHOOTING (RKO)

Ray Whitley Western Musical (93,501)

Here is a fast action short, with Ray Whitley and the Six Bar Cowboys singing several popular numbers and outsmarting a group of stagecoach bandits. Ray gets the girl whom he has saved from her father's treacherous hired hands.

Release date, September 10, 1948. — 17 *minutes*

GREETINGS BAIT (Warner Bros.)

Blue Ribbon Cartoon (4311)

A worm that resembles Jerry Colonna is trained as fishing bait. The worm almost gets caught himself but talks himself out of many hilarious predicaments and winds up with his greatest haul.

Release date, August 28, 1948 — 7 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on page 4367, issue of October 30, 1948.

Feature product listed by Company on page 4374, issue of November 6, 1948. For complete listing of 1947-48 Features by Company, see Product Digest, pages 4292-4293, issue of August 28, 1948.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	REVIEWED Advance Synopsis Page	Service Data Page
† ABBOTT and Costello Meet Frankenstein	Univ.	664	Abbott and Costello	July,'48	83m	July 3,'48	4225	4219	4343
Accused, The	Para.	4808	Loretta Young-Robert Cummings	Jan. 14,'49	....	.....	....	4383	....
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25,'48	75m	July 31,'48	4258	4086	....
Adventures of Gallant Bess (color)	EL	905	Fuzzy Knight-Audrey Long	Oct. 10,'48	73m	July 31,'48	4257	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	4343
Alias Nicky Beal	Para.	4812	Ray Milland-Audrey Totter	Mar. 4,'49	....	.....	....	4383	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May,'48	94m	Feb. 21,'48	4065	4010	4291
Angel in Exile	Rep.	719	John Carroll-Adele Mara	Sept. 3,'48	90m	.....	....	4283	....
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21,'48	67m	Jan. 24,'48	4030	....	....
Angels With Dirty Faces (R.)	WB	....	James Cagney-Pat O'Brien	Dec. 11,'48	97m	Oct. 9,'48	4342	....	....
Angry God, The (color)	UA	....	Alicia Parla-Casimiro Ortega	Oct. 19,'48	57m	Oct. 30,'48	4365	....	....
An Innocent Affair	UA	....	Fred MacMurray-Madeleine Carroll	Oct. 15,'48	90m	Sept. 4,'48	4302	4226	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May,'48	111m	May 1,'48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June,'48	107m	Apr. 17,'48	4125	4038	4190
An Ideal Husband (color) (Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar.,'48	96m	Jan. 17,'48	4017	4000	4042
† Apartment for Peggy (color)	20th-Fox	842	Jeanne Crain-William Holden	Oct.,'48	96m	Sept. 18,'48	4318	4310	....
Appointment with Murder (formerly A Date with Murder)	FC	....	John Calvert-Catherine Craig	Nov. 24,'48	67m	Oct. 16,'48	4350	4318	....
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar.,'48	120m	Feb. 21,'48	4065	3487	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	4207
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	May,'48	63m	Apr. 3,'48	4110	4103	4207
Arkansas Swing, The	Col.	953	Hoosier Hot Shots-Gloria Henry	July 29,'48	63m	.....	....	4219	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May,'48	63m	Apr. 10,'48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19,'48	66m	May 1,'48	4145	4139	4207
† BABE Ruth Story, The (AA)	Mono.	AA10	Wm. Bendix-Claire Trevor	Sept. 6,'48	106m	July 24,'48	4249	....	4343
Back Trail	Mono.	4757	Johnny Mack Brown-Mildred Coles	July 18,'48	54m	.....	....	4235	....
Bad Sister (Brit.)	Univ.	663	Margaret Lockwood-Ian Hunter	July,'48	90m	June 12,'48	4199	....	....
Behind Locked Doors	EL	906	Lucille Bremer-Richard Carlson	Oct. 17,'48	62m	Sept. 11,'48	4309	4303	....
Belle Starr's Daughter	20th-Fox	846	George Montgomery-Ruth Roman	Nov.,'48	86m	Nov. 6,'48	4373	4342	....
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10,'48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6,'48	75m	Oct. 9,'48	4341	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Betrayal, The	Astor	....	Martin Eden-Myra Stanton	June,'48	195m	July 10,'48	4233	....	....
Beyond Glory	Para.	4726	Alan Ladd-Donna Reed	Sept. 3,'48	82m	June 19,'48	4205	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	4343
Big City	MGM	827	Margaret O'Brien-Robert Preston	June 3,'48	103m	Apr. 3,'48	4111	4103	4291
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26,'48	80m	May 29,'48	4182	4155	....
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30,'48	62m	May 29,'48	4183	4146	....
Bill and Coo (color)	Rep.	728	Bird Picture	Apr. 1,'48	61m	Dec. 27,'47	4000	....	....
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4175
Black Arrow	Col.	942	Louis Hayward-Janet Blair	Aug.,'48	76m	July 3,'48	4225	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr.,'48	80m	Feb. 7,'48	4051	4000	4291
Black Eagle, Story of a Horse	Col.	....	William Bishop-Virginia Patton	Sept. 16,'48	76m	.....	....	4243	....
Blanche Fury (Brit.) (color)	EL	....	Stewart Granger-Valerie Hobson	Sept. 11,'48	93m	Aug. 28,'48	4290	....	....
Blazing Across the Pecos	Col.	968	Charles Starrett-Smiley Burnette	July 1,'48	55m	.....	....	4226	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20,'48	72m	May 22,'48	4174	4103	....
Blondie's Reward	Col.	912	Penny Singleton-Arthur Lake	June 3,'48	67m	.....	....	4165	....
Blood on the Moon	RKO	909	Robert Mitchum-Barbara Bel Geddes	Nov. 21,'48	88m	Nov. 13,'48	4382	4375	....
Bodyguard	RKO	905	Lawrence Tierney-Priscilla Lane	Sept. 4,'48	62m	Sept. 11,'48	4309	4275	....
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15,'48	60m	May 1,'48	4146	4069	....
Boy With the Green Hair (color)	RKO	....	Pat O'Brien-Robt. Ryan-Barbara Hale	Not Set	....	.....	....	4358	....
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar.,'48	98m	Feb. 28,'48	4077	4021	4207
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6,'48	90m	May 8,'48	4154	....	....
Bungalow 13	20th-Fox	847	Tom Conway-Margaret Hamilton	Nov.,'48	65m	.....	....	4310	....
CALIFORNIA Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	4207
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18,'48	58m	May 15,'48	4162	4127	....
Canon City	EL	826	Scott Brady-Charles Russell	July 6,'48	82m	June 26,'48	4213	4165	4343

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	REVIEWED Advance Synopsis Page	REVIEWED Service Data Page
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr.,'48	94m	Mar. 6,'48	4085	4010	....
Case Against Calvin Cooke, The (formerly An Act of Murder)	Univ.	673	Fredric March-Florence Eldridge	Sept.,'48	91m	Aug. 28,'48	4289	4275	....
Champagne Charlie (Brit.)	Univ.	....	Tommy Trinder-Stanley Holloway	Aug. 6,'48	72m	Aug. 14,'48	4274	....	....
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July,'48	67m	Aug. 14,'48	4273		....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr 24 '48	62m	.....	....	4086	....
Code of Scotland Yard (Brit.)	Rep.	713	Oscar Homolka-Derek Farr	Oct. 24,'48	60m	Sept. 4,'48	4302	4283	....
Command Decision	MGM	....	Clark Gable-Walter Pidgeon	Not Set	....	.....	....	4311	....
Connecticut Yankee in King Arthur's Court (color)	Para.	4814	Bing Crosby-Rhonda Fleming	Apr. 15,'49	....	.....	....	4375	....
Coroner Creek (color)	Col.	939	Randolph Scott-Marguerite Chapman	July,'48	90m	June 12,'48	4197	4190	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	73m	.....	....	4127	....
Count of Monte Cristo, The (R.)	EL	738	Robert Donat-Elissa Landi	Oct. 24,'48	119m	Sept. 11,'48	4310	....	....
Countess of Monte Cristo	Univ.	....	Sonja Henie-Michael Kirby	Nov.,'48	77m	Nov. 6,'48	4373	....	....
Courtin' Trouble	Mono.	4768	Jimmy Wakely-Cannonball Taylor	Nov. 21,'48	55m	.....	....	4375	....
Cowboy Cavalier	Mono.	....	Jimmy Wakely-"Cannonball" Taylor	Not Set	57m	Sept. 25,'48	4325	....	....
Creeper, The	20th-Fox	839	E. Ciannelli-O. Stevens-J. Vincent	Sept.,'48	64m	Sept. 4,'48	4302	4283	....
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr 11 '48	53m	May 1,'48	4145	4127	....
Cry of the City	20th-Fox	841	Victor Mature-Richard Conte	Oct.,'48	95m	Sept. 18,'48	4317	4303	....
DAREDEVILS of the Clouds	Rep.	716	Rob't Livingstone-Mae Clarke	Aug. 10,'48	60m	July 31,'48	4258	4175	....
† Date With Judy, A (color)	MGM	818	Wallace Beery-Jane Powell	July 29 48	113m	June 19,'48	4206	4139	4343
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr 30 '48	68m	Aug. 21,'48	4282	4165	....
Dead Man's Gold	SG	4708	Lash LaRue-Fuzzy St. John	Sept. 10,'48	....	....	....	4335	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	....
Decision of Christopher Blake	WB	....	Alexis Smith-Robert Douglas	Dec. 23,'48	....	.....	....	....	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	July,'48	85m	July 3,'48	4225	4039	....
Denver Kid, The	Rep.	758	Allan "Rocky" Lane-Eddy Waller	Oct. 1,'48	60m	.....	....	4335	....
Design for Death	RKO	907	Documentary	Aug.,'48	48m	Feb. 28,'48	4077		....
Desperadoes of Dodge City	Rep.	757	Allan "Rocky" Lane-Eddy Waller	Sept. 15,'48	....	.....	....	4318	....
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	....
Disaster	Para.	4806	Richard Denning-Trudy Marshall	Dec. 3,'48	60m	Oct. 23,'48	4357	....	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	....
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar.,'48	103m	Jan. 3,'48	4001	3956	4131
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	4207
Drums Along the Amazon	Rep.	720	George Brent-Vera Ralston	Nov. 1,'48	....	.....	....	4335	....
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr 48	135m	Jan. 11,'47	3409	3363	3933
Duke of West Point (R.)	SG	S-7	Louis Hayward-Joan Fontaine	Oct 1,'48	108m	June 19 48	4207		
Dulcimer Street (Brit.)	Univ.	....	Richard Attenborough-Alastair Sim	Nov.,'48	112m	Nov. 13,'48	4381	....	....
Dynamite	Para.	4809	William Gargan-Virginia Welles	Jan. 28,'49	....	.....	....	4383	....
† EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	4343
El Dorado Pass	Col.	....	Charles Starrett-Smiley Burnette	Oct. 14,'48		....		4318	...
Embraceable You	WB	732	Dane Clark-Geraldine Brooks	Aug. 21,'48	80m	July 31,'48	4257	4175	....
† Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2 '48	106m	May 8,'48	4153	3611	4291
End of the River, The (Brit.)	U-I	....	Sabu-Raymond Lovell	July,'48	80m	June 26,'48	4214	....	....
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Sept.,'48	78m	May 29,'48	4183	....	....
Every Girl Should Be Married	RKO	908	Cary Grant-Franchot Tone-Diana Lynn	Dec. 25,'48	84m	Nov. 13,'48	4381	4375	....
Eyes of Texas (color)	Rep.	732	Roy Rogers-Lynne Roberts	July 15,'48	70m	July 24,'48	4249	4219	....
FEUDIN', Fussin' and A-Fightin'	Univ.	665	Donald O'Connor-Marjorie Main	July,'48	78m	June 12,'48	4199	....	....
Fighter Squadron (color)	WB	806	Edmond O'Brien-Robert Stack	Nov. 27,'48	....	.....	....	4375	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug.,'48	61m	July 17,'48	4242	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	4190
Fighting Ranger, The	Mono.	4753	Johnny Mack Brown-Christine Larson	Aug. 15,'48	57m	.....	..	4303	....
Flirting with Fate (R.)	SG	S-5	Joe E. Brown-Beverly Roberts	Sept. 3,'48	70m	May 22,'48	4174	....	....
† Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20,'48	116m	June 19,'48	4206	4139	4343
† Forever Amber (color)	20th-Fox	838	Linda Darnell-Cornel Wilde	Sept. 15,'48	140m	Oct. 18,'47	3885	3475	3933
† Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr.,'48	127m	Mar. 13,'48	4094	....	4343
For the Love of Mary	Univ.	672	Deanna Durbin-Edmond O'Brien	Sept.,'48	90m	Sept. 4,'48	4301	4275	....
Four Faces West	UA	....	Joel McCrea-Frances Dee	July 9,'48	90m	May 15,'48	4162	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	56m	.....	....	4175	....
† Fuller Brush Man	Col.	928	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	4291
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	4190
GALLANT Blade, The (color)	Col.	....	Larry Parks-Marguerite Chapman	Nov.,'48	81m	Oct. 23,'48	4358	....	....
Gallant Legion, The	Rep.	715	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....
Gay Intruders, The	20th-Fox	840	John Emery-Tamara Geva	Sept.,'48	68m	June 19,'48	4206	....	....
Gentleman From Nowhere, The	Col.	....	Warner Baxter-Fay Baker	Sept. 9,'48	66m	.....	....	4283	....
Girl from Manhattan, The	UA	....	D. Lamour-C. Laughton-G. Montgomery	Oct. 1,'48	81m	Sept. 18,'48	4318	4243	....
Give My Regards to Broadway (color)	20th-Fox	827	Dan Dailey-Nancy Guild	June,'48	92m	May 29,'48	4181	4165	4291
Golden Eye, The	Mono.	4720	Roland Winters-Mantan Moreland	Aug. 29,'48	69m	Sept. 25,'48	4325	4311	....
† Good Sam	RKO	962	Gary Cooper-Ann Sheridan	Sept. 1,'48	114m	July 31,'48	4257	4146	4343
Grand Canyon Trail (color)	Rep.	....	Roy Rogers-Jane Frazee-Andy Devine	Nov. 15,'48	67m	.....	....	4375	....
† Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	4207
Gunning for Justice	Mono.	4758	Johnny Mack Brown-Raymond Hatton	Nov. 7,'48	55m	.....	....	4375	....
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
HAIRY Ape, The (R)	FC	....	Wm. Bendix-Susan Hayward	Sept.,'48	91m	Sept. 4,'48	4303	....	....
Hamlet (Brit.)	U-I	Spcl.	Laurence Olivier-Jean Simmons	Not Set	153m	.....	....	....	....
Hatter's Castle (Brit.)	Para.	...	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May. 8,'48	4154	4117	....

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Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr.,'48	55m	Apr. 17,'48	4125	4039	....
He Walked By Night	EL	910	Richard Basehart-Scott Brady	Nov.,'48	80m	Nov. 13,'48	4381	4375	....
Hidden Gold (R.)	SG	HC23	William Boyd-Russell Hayden	Aug. 27,'48	61m	Sept. 11,'48	4310	....	....
High Fury (Brit.)	UA	....	Madeleine Carroll-Michael Rennie	Nov. 19,'48	71m	Nov. 13,'48	4382	....	....
Hills of Home (color)	MGM	....	Edmund Gwenn-Janet Leigh	Dec.,'48	91m	Oct. 9,'48	4341	4235	....
Hold That Ghost (R)	EL	847	Abbott & Costello	Aug. 16,'48	86m	Sept. 4,'48	4303	....	....
Hollow Triumph	EL	904	Paul Henreid-Joan Bennett	Oct. 3,'48	83m	Aug. 14,'48	4273	....	4343
† Homecoming	MGM	....	Clark Gable-Lana Turner	May 27,'48	113m	Apr. 3,'48	4109	4079	....
Homicide For Three	Rep.	....	Warren Douglas-Audrey Long	Dec. 8,'48	....	.....	....	4375	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7,'48	85m	Feb. 7,'48	4050	4039	4071
I, JANE Doe	Rep.	710	Ruth Hussey-John Carroll	May 25,'48	85m	May 22,'48	4173	4155	....
Incident	Mono.	4803	Warren Douglas-Jane Frazee	Jan. 9,'49	....	.....	....	4335	....
Indian Agent	RKO	910	Tim Holt-Nan Leslie	Dec. 11,'48	....	.....	....	4375	....
Inner Sanctum	FC	....	Charles Russell-Mary Beth Hughes	Oct.,'48	62m	Oct. 23,'48	4358	....	....
International Lady (R)	EL	734	Ilona Massey-George Brent	Sept. 27,'48	102m	Sept. 4,'48	4303	....	....
In This Corner	EL	903	Scott Brady-Anabel Shaw	Sept. 20,'48	62m	Sept. 11,'48	4310	....	....
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes	(T) Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4291
† Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May,'48	87m	May 15,'48	4163	4127	4291
Isn't It Romantic	Para.	4802	Roland Culver-Veronica Lake	Oct. 8,'48	87m	Aug. 21,'48	4281	4243	....
I Surrender Dear	Col.	....	Gloria Jean-David Street	Oct. 7,'48	68m	Nov. 6,'48	4373	4318	....
I Wake Up Screaming (R.)	20th-Fox	835	Betty Grable-Victor Mature-Carole Landis	Aug.,'48	82m	Aug. 21,'48	4282	....	....
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23,'48	70m	May 8,'48	4154	4127	....
JIGGS & Maggie in Court	Mono.	4805	Joe Yule-Renie Riano	Dec. 12,'48	....	.....	....	4375	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27,'48	68m	May 22,'48	4174	4255	....
Joan of Arc (color)	RKO	....	Ingrid Bergman-Jose Ferrer	Not Set	145m	Oct. 30,'48	4366	4335	....
† Johnny Belinda	WB	804	Jane Wyman-Lew Ayres	Oct. 23,'48	102m	Sept. 18,'48	4317	4310	....
Judge Steps Out, The (formerly Indian Summer)	RKO	....	Alexander Knox-Ann Southern	Not Set	91m	.....	....	3865	....
Julia Misbehaves	MGM	903	Greer Garson-Walter Pidgeon	Oct. 8,'48	99m	Aug. 14,'48	4278	4165	....
June Bride	WB	805	Bette Davis-Robert Montgomery	Nov. 13,'48	97m	Oct. 23,'48	4357	4335	....
Jungle Goddess	SG	4802	George Reeves-Wanda McKay	Aug. 13,'48	61m	Nov. 13,'48	4382	4275	....
Jungle Patrol	20th-Fox	....	Kristine Miller-Arthur Franz	Nov.,'48	70m	Oct. 9,'48	4341	....	....
† KEY Largo	WB	731	H. Bogart-E. Robinson-Lauren Bacall	July 31,'48	101m	July 10,'48	4233	4226	4343
Kidnapped	Mono.	..	Roddy McDowall-Sue England	Dec. 1,'48	71m	Sept. 25,'48	4325	....	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10,'48	60m	May 29,'48	4183	4117	....
King of the Turf (R.)	SG	S-4	Adolphe Menjou-Dolores Costello	Aug. 20,'48	88m	May 29,'48	4183	....	....
Kiss the Blood Off My Hands	Univ.	681	Joan Fontaine-Burt Lancaster	Nov.,'48	79m	Oct. 16,'48	4349	4342	....
LADIES of the Chorus	Col.	....	Adele Jergens-Marilyn Monroe-R. Brooks	Not Set	59m	Oct. 23,'48	4358	....	....
Lady at Midnight	EL	831	Richard Canning-Frances Rafferty	Aug. 15,'48	61m	July 24,'48	4249	....	....
Lady from Shanghai, The	Col.	938	Rita Hayworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	4291
Larceny	Univ.	669	John Payne-Joan Caulfield	Aug.,'48	89m	Aug. 14,'48	4275	....	....
Last of the Badmen (AA)	Mono.	....	Barry Sullivan-Marjorie Reynolds	Nov. 15,'48	74m	.....	....	4335	....
Last of the Wild Horses	SG	4806	James Ellison-Jane Frazee	Nov. 12,'48	....	.....	....	4383	....
Leather Gloves	Col.	....	Cameron Mitchell-Virginia Grey	Not Set	75m	Oct. 9,'48	4341	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Let's Live a Little	EL	907	Hedy Lamarr-Robert Cummings	Nov.,'48	85m	Oct. 30,'48	4365	....	....
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	4190
† Life With Father (color)	WB	702	Irene Dunne-William Powell	Aug. 14,'48	118m	Aug. 16,'47	3781	3475	3909
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	....	....
† Loves of Carmen, The (color)	Col.	....	Rita Hayworth-Glenn Ford	Not Set	95m	Aug. 21,'48	4281	4243	4343
Luck of the Irish, The	20th-Fox	837	Tyrone Power-Anne Baxter	Sept.,'48	99m	Sept. 4,'48	4301	4258	....
Lulu Belle	Col.	...	Dorothy Lamour-George Montgomery	Aug.,'48	87m	June 19,'48	4205	....	....
Luxury Liner (color)	MGM	901	George Brent-Jane Powell	Sept.,'48	98m	Aug. 21,'48	4281	....	....
MACBETH	Rep.	....	Orson Welles-Jeanette Nolan	Oct.,'48	107m	Oct. 16,'48	4350	4335	....
Man-Eater of Kumaon	Univ.	666	Sabu-Wendell Corey-Joanne Page	July,'48	79m	June 26,'48	4213	....	....
Mark of the Lash	SG	4807	Lash LaRue-Fuzzy St. John	Oct. 15,'48	....	.....	....	4335	....
Marshal of Amarillo	Rep.	756	Allan Lane-Eddy Waller	July 25,'48	60m	Oct. 23,'48	4358	4283	....
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr.,'48	89m	Mar. 20,'48	4101	....	4131
† Melody Time (color)	RKO	991	Disney Feature	Aug.,'48	75m	May 22,'48	4173	4155	4291
Michael O'Halloran	Mono.	4719	Scotty Beckett-Allene Roberts	Aug. 8,'48	79m	June 19,'48	4205	....	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23,'48	87m	June 19,'48	4205	4155	4291
Million-Dollar Weekend, The	EL	....	Gene Raymond-Francis Lederer	Not Set	73m	Oct. 16,'48	4350	....	....
Mine Own Executioner (Brit.)	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7,'48	105m	June 12,'48	4197	4190	4343
Miracle in Harlem	SG	X-3	Stepin Fetchit	June 11,'48	71m	Aug. 14,'48	4274	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra	(T) Mar. 1,'48	120m	Mar. 6,'48	4085	4079	....
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	Sept.,'48	83m	Aug. 14,'48	4274	4219	4291
Miss Annie Rooney (R.)	SG	S-8	Shirley Temple-William Gargan	Oct. 1,'48	88m	June 19,'48	4207	....	....
Miss Tatlock's Millions	Para.	4805	Wanda Hendrix-John Lund	Nov. 19,'48	101m	Sept. 18,'48	4317	4303	....
Money Madness	FC	...	Hugh Beaumont-Frances Rafferty	Apr. 15,'48	73m	Apr. 3,'48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	Oct. 1,'48	90m	Sept. 18,'48	4317	4219	....
Mourning Becomes Electra	RKO	904	Rosalind Russell-Michael Redgrave	Oct. 17,'48	121m	Nov. 22,'47	3941	3919	4131
† Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June,'48	94m	Apr. 3,'48	4110	4010	4343
Mr. Peabody and the Mermaid	U-I	667	William Powell-Ann Blyth	Aug.,'48	89m	July 10,'48	4233	....	4343
My Dear Secretary	UA	...	Laraine Day-Kirk Douglas	Nov. 5,'48	94m	Sept. 11,'48	4309	4303	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	.....	....	4095	....
My Son, My Son (R)	EL	737	Brian Aherne-Madeleine Carroll	Sept. 27,'48	117m	Sept. 4,'48	4303	....	....
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1,'48	66m	June 26,'48	4214	....	....
Music Man	Mono.	4721	Jimmy Dorsey-June Preisser	Sept. 5,'48	66m	July 24,'48	4251	....	....
NIGHT at the Opera, A (R.)	MGM	....	Marx Bros.-Kitty Carlisle	(T) Nov. 8,'48	93m	Oct. 30,'48	4366	....	....
Night Has a Thousand Eyes	Para.	4803	Edw. G. Robinson-Gail Russell	Oct. 22,'48	81m	July 17,'48	4241	4226	....
Night Time in Nevada (color)	Rep.	733	Roy Rogers-Andy Devine	Sept. 5,'48	67m	Oct. 30,'48	4365	4283	....

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Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
Night Wind	20th-Fox	843	Charles Russell-Virginia Christine	Oct.,'48	68m	Sept. 4,'48	4302	....	....
No Minor Vices	MGM	904	Dana Andrews-Lilli Palmer	Nov. 12,'48	96m	Oct. 16,'48	4349	4283	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	77m	Apr. 10,'48	4117	4079	4343
Northwest Stampede (color)	EL	901	Joan Leslie-James Craig	Sept. 5,'48	76m	July 3,'48	4225	4219	....
OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Greenwood	Mar. 20,'48	85m	Mar. 20,'48	4101	4086	....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	56m	.....	....	4095	....
Oliver Twist (Brit.)	EL	828	John H. Davies-Robert Newton	Not Set	....	.....	....	4219	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	88m	July 10,'48	4233	4127	....
Olympic Cavalcade	UA	....	Documentary	Sept. 24,'48	56m	Sept. 4,'48	4301	....	....
Olympic Games of 1948 (color)	EL	902	Documentary	Sept.,'48	136m	Sept. 25,'48	4325	....	....
† On an Island With You (color)	MGM	828	Esther Williams-Peter Lawford	June 24,'48	107m	May 1,'48	4145	4139	4343
One Touch of Venus	Univ.	670	Robert Walker-Ava Gardner	Aug.,'48	82m	Aug. 28,'48	4290	4275	....
On Our Merry Way (formerly Miracle Can Happen)	UA	....	Paulette Goddard-J. Stewart-H. Fonda	June 15,'48	107m	Feb. 7,'48	4049	4038	4131
Open Secret	EL	813	John Ireland-Jane Randolph	May 5,'48	70m	Jan. 17,'48	4018	....	....
Outlaw Brand	Mono.	4764	Jimmy Wakely-Cannonball Taylor	Oct. 24,'48	57m	.....	....	4335	....
Out of the Storm	Rep.	717	Jas. Lydon-Lois Collier	Sept. 11,'48	61m	Sept. 4,'48	4302	4258	....
PALEFACE, The (color)	Para.	4807	Bob Hope-Jane Russell	Dec. 24,'48	91m	Oct. 30,'48	4366	....	....
Panhandle (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22,'48	84m	Jan. 31,'48	4037	3943	....
Partners of the Sunset	Mono.	4765	Jimmy Wakely-Dub Taylor	May 6,'48	53m	Aug. 14,'48	4274	4021	....
Pearl, The	RKO	903	Pedro Armendariz-Maria Marques	Aug. 7,'48	77m	Feb. 14,'48	4057	....	4131
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7,'48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	June 10,'48	102m	Apr. 3,'48	4110	3865	4343
Pitfall, The	UA	....	Dick Powell-Lizabeth Scott	Aug. 13,'48	86m	Aug. 7,'48	4267	4226	....
Plot to Kill Roosevelt, The	UA	....	Derek Farr-Marta Labarr	Oct. 22,'48	83m	Oct. 30,'48	4366	....	....
Plunderers, The (color)	Rep.	....	Rod Cameron-Ilona Massey	Dec. 1,'48	87m	Nov. 6,'48	4373	....	....
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	4139	....
Port Said	Col.	....	Gloria Henry-William Bishop	Apr. 15,'48	69m	May 22,'48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Aug. 6,'48	80m	.....	....	3919	....
Prairie Outlaws	EL	...	Eddie Dean-Roscoe Ates	May 12,'48	57m	.....	....	4183	....
RACE Street	RKO	821	G. Raft.-Wm. Bendix-M. Maxwell	Sept. 19,'48	79m	June 26,'48	4214	4207	4343
† Rachel and the Stranger	RKO	901	Loretta Young-Robt. Mitchum	Oct. 2,'48	93m	Aug. 7,'48	4265	4258	....
Racing Luck	Col.	...	Gloria Henry-Stanley Clements	Nov. 18,'48	66m	Nov. 13,'48	4382	4350	....
Range Renegades (formerly Arizona Sunset)	Mono	4766	Jimmy Wakely-Jennifer Holt	June 6,'48	54m	.....	....	4146	....
Rangers Ride, The	Mono.	4767	Jimmy Wakely-Cannonball Taylor	Sept. 26,'48	56m	.....	....	4335	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26,'48	78m	May 22,'48	4173	....	4291
Red River	UA	....	John Wayne-Montgomery Clift	Sept. 17,'48	125m	July 17,'48	4241	3575	4343
Red Shoes, The (Brit.) (color)	EL	....	Anton Walbrook-Marius Goring	Oct. 15,'48	133m	Oct. 23,'48	4357	....	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20,'48	93m	Jan. 17,'48	4017	....	4175
Return of October, The (color)	Col.	....	Glenn Ford-Terry Moore	Nov.,'48	89m	Oct. 23,'48	4357	....	....
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17,'48	90m	May 15,'48	4162	4146	4343
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18,'48	63m	Mar. 6,'48	4086	4069	4131
Return of Wildfire	SG	4801	Richard Arlen-Mary Beth Hughes	Aug. 13,'48	81m	Oct. 2,'48	4334	4258	....
River Lady (color)	Univ.	661	Yvonne DeCarlo-Dan Duryea	June,'48	78m	May 8,'48	4153	4010	4190
Road House	20th-Fox	844	Ida Lupino-Cornel Wilde	Nov.,'48	95m	Oct. 2,'48	4333	4311	....
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7,'48	76m	June 5,'48	4189	3931	....
Rogues' Regiment	Univ.	682	Dick Powell-Marta Toren	Nov.,'48	86m	Oct. 2,'48	4333	....	....
† Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3,'48	99m	June 12,'48	4197	4190	4343
† Rope (color)	WB	802	James Stewart-John Dall-Joan Chandler	Jan. 17,'49	80m	Aug. 28,'48	4289	4243	....
Rusty Leads the Way	Col.	....	Ted Donaldson-Sharon Moffett	Oct. 21,'48	59m	.....	....	4335	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3,'48	102m	Apr. 3,'48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	4291
San Francisco (R.)	MGM	....	Clark Gable-Jeanette MacDonald	Dec.,'48	115m	Oct. 30,'48	4366	....	....
Saxon Charm, The	Univ.	671	R. Montgomery-J. Payne-S. Hayward	Sept.,'48	88m	Sept. 11,'48	4310	4275	....
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	4190
Sealed Verdict	Para.	4804	Ray Milland-Florence Marly	Nov. 5,'48	83m	Sept. 11,'48	4309	4243	....
Search, The	MGM	830	M. Clift-A. MacMahon-Ivan Jandl	Aug. 6,'48	105m	Apr. 3,'48	4111	....	4131
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb.,'48	99m	Jan. 10,'48	4009	3956	4042
Secret Land, The (color)	MGM	905	R. Montgomery-R. Taylor-V. Heflin	Oct. 22,'48	71m	Aug. 28,'48	4289	....	....
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31,'48	60m	June 5,'48	4189	4155	....
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	72m	Apr. 17,'48	4126	4069	....
Shanghai Chest, The	Mono.	4718	Roland Winters-Mantan Moreland	July 11,'48	65m	.....	....	4226	....
Shed No Tears	EL	B29	Wallace Ford-June Vincent	July 21,'48	70m	Aug. 14,'48	4274	4155	....
Sheriff of Medicine Bow, The	Mono.	4754	Johnny Mack Brown-Raymond Hatton	Oct. 3,'48	55m	.....	....	4335	....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar.,'48	84m	Feb. 7,'48	4050	....	4175
† Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	May 8,'48	4153	4021	4291
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr.,'48	61m	Apr. 10,'48	4118	....	....
Silver Trails	Mono.	4763	Jimmy Wakely-Christine Larson	Aug. 22,'48	53m	.....	....	4303	....
Singin' Spurs	Col.	....	Hoosier Hot Shots-Pat White	Sept. 23,'48	62m	.....	....	4283	....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr.,'48	84m	Feb. 28,'48	4077	4039	4343
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25,'48	82m	Aug. 28,'48	4290	4155	....
Smart Girls Don't Talk	WB	803	Virginia Mayo-Bruce Bennett	Oct. 9,'48	81m	Sept. 18,'48	4318	....	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	....
Smugglers Cove	Mono.	4726	Leo Gorcey-Huntz Hall	Oct. 10,'48	66m	.....	....	4335	....
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Jan.,'49	108m	Nov.13,'48	4383	4039	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6,'48	109m	May 29,'48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	Sept.,'48	83m	Aug. 21,'48	4281	4183	....
Son of God's Country	Rep.	741	Monte Hale—Pamela Blake	Sept. 15,'48	60m	.....	....	425B	....
Son of Monte Cristo, The (R.)	EL	739	Louis Hayward-Joan Bennett	Oct. 24,'48	102m	Sept. 11,'48	4310	....	....
Song Is Born, A (color)	RKO	952	Danny Kaye-Virginia Mayo	Nov. 6,'48	113m	Sept. 4,'48	4302	....	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30,'48	66m	.....	....	4059	....
Sons of Adventure	Rep.	718	Russell Hayden-Lynne Roberts	Sept. 1,'48	60m	.....	....	4258	....

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† Sorry, Wrong Number	Para.	4801	Barbara Stanwyck-Burt Lancaster	Sept. 24,'48	90m	July 31,'48	4257	4243	....
S.O.S. Submarine	SG	4803	Semi-documentary	Sept. 17,'48	69m	.....	....	4283	....
So This Is New York	UA	....	Henry Morgan-Virginia Grey	June 25,'48	79m	May 15,'48	4161	4127	....
Southern Yankee, A	MGM	902	Red Skelton-Brian Donlevy	Sept. 24,'48	90m	Aug. 7,'48	4265	4139	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7,'48	79m	Aug. 7,'48	4267	4127	4343
Stagecoach War (R.)	SG	HC24	William Boyd-Russell Hayden	Oct. 22,'48	63m	Sept. 11,'48	4310	....	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15,'48	52m	Jan. 24,'48	4030	....	4042
† State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	4291
Station West	RKO	906	Dick Powell-Jane Greer	Oct.,'48	92m	Sept. 4,'48	4301	4283	....
Strange Mrs. Crane, The	EL	....	Marjorie Lord-John McGuire	Not Set	60m	Nov. 6,'48	4373	....	....
Streets of Laredo (color)	Para.	4813	Macdonald Carey-William Holden	Mar. 25,'49	....	.....	....	4375	....
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Aug.,'48	79m	Apr. 24,'48	4137	4067	....
† Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July,'48	91m	June 26,'48	4213	4165	4343
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4291
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	76m	May 15,'48	4163	....	....
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
† Tap Roots (color)	Univ.	668	Van Heflin-Susan Hayward	Aug.,'48	109m	July 3,'48	4226	4010	4343
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	4291
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb.,'48	74m	Jan. 17,'48	4017	3031	4042
Texas, Brooklyn and Heaven	UA	....	Guy Madison-Diana Lynn	Aug. 27,'48	89m	July 17,'48	4242	4190	4291
† That Lady in Ermine (color)	20th-Fox	836	Betty Grable-Douglas Fairbanks, Jr.	Aug.,'48	89m	July 17,'48	4241	4226	....
They Drive by Night (R.)	WB	....	George Raft-Ann Sheridan	Dec. 11,'48	95m	Oct. 9,'48	4342	....	....
They Live by Night (formerly The Twisted Road)	RKO	820	Cathy O'Donnell-Farley Granger	July,'48	95m	June 26,'48	4213	....	....
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	May 29,'48	4182	4051	....
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
3 Godfathers (color)	MGM	....	John Wayne-Pedro Armendariz	Jan.,'49	....	.....	....	4342	....
Three Musketeers, The (color)	MGM	906	Lana Turner-Gene Kelly	Nov. 26,'48	125m	Oct. 16,'48	4349	4189	....
Thunderhoof	Col.	904	Preston Foster-Mary Stuart	July 8,'48	77m	Aug. 28,'48	4290	4165	....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15,'48	67m	July 3,'48	4226	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	July 30,'48	109½m	May 29,'48	4182	4174	4343
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095	....	....
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27,'48	109m	Jan. 24,'48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21,'48	42m	.....	....	3931	....
Trail to Laredo	Col.	967	Charles Starrett-Smiley Burnette	Aug. 12,'48	54m	.....	....	4243	....
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28,'48	60m	July 17,'48	4242	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4239	....
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20,'48	56m	Aug. 14,'48	4274	4219	....
Triple Threat	Col.	....	Richard Crane-Gloria Henry	Sept. 30,'48	70m	Oct. 2,'48	4333	4283	....
Trouble Preferred	20th-Fox	851	Peggy Knudsen-Lynne Roberts	Dec.,'48	63m	.....	....	4375	....
Two Guys from Texas (color)	WB	801	Dennis Morgan-Jack Carson	Sept. 4,'48	86m	Aug. 7,'48	4265	4258	....
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Unfaithfully Yours	20th-Fox	....	Rex Harrison-Linda Darnell	Dec.,'48	105m	Oct. 9,'48	4341	....	....
Unknown Island (color)	FC	....	Virginia Grey-Barton MacLane	Oct.,'48	....	.....	....	4235	....
Untamed Breed, The (color)	Col.	....	Sonny Tufts-Barbara Britton	Sept.,'48	74m	Nov. 13,'48	4382	4275	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June,'48	87m	May 29,'48	4181	4010	4291
Urubu	UA	....	Native cast	Sept. 24,'48	65m	Aug. 21,'48	4282	....	4343
VARIETY Time	RKO	902	Edgar Kennedy-Leon Errol	Aug. 21,'48	59m	Aug. 14,'48	4273	....	....
Velvet Touch, The	RKO	961	Rosalind Russell-Leo Genn	Aug.,'48	97m	July 24,'48	4249	4139	4343
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30,'48	77m	June 5,'48	4189	....	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4175
WALK a Crooked Mile	Col.	....	Dennis O'Keefe-Louise Allbritton	Sept.,'48	91m	Sept. 11,'48	4310	4283	....
Wallflower	WB	726	Joyce Reynolds-Robert Hutton	June 12,'48	77m	May 22,'48	4173	3876	....
† Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug.,'48	106m	July 17,'48	4242	4165	4343
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	4207
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	Nov. 13,'48	4382	4069	....
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13,'48	58m	Feb. 28,'48	4077	..	..
When My Baby Smiles at Me (color)	20th-Fox	845	Betty Grable-Dan Dailey	Nov.,'48	110m	Nov. 13,'48	4381	4303	...
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	....
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Will It Happen Again	FC	....	Documentary	April,'48	61m	.....	....	4226	....
Winner Take All (formerly A Joe Named Palooka)	Mono.	4802	Joe Kirkwood-Elyse Knox	Sept. 19,'48	64m	Aug. 28,'48	4290	4174	....
Winner's Circle, The	20th-Fox	....	Jean Willes-J. Longden-M. Farley	Aug.,'48	70m	.....	....	4275	....
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	4190
Wolf Man (R)	FC	....	Claude Rains-Evelyn Ankers	Sept.,'48	70m	Sept. 4,'48	4303	....	....
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	4207
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb.,'48	96m	Dec. 21,'47	3993	3972	4071
Words and Music (color)	MGM	....	Judy Garland-Mickey Rooney	Dec.,'48	....	.....	....	4311	....
YELLOW Sky	20th-Fox	....	Gregory Peck-Ann Baxter	Not Set	....	.....	....	4342	....
You Gotta Stay Happy	Univ.	....	Joan Fontaine-James Stewart	Nov.,'48	100m	Oct. 30,'48	4365	4358	....
You Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb.,'48	91m	Jan. 24,'48	4029	....	4190

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGE 4374

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

The Boy with Green Hair
The Accused
Fighter Squadron
Black Eagle
The Man from Colorado
Dynamite
Indian Agent

LAWYERS AIM AT PARTIAL DIVORCE, PURSUING HOPES FOR TRUST SETTLEMENTS

LEIBELL DECREE RESTRAINS ASCAP FEE COLLECTIONS

MGM SCHEDULES 21 FOR WINTER, WITH 12 IN COLOR

Better Theatres

TIMELY WEAPONS FOR THE BUSINESS
An Inventory of Design Values

FUNCTION IN PLACE OF ORNAMENTATION

EFFICIENT LIGHTING

VOL. 173, NO. 8; NOVEMBER 20, 1948

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GENE KELLY



JUDY GARLAND

M·G·M presents

a spectacular musical, packed with the beloved hits of the famed song-writing team of Rodgers and Hart; their own story, with all the adventure, romance, high life of the Great White Way.

Words And Music





STARRING (alphabetically)

JUNE ALLYSON
PERRY COMO
JUDY GARLAND
LENA HORNE
GENE KELLY
MICKEY ROONEY
ANN SOTHERN

color by Technicolor



MICKEY ROONEY



PERRY COMO



LENA HORNE



ANN SOTHERN

with
TOM DRAKE · CYD CHARISSE · BETTY GARRETT · JANET LEIGH
MARSHALL THOMPSON · MEL TORME · VERA-ELLEN

Musical Numbers Directed by ROBERT ALTON
Directed by NORMAN TAUROG
Produced by ARTHUR FREED

Based on the Lives and Music of RICHARD RODGERS and LORENZ HART

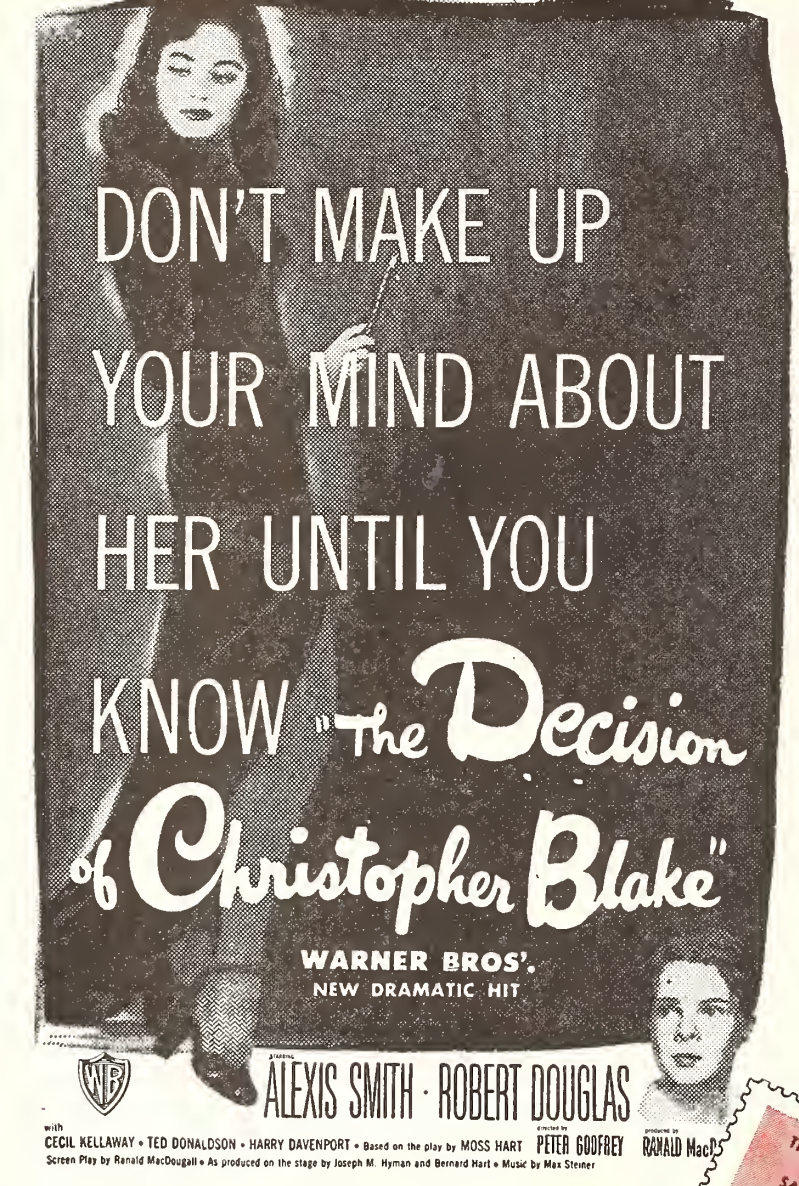
Screen Play by FRED FINKELHOFFE
Story by GUY BOLTON and JEAN HOLLOWAY
Adaptation by BEN FEINER, Jr.

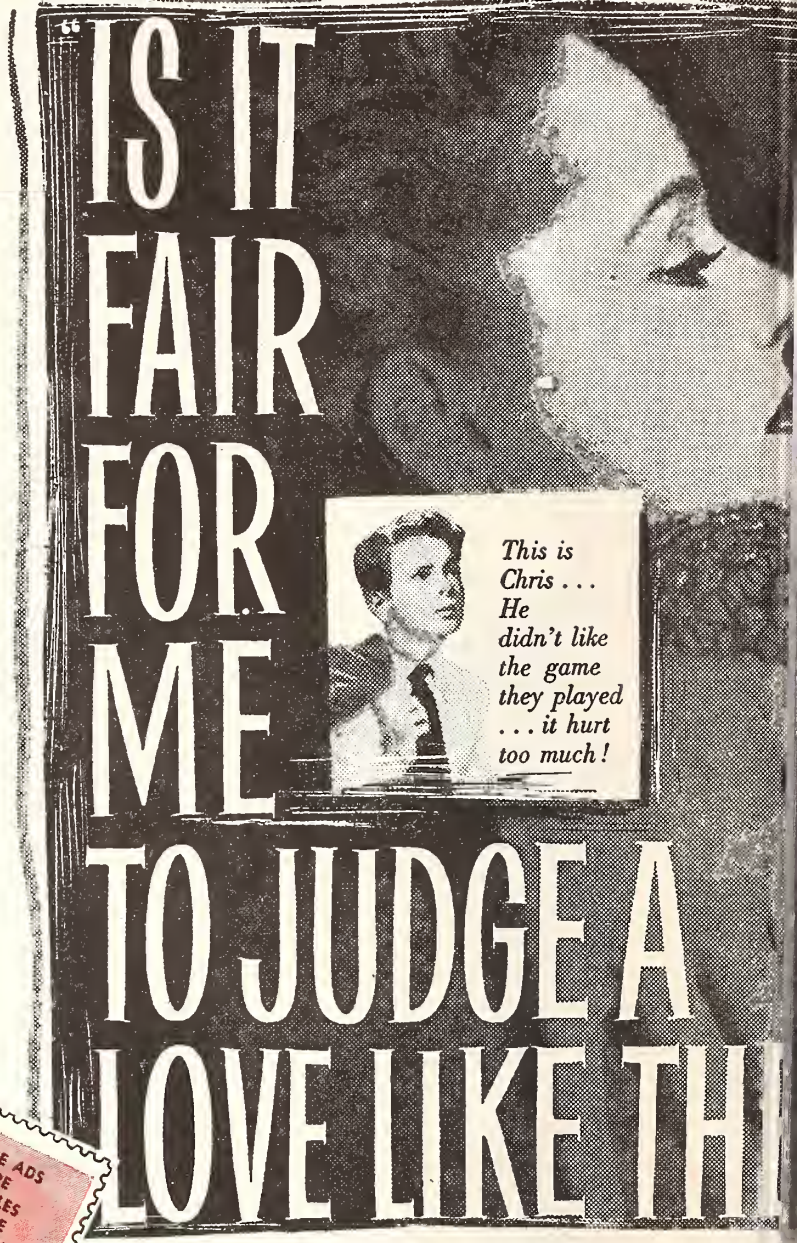
20 Hit Songs

Manhattan
Small Hotel
With A Song In My Heart
Spring Is Here
Where Or When
The Lady Is A Tramp
On Your Toes
Blue Room
March Of The Knights
Thou Swell
Someone Should Tell Them
Blue Moon
I Wish I Were In Love Again
Mountain Greenery
Where's That Rainbow
A Tree In The Park
A Little Birdie Told Me So
Slaughter On 10th Avenue
Way Out West On West End Avenue • Johnny-One-Note

A METRO-GOLDWYN-MAYER PICTURE

NOTE: *Above ad appears in all fan magazines. Other advertising in Ladies' Home Journal, Look, Parent's, Redbook, Saturday Evening Post, American Magazine, Collier's, Cosmopolitan, Good Housekeeping, McCall's, Woman's Home Companion and True Story. Total readership 151,725,000. And more to come!*





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"The Decis
Christopher

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with CECIL KELLAWAY • TED DONALDSON • HARRY DAVENPORT • Based

Screen Play by Ranald MacDougall • As produced on the stage by Joseph M. Hyman and Bern

ALL THE POWER OF MOSS HART'S STAGE HIT IS TURNED ON FOR THE NEXT FROM WARN



SEE IT AT THE TRADE SHOW NOV. 29!

ALBANY
Worner Screening Room
79 N. Peorl St. • 12:30 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Wolton St. N.W. • 2:30 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Poramount Screening Room
464 Fronklin St. • 2:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 10:00 A.M.

CHICAGO
Worner Screening Room
1307 So. Wobosh Ave. • 1:30 P.M.

CINCINNATI
RKO Screening Room
Polace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Worner Screening Room
2300 Poyne Ave. • 2:00 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Poromount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
20th Century-Fox Screening Room
1300 High St. • 12:45 P.M.

DETROIT
Film Exchonge Building
2310 Coss Ave. • 2:00 P.M.

INDIANAPOLIS
Universol Screening Room
517 No. Illinois St. • 1:00 P.M

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyondotte St. • 1:30 P.M.

LOS ANGELES
Worner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vonce Ave. • 10:00 A.M.

MILWAUKEE
Worner Theotre Screening Room
212 W. Wisconsin Ae. • 2:00 P.M.

MINNEAPOLIS
Worner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Worner Theotre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 1:30 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:30 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Dovenport St. • 1:00 P.M.

PHILADELPHIA
Worner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
216 Eost 1st South • 2:00 P.M.

SAN FRANCISCO
Poramount Screening Room
205 Golden Gote Ave. • 1:30 P.M.

SEATTLE
Jewel Box Screening Room
2318 Second Ave. • 10:30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Worner Theatre Building
13th & E Sts. N.W. • 10:30 A.M.

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Leading the entire industry on Motion Picture Herald's list of Boxoffice Champions... The ONLY Company to make the list EVERY month to date in '48!

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Apartment for Peggy

TECHNICOLOR

...And November & December to Go!



First 17 Dates Topping "Mother Wore Tights" in EVERY Situation!

"When My Baby Smiles At Me"

TECHNICOLOR



Top Grosses Coast-to-Coast Topping Every Previous Widmark Mark!

ROAD HOUSE



"Will Delight Every Audience!"—*Film Daily*

Unfaithfully Yours



Your Perfect Holiday Hit!

YELLOW SKY

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMAYE, Editor*

Vol. 173, No. 8 — November 20, 1948

THE POWER & THE GLORY

OUR industry and our art of the motion picture, with increasing acceleration, is now entering a new phase of its career. Perhaps about to enter would be the more accurate statement. At the moment the dynamics of the situation are as unapparent in some areas as the abnormally quiet center of a hurricane. Internally, in terms of showmanship and product, there is a state of doldrum, with the more acute attentions being given to consideration of the machinery and structures of the business than to the business.

The controlling abilities and personages of the day are considerably more concerned with the issues and conflicts of who is doing what to and with whom and where than with the fundamental function of purveying entertainment to the customers. That will pass—by sheer automatic economic pressure. The people who go to the box office are not interested in the news from the courthouse or the counting house.

It would appear that the era of agglomerations and corporate expansions approaches an end, at least a pause, and perhaps with an unwelcomed end to expansive individual pursuits of power, at least in their present and waning patterns. Today's most marked efforts are addressed at the salvage of as much as possible of the accumulations of yesterday.

In inevitable parallel with the pursuit of power which has characterized the industry has been the pursuit of glory in the art. This has been with considerably parallel consequences.

THERE is available a clearly limned demonstration — so clear, in truth, that it may be considered an exaggeration of demonstration. The demonstration is in the career of Mr. Charles Chaplin. He entered, working very hard for success as an actor, in little one-reel Keystone comedies at $150 a week. He became the producer star of two-reelers at a figure better than $10,000 a week. Even at that, the underwriters, and the exhibitor, made important profit. He moved up into feature production with a flourish, made greater profits, largely by greater participation rather than by greater box office revenues. He became most independently rich. He went, for his own amazement and pleasure, into whimsically infrequent and intermittent product, tending ever toward his ideas of significance and the messages of his developing ideologies. In the pursuit of the glory, he tended to price himself out of the market, incidentally.

Mr. Chaplin quit working for the masses of the commonality whose dimes had made him to pursue his personal whims and ambition. He, in a fashion, grew up in person and purse. He could afford it. About there the parallel ends.

The consequence cost the box office a great deal. But, anyway, he did it at his own expense and with no effort to make the industry over for his personal purposes. In that he has been unique, and beyond reproach.

That can be a reasonable and natural pattern for an individual, considering his maturing career. It is not to be for an industry, or an art, which must ever relate to the perennially young, growing, evolving public. The individual can ripen off, but neither art nor industry may. The public never does. It cannot. It would not want to. It never tries.

¶ Speaking of "the public", there is a story around in the advertising business about a recent poll exploration of consumer tastes in which there was a catch question about attitudes on incest. It is said that twenty percent voted for it.

¶ Recently Mr. Hugh G. Martin of Georgia took to the back country and sat in as manager at one of his lesser theatres. He discovered a small boy ruefully regarding a lobby display that was mostly "Tobacco Road". The little customer demanded to know "How come no cowboy picture?" It was Saturday, the day he expected one.

"Got a better picture this time, sonny," Mr. Martin explained. "There ain't no picture bettern a cowbody picture." And that was the decision.

■ ■ ■

FRIEND IN PRINT

BECAUSE of the rather continuous flow of acid comments of columnists and sharply critical articles in the daily and periodical press, an aggressively friendly attitude toward the motion picture industry in print has a novelty of impact. At hand is a collection of eleven articles on "What's Right With Hollywood" from the Charlotte (N. C.) *Observer*, appreciatively assembled by Mr. Earle M. Holden of Hickory, N. C.

The articles are from the hand of Mr. Dick Pitts, motion picture editor of the *Observer*, who obviously has had his subject under study over a long period.

Reporting on the moral requirements of the art, he tells of an examination of a list of best-selling books, finding: "Of all the books in the first ten, the only one which could go on the theatre screen without considerable laundering was 'The Miracle of the Bells' which, interestingly enough, is a story of the movies and those who make them."

■ ■ ■

¶ Over in London *The Financial Times* is having fun with the naif suggestion from Mr. Harold Wilson, Socialist and president of the Board of Trade, that the American industry spend blocked sterling on a proposed University Theatre at Oxford. The *Times* reflects on the probable "generous ecstacies of the millionaires of Beverly Hills at the foundation of a school of drama six thousand miles away".

■ ■ ■

¶ Word comes from the industrious Mr. Edward Walsh Mehren of Beverly Hills, president of the Squirt Company, soft drinks, that the drive for coinage of new small change money—2½ cents, 7½ cents and 12½ cents — will move into the Eighty-first Congress with plenty of backing, all the way from candy vendors to newspapers, all anxious to be able to raise unit prices in one piece of money. Mr. Mehren meets the argument about complicating the coinage by suggesting the new pieces have holes in the middle for swift identification. At the moment we are more concerned with the conspicuous hole in the dollar. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Lady? Tiger?

YOU REMEMBER that classic short story, "The Lady or the Tiger?" About how a gladiator in a Roman arena was given his choice of two doors to open? How behind one was a beautiful woman he could marry? How behind the other was a tiger which would eat him? And you remember that the story didn't tell you what was behind the door the guy finally opened? Well, now, producer-director Roy Del Ruth is going to find out what was behind the opened door. He's filming the screen version of the story and producing it with three endings. He'll film it with the lady, with the tiger and with the question mark. And then preview audiences will determine which ending they like best and he then will release the picture whichever way the vote goes. Our vote, Mr. Del Ruth, is for the question mark, without ever having seen the picture.

Big Bonus

A WHOPPER of a record bonus, amounting to $13,000,000, was voted Tuesday for 51,500 Eastman Kodak employees by the company's board of directors. The bonus, to be paid next March, will be divided this way: $22.50 for each $1,000 earned by the employee during 1944-48. Last year the wage dividend totaled $11,600,000 for 49,300 employees. The board also declared a cash dividend of 50 cents a share on common stock for the quarter and the regular 1½ per cent dividend on preferred stock of $1.50 a share. Both are payable January 3 to stockholders of record on December 6. Next March's dividend will bring the total wage dividend distributed to approximately $103,000,000 since the plan was inaugurated in 1912.

Figuring

DR. ISIDORE LUBIN, a pollster himself, is aiding in the inquiry into why the polls of Mr. Crossley, Mr. Gallup and Mr. Roper predicted a Dewey victory. He is a member of the committee of the Social Science Research Council which has begun its inquiry not only into these national polls, but into some state and local polls which also predicted a White House for Dewey. He's a member of that committee not by virtue of his position as head of Confidential Reports, but as chairman of the Commission on Statistical Standards of the American Statistical Association. While concentrating on politics, Dr. Lubin was not entirely neglecting the motion picture industry last week. Armed with his charts, tables and graphs, he was on hand Tuesday at the Twentieth Century-Fox home office for the opening of the three-day meeting of top industry and Motion Picture Association officials called to study foreign and domestic operations. Dr. Lubin, former chief of the U. S. Bureau of Labor Statistics, reported it was his opinion that the cost of living was due for a drop and that, as a result, the average person will soon have approximately five cents more on the dollar available to spend for entertainment.

MOTION PICTURE HERALD

for November 20, 1948

OPEN season for decrees, with partial divorce the apparent aim — Page 13

EXTORTION tangle grows, with Rosselli out of jail again — Page 14

DECREE restrains Ascap from collecting fees from exhibitors — Page 19

ON THE MARCH—Red Kann in comment on industry affairs — Page 20

UNITED ARTISTS board takes no action on proposed Selznick deal — Page 20

MGM schedules total of 21 features during the coming months — Page 22

EXPECT 20th-Fox board to name Einfeld to promotion post shortly — Page 23

NEW British films look big there—the production digest — Page 26

NATIONAL SPOTLIGHT—Notes on industry personnel across country — Page 30

USE of 16mm shows in Yugoslavia seen building new audiences — Page 38

SERVICE DEPARTMENTS

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What the Picture Did for Me — Page 42

IN PRODUCT DIGEST SECTION

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Short Subjects — Page 4391

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Free Turkeys

YOUR CHANCES are going to be good this year to win a free turkey at a theatre. That's the report from Filmack Trailer Company, Chicago, which reports an unusually heavy play in free Thanksgiving turkey and poultry nights this year. Filmack says that if orders for special trailers announcing such free offering continue to be received at the present rate, last year's theatre activities in the poultry line will be more than doubled this year. In most instances, exhibitors are securing the turkeys through tieups with local markets which contribute the birds in return for screen credit.

Picture Pioneers

GATHERING FOR the first time under the new name of Motion Picture Pioneers, Inc., more than 500 industry executives and their guests were on hand Wednesday night for the annual dinner of the Motion Picture Pioneers at the Waldorf-Astoria in New York.

The award of the first annual citation of "Picture Pioneer of the Year" to G. S. Eyssell, executive director of Rockefeller Center, Inc., and president of Radio City Music Hall, was one of the highlights of the evening. Dr. George Gallup was among the guest speakers.

The organization's new name, changed from Picture Pioneers, was incorporated in Albany last month to clarify the affiliation of the group with the industry. The new name was announced at the dinner meeting by Jack Cohn, Columbia vice-president and president of the Pioneers.

A group of 56 new members, all in the industry 25 years or longer, was inducted. Induction ceremonies were staged by Leon Leonidoff, senior producer of the Music Hall. Justice Ferdinand Pecora presided as usual.

Didn't Sell Them

DAVID O. SELZNICK did not sell any of his pictures to television. He says it was his policy to make no such sales. It's true, as has been reported, that four Selznick-produced pictures have been sold to television: "Nothing Sacred," "Made for Each Other," "Dancing Pirate" and "Little Lord Fauntleroy." But Mr. Selznick didn't sell them to television, anyway. He sold them to the Whitney interests at the time of the division of the assets of the Selznick International Company some years ago and Whitney resold the pictures to other groups who sold them for television.

In the News

WAYNE C. COY, chairman of the Federal Communications Commission, made news on two fronts this and last week.

In New York he was interviewed by a committee of Society of Independent Motion Picture Producers for the job of president of the producers group. James M. Mulvey, president of Goldwyn Productions; Roy Disney, president of Disney Productions; Robert J. Rubin, SIMPP attorney from the coast; William Levy of Disney Productions and others attended the meeting. Later it was indicated that Mr. Coy's health might not be strong enough to shoulder the heavy SIMPP duties.

In Chicago this week Mr. Coy, speaking to members of the Rotary Club of Chicago, warned exhibitors that, with the rapid advance of television, "a period of great adjustment" was ahead. He asserted that not only would television compete with theatres for patrons, but it would also compete with theatres for films, which it would either produce itself or obtain from new producers.

Studio Report

London Bureau

THE REPORT of the Board of Trade inquiry into the desirability of the Government owning or controlling studios reserved for the use of independent producers was published here Thursday. The report lists these four suggestions: the Government should invite proposals from free-lance producers for the formation of a cooperative organization to plan an effective production program; the Government should be the owner, not merely the renter of the studio, should Government be satisfied with the plan of the free lancers; if Government becomes a studio owner, management of the studio should be entrusted to a company drawn up along the lines of the Film Finance Commission; the company's managing board should consist of five directors, one, the chairman, of broad experience, the others with intimate experience of the film industry. The report repeatedly recites the difficulties of remedying the independents' allegedly parlous position and insists that "there has never been a time when so much studio space was available as now."

Time of Trial

WILLIAM DOZIER, president of Rampart Productions, looks at the present times in Hollywood as a weeding of the unfit. Only producers with energy, fortitude, and ability can remain, he told trade writers Wednesday morning in the New York board room of Universal-International, his distributor.

Given these qualities, the independent may look to the future cheerfully. Mr. Dozier's prescription for the independent is that he help sell his picture. If releasing through a major, he should remember that advertising publicity departments of major companies give an average two weeks' consideration to each picture; a producer, making two pictures a year, has spent six months knowing all about one, and what elements will attract the public, and should emphasize them to his distributor. And he should additionally travel on the road with the picture, getting ideas from exchange men and exhibitors. That is the kind of energy, in Mr. Dozier's estimation, which will redeem Hollywood.

Mr. Dozier also declared for profit sharing by writers, because then they do their best work; declared against the "cycles" of industry pictures as evidence of laziness; and criticized emphatically the polls by which some producers estimate their public.

"It took this political upset to wake Hollywood," he said, "to the fact that they know more about their business than pollsters."

Next, Please

EVER since the war, South Africa had been a good market for American pictures, comparatively unhampered by Government restrictions. Two weeks ago, reportedly in anticipation for a request for a U. S. loan, the South African Government clamped down a set of strict import rules. The move involves dollar rather than commodity restrictions and, according to advice received in New York this week, stands eventually to cut film imports by about one-half. Dollar allocations by the South African Government will be made on the basis of 50 per cent of the amount of dollars expended by an importer in 1947. The regulation is retroactive to January, 1948. Anything imported between then and July will be deducted from the dollar total made available for the year. There will be no interference with shipments ordered prior to November 5 and on shipboard by November 30. A prominent South African theatre owner and exhibitor said in New York this week the regulation would not seriously hurt the film import since a great many pictures had been ordered and shipped during 1947. In the long run, however, when this backlog is exhausted, the dollar shortage will make itself felt product-wise. Only Twentieth Century-Fox, which also distributes RKO pictures, and United Artists have their own branches in South Africa. Loew's has some houses there and provides these with MGM pictures.

PEOPLE

NED E. DEPINET, RKO president, has been appointed chairman of the motion picture committee for "Brotherhood Week—1949," which will be sponsored by the National Conference of Christians and Jews. LEON J. BAMBERGER of RKO Radio will be executive assistant to Mr. Depinet.

DORE SCHARY, MGM production vice-president, was to participate in a panel discussion Thursday at Columbia University's Institute of Human Relations, New York, on "Communications and Human Relations."

G. I. WOODHAM-SMITH, chief counsel for the J. Arthur Rank Organization, returned to London this week following conferences in New York with Universal-International executives.

DR. VLADIMIR K. ZWORYKIN, vice-president and technical consultant of RCA Laboratories Division, Monday in New York was presented the Chevalier Cross of the French Legion of Honor for his outstanding contributions in the field of television.

THOMAS MILLER has been appointed theatrical distribution coordinator for the National Film Board of Canada.

SIDNEY COOPER, United Artists salesman in Detroit, has been promoted to manager of the company's Cleveland exchange, succeeding William Levy, who is returning to the foreign field in which he was active for 18 years.

HENRY TEELUCKSINGH, Trinidad circuit operator and franchise holder for Monogram, Film Classics and Toddy Pictures, was in New York this week on business.

LEO YOUNG has resigned as assistant general manager of Fabian-Hellman drive-in theatres in upstate New York to join RKO as an exploiteer in St. Louis.

WILBUR B. ENGLAND, former executive of RKO Theatres, this week was elected vice-president of the ABC Vending Corporation, New York, in charge of company operations.

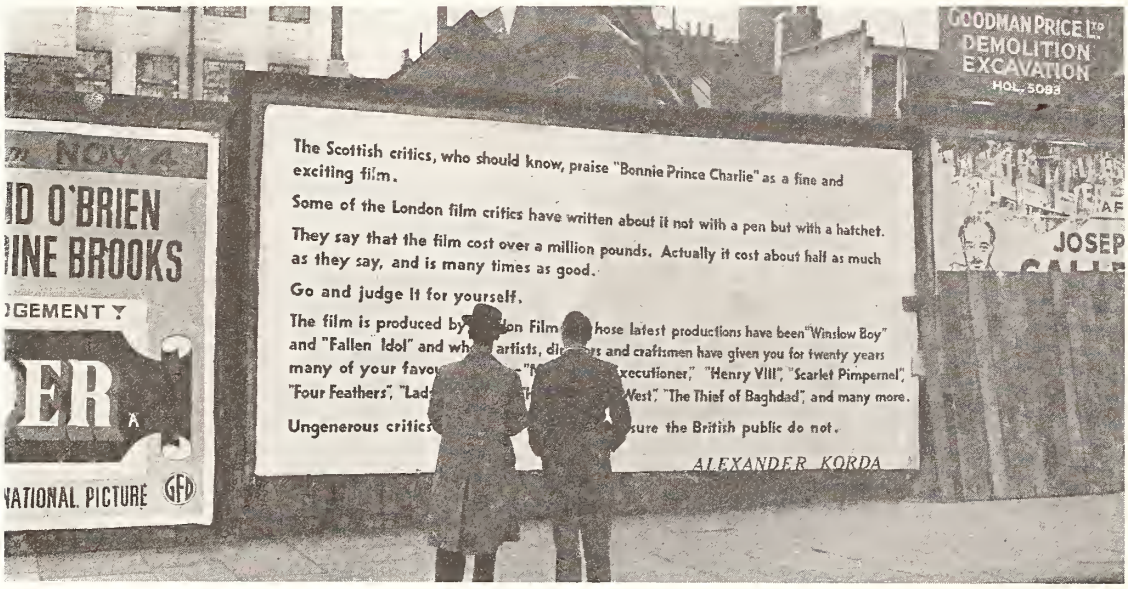
ED RUFF, Albany branch manager for Paramount, has resigned. He had been with the company for 26 years in Boston, New Haven and Albany.

MRS. SALLY GERENA, formerly with the J. Walter Thompson advertising agency in New York, has joined Foreign Screen Corporation as assistant to H. ALBAN-MESTANZA, president.

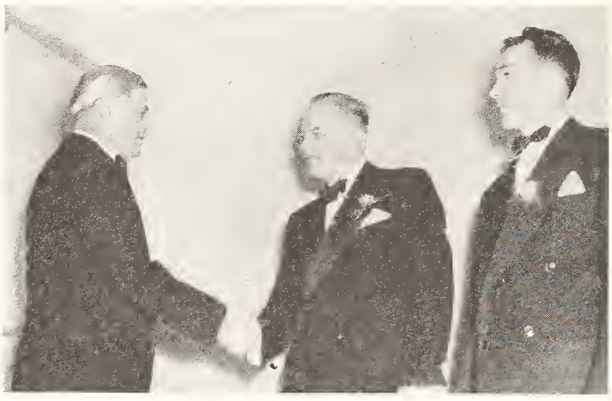
JOHN M. ABRAHAM, general manager of *Esquire's* film division, Coronet Instructional Films, has been elected a vice-president of Esquire, Inc. He was financial controller of Balaban & Katz for 15 years and was at one time assistant to BARNEY BALABAN, now president of Paramount.

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THIS WEEK the Camera reports:



HE'S ANNOYED, and wants the British public to know it — and do him justice. This is the spectacular—48 sheets—which Sir Alexander Korda put on in London's West End, when he felt London critics wrote about his latest, "Bonnie Prince Charlie", "not with a pen but with a hatchet".



OPENING, in Port Arthur, Ontario, Odeon Theatres' latest, The Odeon. In left-to-right order are Mayor Charles Cox; Clare Appel, the circuit's eastern general manager, and Len McGuire, theatre manager.



NED E. DEPINET, left, president of RKO, last week accepted chairmanship of the Motion Picture Committee for the 1949 Brotherhood Week, sponsored by the National Council of Christians and Jews. He is shown above with Nelson A. Rockefeller, the Conference general chairman. Brotherhood Week will be February 20 to 27.

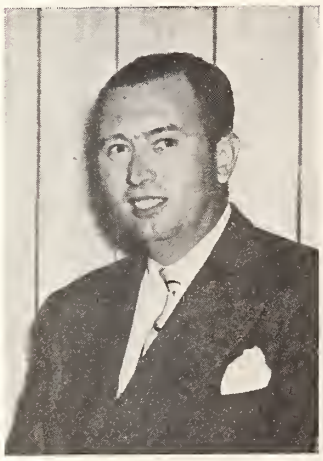


By the Herald

EDWIN AARON, who last week resigned from his post at MGM after 30 years. He was assistant general sales manager.



HENRY H. MARTIN



CHARLES W. HUDGENS and HENRY H. MARTIN, top, have been promoted by Universal - International, Mr. Martin to Dallas manager, Mr. Hudgens to Oklahoma City manager.



By the Herald

EXHIBIT, of scenes from important sound pictures based upon best selling books, at the Book Festival currently in the New York Museum of Science and Industry. Michael Linden, librarian of the Motion Picture Association, explains some of the scenes to Mabel Cobb, the Museum's exhibit director.



By the Herald

DR. RENATO GUALINO, vice-president of Lux Films of Italy, is in New York to buy pictures and to study distribution problems. See page 34.



DISCUSSING the arrangements for the presentation, November 28, to Boys Town, Nebraska, of a statue of the late Father Flanagan and four of his boys. At left, Edward Shafton, Omaha Variety Club, representing International Variety Clubs, donor; at right, Msgr. Nicholas Wagner, Boys Town director.



ANNUAL FOOTBALL PARTY by New York's film-favored "21" Club before the Yale-Princeton game. Included were: Daniel T. O'Shea, James Mulvey, Judge William Powers, Walter Branson, Jules Levey, Eddie Golden, Willard McKay, Len Gruenberg, Sam Dembow, Jr., Charles Boasberg, Tom Connors, Charles Berns, Major L. E. Thompson, Ned E. Depinet, Robert Mochrie, Jerry Berns, Herbert J. Yates, Maxwell Kriendler, Gordon Youngman.



NOT SO HARD TO RECOGNIZE: the broad beam of Ted Jacocks, Connecticut MPTO treasurer, taking his grandson, Richard Wesley Mattern, for a walk.

Stars and Lights Bring "Joan" to Broadway

WALTER WANGER'S spectacular "Joan of Arc" arrived on Broadway last week with spectacular trappings: the sign on the left, on the Victoria theatre, dwarfed all other Broadway theatre signs.



REALLY LIT UP. The huge sign that went into action last week, the night of November 10, with the premiere of the RKO Radio Pictures release benefitting the United Hospital Fund.



NED E. DEPINET, president of RKO Radio Pictures, arrives at the theatre. Accompanying the executive is his wife. The Depinets were part of a celebrity-studded audience.





THE STAR, and her director. The "draw" of the evening: Ingrid Bergman finally arrives at the premiere, on the arm of the noted director, Victor Fleming, who directed the film.



MR. AND MRS. ROBERT MOCHRIE He is RKO Radio vice-president in charge of distribution.



THE WANGERS ARRIVE. Walter Wanger, who produced the spectacle, arrives at the Victoria Theatre with his wife, Joan Bennett, the star, at left, and their daughter, Melissa.

ERIC JOHNSTON, MPAA president, arrives, left.

OPEN SEASON ON DECREES, PARTIAL DIVORCE THE AIM

Judge Hand Sees Complete Breakup Not Needed and Lawyers Start Writing

"I do believe that the opinion of the Supreme Court spelled divorcement, but not complete divorcement."—Judge Augustus N. Hand, from the bench of the District Court for the Southern District of New York, November 15, 1948.

Talks of consent decrees were in the air again this week.

With a week to go before resumption of hearings in the Paramount, *et al,* minus RKO, anti-trust suit, industry lawyers were once again this week drawing up plans for a company-by-company settlement with the Government.

Compromise Expected As Final Settlement

With all but RKO deadlocked with the Department of Justice over this issue before the start of the November 15 hearings, it was the above quoted comment of Judge Hand that set the paper work in motion again.

That remark is seen by industry observers as indicating that the eventual decision on the Paramount suit will lie somewhere between what the court characterized as the "extreme" position of the Department of Justice in pleading for complete divorcement and the majors' protestations that no divorcement at all is necessary.

It was confirmed Monday that Twentieth Century-Fox has been in the process of formulating a rather extensive theatre divestiture program which it will propose to the Department of Justice as the basis for a separate consent decree.

Report Other Companies Study Divestiture

There were indications, too, that Warner Brothers, Paramount, and Loew's were investigating further partial divestiture programs which might be used to obtain consent decrees.

None of the proposals, however, is expected to involve the reorganization of corporate structure which characterized the RKO consent decree, which entails setting up a separate theatre company.

Twentieth Century-Fox, it is reported, might be willing to divest itself of interests in as many as 400 partially-owned theatres, leaving National Theatres, its wholly-owned subsidiary, with about 225 theatres. The company's plan, however, is "not yet down to the point" where negotiations with the Department of Justice are in order, said a company spokesman at midweek.

(Attorney General Tom Clark was in Washington for only a few hours this week; Herbert Bergson, head of the anti-trust division, not in the city at all.)

Twentieth-Fox and National executives began their discussions on divestiture last week; resumed them this week. Among those doing the talking were Spyros P. Skouras, president; Charles Skouras, National's president; Dan Michalove, National's vice-president; Harry Cox, National treasurer; Otto Koegel, chief counsel for 20th-Fox, and W. C. Michel, treasurer.

If consent decrees are not reached, hearings on the Paramount suit resume in New York District Court November 29.

MYERS HOPES RKO DEAL IS NO PRECEDENT

The Department of Justice action in the RKO consent decree in permitting the same stockholders — with the exception of Howard Hughes — to own stock in the production - distribution company and the expected theatre company is all right in the case of RKO but it might be a "dangerous precedent" in settling with the other defendants in the Paramount anti-trust suit. That is Abram F. Myers' opinion, expressed in his latest bulletin to Allied States members. He points out that, with the exception of Mr. Hughes, "no other person owns or is a beneficial owner of record of as much as 1 per cent of the (RKO) stock" and that this, "coupled with the rigid injunctions" of the decree, "should insure the complete independence of the two new companies". However, says Mr. Myers, "it is hoped that in future horse trading the Department of Justice will not yield any more than it has in the present instance."

New Testimony in Griffith Case May Be Introduced

Washington Bureau

The Department of Justice hopes to introduce new evidence into the Griffith anti-trust case when hearings resume in Oklahoma City District Court November 30, it was reported Tuesday. Spokesmen for the department said they would ask for a chance to call witnesses and present further evidence showing the effects of the circuit's "illegal practices," rather than presenting proposed findings, as in the Paramount and Schine anti-trust cases. Defense attorneys are expected to oppose this move and ask that the case be decided on the basis of the present evidence. Should the court deny the Government permission to present new evidence, the Government will have to ask a further delay to prepare proposed findings, according to Justice Department officials.

Company Heads Study U.S. and World Prospect

With Eric Johnston, president of the Motion Picture Association of America, as chairman, the executive committee of the MPAA Tuesday met in New York for the first session of a three-day conference devoted to a discussion and exchange of views on the economic problems facing the industry here and abroad.

The Tuesday meeting was held at the Twentieth Century-Fox home office. Subsequent sessions were to have been held in the Warner and the Paramount home office board rooms. It was understood that the conferences were designed not so much to lead to any specific decisions as to obtain an up-to-date view of the situation.

There was some discussion among the 35 company executives attending as to the feasibility of closer cooperation among MPAA members in their activities abroad. It is known that on occasion the idea of pooling branch operations and facilities has come up and is favored by certain foreign department heads as further economy in the face of a constantly shrinking world market.

The Tuesday morning meeting was attended not only by the company heads, but also by the vice-presidents, treasurers and foreign and domestic sales executives. The afternoon meeting, at the suggestion of Mr. Johnston, was attended by the company presidents only. Dr. Isidore Lubin, head of Confidential Reports and former chief of the U. S. Bureau of Labor Statistics, offered facts and figures of a general nature, bearing on business conditions here and abroad. Robert W. Chambers, head of the MPAA statistical section, presented an extensive survey of the foreign economic situation, comparing diminishing returns to the increasing cost of prints and of general operations abroad.

It was understood Wednesday's discussions included television.

Among those attending the Tuesday session were: Columbia: Jack Cohn, Abe Schneider; Loew's: Arthur M. Loew, Nicholas M. Schenck; Paramount: Barney Balaban, Y. Frank Freeman; RKO: Ned Depinet, Phil Reisman; Republic: Theodore Black; 20th-Fox: Spyros P. Skouras, Murray Silverstone, Andrew W. Smith, Jr.; Universal: Nate J. Blumberg, Joseph H. Seidelman; Warner Bros.: Albert Warner, Wolfe Cohen; MPAA: Mr. Johnston, Francis S. Harmon, Sidney Schreiber.

EXTORTION TANGLE GROWS; ROSSELLI IS OUT AGAIN

Bioff Associate Is Paroled Again; Defense Says He HasBeen"Rehabilitated"

Los Angeles Bureau

John Rosselli, representative of Capone's "Boys in Chicago," in the picaresque industry operations of the firm of Browne & Bioff, jailed and released and re-jailed, is out again. He was paroled Monday from the Los Angeles County jail for the second time in 15 months. The circumstances, if not mysterious, are externally obscure.

Serving only three years and four months of his 10-year sentence Rosselli was paroled from the Federal penitentiary at Leavenworth, Kan., August 13, 1947. Last July his parole was revoked and he was placed in the Los Angeles county jail.

Witnesses Claim He Lived Clean, Industrious Life

The order to release Rosselli was received in Los Angeles Monday from Washington where attorney Otto Christensen of Los Angeles had appeared before the Federal Prison Board some weeks ago and called witnesses to testify the prisoner had lived a clean, industrious life after his previous release. The hearing was not reported then.

Mr. Christensen's usual fee for taking any case is said to be a minimum of $25,000.

On Sunday an unidentified man called the Los Angeles Sheriff's office from Palm Springs to ask why Rosselli had not yet been released.

Rosselli had charged, when he was arrested in Hollywood following the revocation of his parole three months ago, that political motives had caused the revocation. During the year following the parole there had been many rumors in Washington of a possible Congressional investigation of the Department of Justice because of the paroles.

Monday Rosselli told Los Angeles reporters he had served the last three months unjustifiably, adding that he would resume his work in a Hollywood studio. His last known studio job was for Bryan Foy as a technical advisor on Eagle Lion's "Canon City."

Rosselli Owns "Small Piece" Of Film, "Canon City"

Rosselli worked with Robert Kane, producer of "Canon City," and owns a "small piece" of that picture. He hoped to work with Mr. Kane on two more pictures under the same arrangement. Eagle Lion has money in Kane-produced pitures but Rosselli is not technically or directly on the payroll.

Rosselli, found guilty of conspiracy to extort, was given a 10-year sentence April 7, 1944, in the Federal penitentiary along with five others: Louis "Little New York" Campagna, an Al Capone bodyguard with a long arrest record; Paul de Lucia, alias Paul Ricca, questioned in the murder of Chicago *Tribune* reporter Alfred Lingle in the early 30's; Phil D'Andrea, also a Capone bodyguard and publisher of a Chicago Italian language newspaper; Charles "Cherry Nose" Gioe, or Charlie Joy, a veteran of the Chicago beer wars, and Francis Maritote, known as "The Immune," for avoiding prison despite numerous arrests.

Nitti Committed Suicide To Escape Jail Sentence

Another member of the gang, Frank "The Enforcer" Nitti, a power in the Capone underworld, escaped a jail sentence by committing suicide when the first indictment was handed down.

For the past year Representative Clare E. Hoffman (R., Mich.) has been investigating the paroles of Rosselli, Campagna, Gioe, Ricca and D'Andrea.

Last Friday in Chicago Federal District Court, Ricca appeared as a witness in the case of Tony Accardo, petty gang chief, and Eugene Bernstein, a lawyer, accused of illegally visiting Ricca while still in Leavenworth. United States Attorney Otto Kerner, Jr., is trying the case.

Mr. Kerner said he is still studying what should be done in the parole revocation litigation concerning Ricca.

According to the parole board Ricca (and also Campagna) violated parole since they refused to reveal the identity of the persons who contributed the money spent to get them out of prison—$128,000 to settle income tax liens and $15,000 to settle claims which resulted in the dismissal of an indictment.. Campagna is now in jail in Atlanta, but his release is sought by a *habeas corpus* writ.

Was on Studio Payroll As Writer and Gagman

Rosselli since the early 1930's has been a self-styled film executive. At various times he claimed to be a motion picture writer and was carried on studio payrolls as a gagman.

According to Los Angeles police records, Rosselli since 1925 had frequently been apprehended on suspicion of robbery, assault, larceny and possession of assorted weapons. Charges were dropped in most cases, and except for two $100 vagrancy and disturbing the peace fines and minor traffic counts he was never convicted.

He was questioned in 1930 in the kidnapping of E. R. Taggert, but released. Arrested in 1932, he was found to have in his pocket a funeral bill for Luigi Malvese, who had been murdered in San Francisco.

In his early Los Angeles days Rosselli represented himself as a "fruit merchant" and won considerable notoriety in rum-running circles. Police knew him as a dapper dresser, who liked big apartments, flashy cars and gay parties, where he met the top figures in film production.

Rosselli's most intimate association with the film industry began in the early 30's soon after George Browne and Willie Bioff, executives of the International Alliance of Theatrical Employees, rose to power. He listed his occupation on tax returns as a labor spy, and was much in evidence in 1937 during inter-union fights and strike breaking at the studios.

After Browne and Bioff were convicted of extorting some $2,500,000 from the industry from 1935 to 1941, Rosselli and the others were incriminated in the racket when the two IA executives told all to investigating authorities a year later.

Lived at Waldorf-Astoria When an Army Private

Rosselli, then a private in the Army at Camp Cook, Cal., was called to New York to appear before a grand jury. At that time he lived in an expensive tower suite at the Waldorf-Astoria, which testimony at the trial indicated was the scene of extortion showers of greenbacks on gangster beds.

When Rosselli, Campagna, de Lucia (Ricca) and Gioe were paroled the Chicago *Tribune* asked, "Who Fixed This One?" In an editorial published August 16, 1947, the paper said: "Their (the four paroled criminals) political connections and their willingness to murder or intimidate witnesses had prevented successful prosecution of many of their crimes. . . . They served three years and four months. . . . The parole board let them out of prison the moment it was legally possible to do so. . . . Since there was no normal reason for granting their parole, the assumption must be that someone put in a fix on their behalf."

In requests for parole in 1947, Ricca said he was going to operate his 1,100-acre farm near Aurora, Ill.; Campagna said he would operate two farms totaling 800 acres at Lafayette, Ind., and Berrier Springs, Mich., and Gioe said he was to become a steel salesman first, then open a restaurant.

20th - Fox Will Reissue Five Features a Year

As a supplement to its regular feature releases, Twentieth Century-Fox will distribute five "re-release packages" next year, the company has decided. Exhibitors will be asked to select their preference from a list of available attractions submitted to them by William C. Gehring, assistant general sales manager, who has been relieved of other duties to handle the reissues.


Like Merry Christmas
and Happy New Year,
THEY BELONG TOGETHER
... And They
Belong on Your
Screen for
Christmas and
New Year!
Bob
HOPE
Jane
RUSSELL
The New Star Team That's
News, In The Picture
That Makes Hope History

BOB'S BIGGEST PRODUCTION of all time. —And it's his first picture in Technicolor for Paramount

IT'S GOT EVERYTHING—comedy, color, spectacle, Indian fights, covered wagons, breathless chases and saloon brawls.

THE YANKS ARE COMING—with Bob turning on the giggle gas as a correspondence school dentist.



Paramount's "The Pale



3-WAY DRAW. Imagine *Bob Hope* and *Jane Russell* in a big-scale *western*, and you've got 3 of the biggest boxoffice elements any picture could have today.

THE LAUGHS are headed this-a-way from The Dirty Shame Saloon, as Bob sings the country's best-selling smash hit song, **"BUTTONS AND BOWS."**

NO DOPE, THAT HOPE—he's off on the "Road" to Ruin with Russell, the most famous outlaw in the whole U. S. A.

lce"

Color by Technicolor

The Critics Let go with both barrels



"MORE SATISFYING THAN 'ROAD' SERIES. Looks like big money in the tills. Hope triumphant . . . with a real story. The gags are all fresh . . . the western backgrounds lavish." —*Showmen's Trade Review*



"RUSSELL AN EYEFUL IN TECHNICOLOR. Strong box-office contender . . . for the delight of any audience out for an evening of laughs. Hope takes it away for sock results." —*Daily Variety*

"SHOULD PLAY TO CAPACITY AUDIENCES wherever customers seek escape through unadulterated merriment. Hope was never funnier. Technicolor and lush mountings complete the happy combination." —*Boxoffice*

"HITS TOP OF THE LAUGH-METER. A very hearty boxoffice effect should be assured. Merriment kept on broad, earthy level punctuated by running drumfire of quips and gags." —*Motion Picture Daily*

"PEAK LAUGH SHOW FOR HOLIDAY TRADE. Click Hopean display for the delight of the customers. Peak click on the meter that registers laugh decibels."–*Film Daily*

"HOPE WHAMS HIS WAY THRU WITH SOCK RESULTS. A natural for fun. Russell a sharp eyeful in Technicolor. 'Buttons and Bows,' now familiar to radio and record listeners, is top of the score's three pop numbers." —*Variety*

"HOPE AT HIS BEST. 'The Paleface' is cleverly set up. The results are pat." —*Motion Picture Herald*

"JUST THE PACKAGE TO MAKE EXHIBITORS HAPPY and please customers. DeMillesque production. Hope's harum scarum adventures with Calamity Jane outdo all that was ever done for the west." —*The Independent*

"HOPE & RUSSELL SALEABLE MARQUEE COMBINATION. Hope runs the entire gamut of gags in giddy comedy geared for boxoffice pay-off." — *Hollywood Reporter*



"The Paleface"

Color by Technicolor

Starring

BOB HOPE

JANE RUSSELL

Produced by ROBERT L. WELCH · Directed by NORMAN Z. McLEOD

Original Screenplay by Edmund Hartmann and Frank Tashlin

Additional Dialogue by Jack Rose

And Right After That Comes

Paramount's

GOLD RUSH OF '49

PRINTED IN

DECREE RESTRAINS ASCAP DEALING WITH EXHIBITION

Society Denied Modified Stay, Pending Appeal; Damages To Be Sought

The American Society of Composers, Authors and Publishers November 12 was restrained from any further direct dealings with exhibition "as long as it continues as an illegal combination and monopoly in violation of the anti-trust laws," under the terms of a decree handed down in U. S. District Court, New York, by Judge Vincent L. Leibell.

Ascap this week filed its notice of appeal with the U. S. Circuit Court of Appeals. Its plea for an interim stay of Judge Leibell's ruling was refused by U. S. Circuit Court Judge August N. Hand in chambers Tuesday. It would have maintained the status quo until November 29 when a petition for a permanent stay will be made to the full three-judge Circuit Court of Appeals.

Views Differ on Effects Of Injunction's Delay

Appearing before Judge Hand, Robert P. Patterson, representing Ascap, maintained no harm could result from a two-week delay in putting the injunction into effet. This view was opposed by the ITOA counsel who said "chaos" would result should the stay be granted at any time.

The 167 exhibitor-plaintiffs, whose proposed decree seems to have served as Judge Leibell's guide-line in formulating his decision, also said they would file a cross-appeal with the Circuit Court of Appeals, asking once again for damages.

Under the decree Ascap, having been adjudged a monopoly, cannot license performing rights to anyone; it cannot, in the future, obtain the performing rights for any composition; composers, while continuing as Ascap members, cannot force anyone to buy the performing rights to their music; at the same time they cannot refuse to grant the producers motion picture performance rights but must, as a matter of fact, do so; composers cannot, as in the past, insist on a clause in their contract with producers, providing that a film can only be exhibited in theatres having an Ascap license.

Ascap to Contend Scope Of Decree Too Broad

Ascap's basis for an appeal will be the contention that the scope of the decree is too broad and that it should be left to the Government to attack the Ascap structure.

Judge Leibell's decree denied the plaintiffs' claim to monetary damages. The exhibitors had asked $600,000. This sum would be trebled under the anti-trust laws, should the Court of Appeals sustain it.

The decree is substantially the same as outlined in the judge's previous findings, amended findings and the opinion of October 27. In issuing the decree, the court rejected Ascap's plea for a stay of judgment pending the outcome of the appeal. Ascap had argued that issuance of the decree would create confusion within the industry were it to go into effect now and be reversed by a higher court later. The plaintiffs, all members of Independent Theatre Owners Association of New York and represented by Milton C. Weisman of the law firm of Weisman, Celler, Quinn, Allan and Spett, countered with a letter to the court, charging that even greater confusion would result should Ascap's stay-of-judgment plea be granted.

In the preamble to the decree, Judge Leibell reiterated his earlier finding, stating that Ascap had "violated Sections 1 and 2 of the Act of Congress known as the Sherman Act . . . and that such violations by the defendants threaten irreparable loss and damage to the plaintiffs. . . ."

Specifically, the decree enjoins and restrains "the defendant Ascap, its officers, agents, servants, employees, and all persons acting or claiming to act on its behalf," from:

1. "Enforcing or attempting to enforce either directly or indirectly, the motion picture performance rights of any musical composition against any exhibitor, producer or distributor of motion pictures, or any other person, as long as Ascap continues as an illegal combination and monopoly, in violation of the anti-trust laws."

The Judge defined this last condition as meaning "such period of time until further order of the Court in this action adjudging that Ascap no longer continues as an illegal combination or monopoly in violation of the anti-trust laws."

2. "Hereafter obtaining any motion picture performance rights of any musical composition." The decree did not go into the question of divestiture originally ordered by the Court.

In a hearing early in October, Judge Leibell expressed some doubt regarding that part of his July 20 opinion. "I am not so sure about that divestiture," he stated. "I am not so sure that the matter should not be left to the Attorney General."

3. Enforcing or attempting to enforce, either directly or indirectly, while they continue as members of Ascap, "against any exhibitor, producer or distributor of motion pictures, the motion picture performance rights of any musical compositions of which they have granted only the motion picture synchronization rights to the motion picture producer.

4. "Refusing to grant motion picture producers the motion picture performance rights, and the right to license others with the motion picture performance rights, of musical compositions which they allow motion picture producers to synchronize with motion picture films."

5. "Licensing, except to motion picture producers, the motion picture performance rights of musical compositions which they allow motion picture producers to synchronize with motion picture films."

It has been held that such a directive would not stand up in the higher courts.

6. "Asking, demanding, requiring or agreeing with motion picture producers, as a condition to the grant of any right to synchronize copyrighted musical compositions with motion picture films, that the right to exhibit the said films be limited to theatres having a license from Ascap, or from any member of Ascap, and from in any manner or by any means conspiring with motion picture producers for the purpose of having such producers include a clause in contracts issued by them to exhibitors of motion picture films, directly or indirectly requiring said exhibitors to obtain a license from Ascap, or from any member of Ascap, as a condition to the right of exhibition of the licensed film."

The decree further directed Ascap to pay plaintiffs "any and all sums of money which it has received from any of the plaintiffs herein on or after March 15, 1948, pursuant to any license agreement entered into between Ascap and any of the plaintiffs." The exhibitors further were to recover from Ascap and individual defendants $908.70, "the amount of their costs and disbursements of this action."

Judge Leibell said his court would retain jurisdiction of the case "for the purpose of construing, modifying and enforcing this judgment."

SET TENTATIVE DEAL ON CANADA ASCAP

Toronto Bureau

Tentative agreement between Canada's organized exhibitors and the Composers, Authors and Publishers Association of Canada on a copyright appeal board and increases in the annual scale ranging from five to 20 cents per seat for theatres with a capacity of 1,600 seats or more, was reached here this week. Theatres with a capacity from 800 to 1,600 will pay from 12 to 15 cents a seat more. Lesser increases are provided for small houses.

ON THE MARCH

by RED KANN

REISSUES are standard policy at 20th Century-Fox as a result of studies and checkups which lead Andy Smith to the conclusion that only the surface has been scratched. But if there ever was any guesswork about what to dust off the shelf, there won't be from now on.

Just as new attractions are often tested in scattered areas so 20th-Fox proposes doing on reissues. Theatre men will be asked to call their shots from a list of available films submitted to them. Once the packages —it looks like five next year—are determined, they will be treated on a national basis for maximum returns which Smith believes will be considerable.

There seem to be substantial reasons for this. All of these reasons tie into a package of their own and it goes like this:

"Call of the Wild," in its 183rd week of re-release, has played 14,507 accounts; "Jesse James"—137 weeks and 14,488 accounts; "Return of Frank James"—137 weeks, 13,917; "Alexander's Ragtime Band" —79 weeks, 10,718; "The Bowery"—100 weeks, 10,258; "Western Union"—100 weeks, 10,050; "Sun Valley Serenade"—102 weeks, 9,255; "Drums Along the Mohawk"—53 weeks, 7,986; "Stanley and Livingstone"—87 weeks, 6,675; "Mark of Zorro"—53 weeks, 6,617; "Swamp Water" —54 weeks, 5,207; "How Green Was My Valley"—53 weeks, 4,750; "Les Miserables" —81 weeks, 4,135; "Tobacco Road"—61 weeks, 3,250; "Grapes of Wrath"—61 weeks, 3,015; "Belle Starr"—33 weeks, 2,013; "Frontier Marshal"—33 weeks, 2,031; "Blood and Sand"—14 weeks, 885; "Rose of Washington Square"—12 weeks, 766; "I Wake Up Screaming"—14 weeks, 741 and "Slave Ship"—12 weeks, 676 accounts.

Whether SRO makes a deal to sell its "grass roots" accounts via United Artists depends on two individuals. They are Mary Pickford and Charles Chaplin, co-owners of UA who once had David Selznick as partner and remember well the days of disagreement, recrimination and violent arguments which distinguished the closing chapters of their association.

It costs UA about $100,000 a week to keep its domestic sales machine oiled and functioning. That's too much nut to clear with a shortage of new product. It costs SRO about $35,000 a week and that's too much nut for three new pictures and one reissue. Both companies are ladling it out faster than they can take it in. Therefore, they are talking a deal.

SRO would give up its offices, keep its sales force, continue to handle the top accounts, clear all physical distribution through UA and pay it a fee for every contract closed with those accounts which SRO's own crew would not sell. This would slash SRO's operating overhead and bring it additional revenue. This, too, would bring UA sorely needed income which it does not now have and cut the distance between outgo and intake.

If the negotiations with UA fail to jell, Selznick will try elsewhere. He says as much openly.

How widespread it is no one can tell. But more elusive than most rumors is the one that the message in "The Boy With Green Hair" has a Communist flavor. This turns out to be utter nonsense and a disservice to a very worthwhile film.

The message, never disguised nor sought to be hidden, is an argument against future war advanced on behalf of the war orphans of the world by Dean Stockwell, whose green hair is the mark designating him as one of them. The whole idea is fresh and original and treated by those who made it with respect and dignity.

Young Stockwell gives an extraordinarily appealing performance of the boy. Pat O'Brien, ex-circus performer now turned singing waiter, is excellent. They are the two principals in a film which is at once entertaining and thoughtful. Stephen Ames, the producer, and Joseph Losey, the director, deserve praise for their sympathetic handling of material with an obvious demand on intelligence and care.

Charlie Einfeld's deal to join 20th Century-Fox in the to-be-established post of vice-president in charge of advertising and publicity may not be formalized for a few more days. But it's in, of course. He will divide his time between both coasts with emphasis on the east and, in fact, is now in New York busy without benefit of a signed contract.

It is taken for granted that he will officially resign as president of Enterprise, but undisclosed thus far is the matter of equities in various of that company's assets. "No Minor Vices," the first of its program for Metro distribution, is playing in Los Angeles. Second will be "Force of Evil," starring John Garfield.

"We also got 'Caught' ", says a Metro executive in an unconscious burst of humor.

Have you heard about the wire Johnny O'Connor of Universal sent Ned Depinet after the U. S. court approved the plan separating RKO theatres from production and distribution? It read:

"Welcome to the Little Four."

UA Board Takes No Action Now On Selznick Deal

After meeting in New York last Friday the United Artists board of directors adjourned to an unspecified date without voting either to ratify or reject the proposed new distribution arrangement with Selznick Releasing Organization.

Approval of the plan is expected when board representatives of co-owners Mary Pickford and Charles Chaplin have studied the matter fully. The general plan calls for Selznick's use of UA's distribution facilities and actual distribution of SRO product by UA among lesser situations for a two-year period. Selzinck's sales force will continue in operation, concentrating on the larger accounts.

To answer many rumors concerning the project, David O. Selznick, SRO president, released a 600-word statement upon his return to Hollywood from New York last Saturday. He said it is completely untrue that SRO has found it either difficult or expensive to reach a volume of business consistent with what is desirable. "On the contrary, SRO has sold and liquidated its pictures at a far greater speed, and with more satisfactory results, than any other distributor in my experience. Despite this, we are concerned about wasteful duplication in distribution, and have been exploring steps to correct this."

Mr. Selznick pointed to the increasing cost of distribution and declines in theatre receipts. "Since SRO and United Artists are both dedicated to the interests of the independent producer, United Artists seemed the most likely organization with which to explore avenues of jointly meeting our similar problems. These explorations have been concerned solely, and I wish to emphasize solely, with methods of reducing distribution costs by partial merger of domestic sales personnel and facilities only."

Mr. Selznick went further to say: "At no time has there been the slightest discussion as to any merger of SRO and United Artists as corporations, or for the top selling constituting between 75 per cent and 90 per cent of the distribution gross." He said the contemplated deals had nothing to do with foreign distribution.

Seattle "Rope" Ban Upheld by Court

The ban on "Rope" imposed by the Seattle Censor Board was upheld Monday by James T. Lawler, Judge of the Seattle Superior Court, who held that the film violated the Seattle city ordinance which forbids presentation of "scenes of violence tending to corrupt morals." During a earlier hearing on the ban, Judge Lawler attended a private screening of the film, but said that his decision was based on testimony offered in the case.

Two More Great Paramount Attractions Go On View At The

Paramount TRADE SHOWS Friday, Dec. 3

All Showings Dec. 3rd Except New York City Dec. 2nd

"WHISPERING SMITH"

ALBANY
Fox Projection Room
1052 Broadway.....8 P. M.

ATLANTA
Paramount Projection Room
154 Walton St., N. W.....2:30 P. M.

BOSTON
Paramount Projection Room
58 Berkeley St.....2 P. M.

BUFFALO
Paramount Projection Room
464 Franklin St.....2 P. M.

CHARLOTTE
Paramount Projection Room
305 S. Church St.....1:30 P. M.

CHICAGO
Paramount Projection Room
1306 S. Michigan Ave.....1:30 P. M.

CINCINNATI
Paramount Projection Room
1214 Central Parkway.....3 P. M.

CLEVELAND
Paramount Projection Room
1735 E. 23rd St.....2 P. M.

DALLAS
Paramount Projection Room
412 S. Harwood St.....2:30 P. M.

DENVER
Paramount Projection Room
2100 Stout St.....2 P. M.

DES MOINES
Paramount Projection Room
1125 High St.....1 P. M.

DETROIT
Paramount Projection Room
479 Ledyard Ave.....2 P. M.

INDIANAPOLIS
Paramount Projection Room
116 W. Michigan St.....1 P. M.

JACKSONVILLE
Florida Theatre Screening Room
128 Forsyth Bldg.....8:55 P. M.

KANSAS CITY
Paramount Projection Room
1800 Wyandotte St.....2:30 P. M.

LOS ANGELES
Boulevard Theatre
Washington and Vermont Sts...3 P. M.

MEMPHIS
Paramount Projection Room
362 S. Second St.....2:30 P. M.

MILWAUKEE
Paramount Projection Room
1121 N. 8th St.....3:25 P. M

MINNEAPOLIS
Paramount Projection Room
1201 Currie Ave.....2 P. M.

NEW HAVEN
Paramount Projection Room
82 State St.....2 P. M.

NEW ORLEANS
Paramount Projection Room
215 S. Liberty St.....1:30 P. M.

NEW YORK CITY
Normandie Theatre
51 E. 53rd St.....12/2...10:30 A. M.

OKLAHOMA CITY
Paramount Projection Room
701 W. Grand Ave.....1 P. M.

OMAHA
Paramount Projection Room
1704 Davenport St.....2:30 P. M.

PHILADELPHIA
Paramount Projection Room
248 N. 12th St.....2 P. M.

PITTSBURGH
Paramount Projection Room
1727 Boulevard of Allies.....2 P. M.

PORTLAND
Paramount Projection Room
909 N. W. 19th Ave.....3:25 P. M.

ST. LOUIS
Paramount Projection Room
2949 Olive St.....1 P. M.

SALT LAKE CITY
Paramount Projection Room
270 E. 1st South St.....2:30 P. M.

SAN FRANCISCO
Paramount Projection Room
205 Golden Gate Ave.....1:30 P. M.

SEATTLE
Paramount Projection Room
2330 First Ave.....2:30 P. M.

WASHINGTON
Paramount Projection Room
306 H St., N. W.....3:55 P. M.

LADD In His First Technicolor Western

Produced on a scale to rival
"Union Pacific" and "The Plainsman"

"Whispering SMITH"



ALAN LADD
Robert Preston • Brenda Marsh
Donald Crisp
in
"WHISPERING SMITH"
Color by TECHNICOLOR
with William Demarest
Fay Holden • Murvyn Vye • Frank Faylen
Associate Producer Mel Epstein • Directed
by Leslie Fenton • Screenplay by Frank Butler
and Karl Kamb • Based on the Novel by
Frank H. Spearman

A Father And Son In Love With The Same Girl

In a daring story featuring
a fascinating new feminine star

"My Own True Love"

"MY OWN TRUE LOVE"
starring
Phyllis Calvert
Melvyn Douglas
with
nda Hendrix • Philip Friend
Binnie Barnes
uced by VAL LEWTON • Directed by
TON BENNETT • Screenplay by Theodore
ond Josef Mischel • Adaptation by Arthur
• Based on a Novel by Yolondo Foldes

All Showings Dec. 3rd

"MY OWN TRUE LOVE"

ALBANY
Fox Projection Room
1052 Broadway.....2 P. M.

ATLANTA
Paramount Projection Room
154 Walton St., N. W.....10:30 A. M.

BOSTON
Paramount Projection Room
58 Berkeley St.....10:30 A. M.

BUFFALO
Paramount Projection Room
464 Franklin St.....10:30 A. M.

CHARLOTTE
Paramount Projection Room
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DES MOINES
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DETROIT
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479 Ledyard Ave.....10:30 A. M.

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Florida Theatre Screening Room
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Paramount Projection Room
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Paramount Projection Room
306 H St. N. W.....2:30 P. M.

MGM PLANS 21 IN COMING MONTHS

16 Completed and 4 Now Shooting; 12 of 21 To Be Made To Have Color

Metro-Goldwyn-Mayer has scheduled 21 major properties for production during the coming months, it was announced this week.

The company now has 16 pictures completed and four before the cameras.

The new production schedule was set as a result of a decision by Nicholas M. Schenck, president; Louis B. Mayer, executive head of the studio, and Dore Schary, in charge of production. Of the 21 pictures to be shot a record total of 12—more than 50 per cent—will be in color. Ten of the 20 completed or shooting also are in color.

Of the films set for production, two will be shot abroad, "Conspirator" starring Robert Taylor and Elizabeth Taylor, in England, and "Quo Vadis," in Technicolor, in Italy. "Conspirator" is in work.

Planned Product Listed

The MGM production lineup:

FORSYTE SAGA, in Technicolor, from the John Galsworthy novel. Leon Gordon, producer; Compton Bennett, director. Starring Greer Garson and Errol Flynn.

MADAME BOVARY, from the Gustave Flaubert novel. Pandro S. Berman, producer; Vincente Minnelli, director. Starring Jennifer Jones, James Mason and Louis Jourdan.

STORM OVER VIENNA, Carey Wilson, producer; George Sidney, director. With all-star cast.

INTRUDER IN THE DUST, from the William Faulkner novel. Clarence Brown, producer-director.

GREYFRIAR'S BOBBY, in Technicolor. Robert Sisk, producer. Starring Edmund Gwenn and Lassie.

ROBINSON CRUSOE, from the Daniel Defoe novel, in Technicolor. Sam Zimbalist, producer.

EAST SIDE, WEST SIDE, from the Marcia Davenport novel. Voldemar Vetluguin, producer.

THE CHOSEN, Arthur Ripley, producer.

YOUNG BESS, in Technicolor. Sidney Franklin, producer.

ANY NUMBER CAN PLAY, Arthur Freed, producer.

VIVA ZAPATA, Jack Cummings, producer. Starring Robert Taylor.

ANNIE GET YOUR GUN, musical in Technicolor. Arthur Freed, producer. Starring Judy Garland.

GOOD OLD SUMMERTIME, musical in Technicolor. Joe Pasternak, producer, and Robert Z. Leonard, director. Starring Judy Garland.

THREE LITTLE WORDS, musical in Technicolor. Jack Cummings, producer.

MIDNIGHT KISS, musical. Joe Pasternak, producer. Norman Taurog, director. Starring Kathryn Grayson, Jose Iturbi and introducing Mario Lanza.

IT'S A DATE, musical in Technicolor. Joe Pasternak, producer.

DUCHESS OF IDAHO, musical in Technicolor. Joe Pasternak, producer. Starring Esther Williams.

BATTLEGROUND, Robert Pirosh original. Pandro S. Berman, producer. Starring Robert Taylor, Van Johnson, John Hodiak, Keenan Wynn and Ricardo Montalban.

BLACK HAND, William H. Wright, producer.

SCENE OF THE CRIME, Harry Rapf, producer.

Pictures now before the cameras at MGM include:

THE STRATTON STORY, Jack Cummins, producer, with Sam Wood directing. Starring James Stewart and June Allyson.

NEPTUNE'S DAUGHTER, musical in Technicolor. Jack Cummings, producer. Eddie Buzzell, director. Starring Esther Williams, Red Skelton, Ricardo Montalban and Keenan Wynn.

THE GREAT SINNER, Gottfried Reinhardt, producer. Robert Siodmak, director. Starring Gregory Peck and Ava Gardner.

THE SECRET GARDEN, partly in Technicolor. Clarence Brown, producer. Fred Wilcox, director. Starring Margaret O'Brien and Dean Stockwell.

Set for Release

Productions set for release in the coming months include:

THE THREE MUSKETEERS, in Technicolor. Pandro S. Berman, producer. George Sidney, director. Starring Lana Turner, Gene Kelly, June Allyson and Van Heflin.

WORDS AND MUSIC, musical in Technicolor. Arthur Freed, producer. Norman Taurog, director. Starring June Allyson, Perry Como, Judy Garland, Lena Horne, Gene Kelly, Mickey Rooney and Ann Sothern.

COMMAND DECISION, Sidney Franklin-Gottfried Reinhardt co-production. Sam Wood, director. Starring Clark Gable, Walter Pidgeon, Van Johnson and Brian Donlevy.

LITTLE WOMEN, in Technicolor. Mervyn LeRoy, producer-director. Starring June Allyson, Peter Lawford, Margaret O'Brien, Elizabeth Taylor, Janet Leigh, Rossano Brazzi and Mary Astor.

THE BARKLEYS OF BROADWAY, musical in Technicolor. Arthur Freed, producer. Charles Walters, director. Starring Fred Astaire and Ginger Rogers.

EDWARD, MY SON, filmed in England. Edwin Knopf, producer. George Cukor, director. Starring Spencer Tracy and Deborah Kerr.

HILLS OF HOME, in Technicolor. Robert Sisk, producer, Fred Wilcox, director. Starring Edmund Gwenn, Tom Drake, Donald Crisp, Janet Leigh and Lassie.

THE KISSING BANDIT, musical in Technicolor. Joe Pasternak, producer, Laslo Benedek, director. Starring Frank Sinatra and Kathryn Grayson.

TAKE ME OUT TO THE BALL GAME, musical in Technicolor. Arthur Freed, producer. Busby Berkeley, director. Starring Frank Sinatra, Esther Williams and Gene Kelly.

THE BRIBE, Pandro S. Berman, producer. Robert Z. Leonard, director. Starring Robert Taylor, Ava Gardner, Charles Laughton, Vincent Price and John Hodiak.

THE SUN COMES UP, in Technicolor. Robert Sisk, poducer. Richard Thorpe directing. Starring Jeannette MacDonald, Lloyd Nolan, Claude Jarman, Jr., and Lassie.

ACT OF VIOLENCE, William H. Wright producer. Fred Zinnemann, director. Starring Van Heflin and Robert Ryan.

THREE GODFATHERS, in Technicolor. An Argosy production directed by John Ford. Starring John Wayne and Pedro Armendariz.

NO MINOR VICES, Enterprise production. Lewis Milestone, producer-director. Starring Dana Andrews, Lilli Palmer and Louis Jourdan.

FORCE OF EVIL, Enterprise production. Bob Roberts, producer. Abraham Polonsky, director. starring John Garfield.

BIG JACK, produced by Gottfried Reinhardt. Richard Thorpe, director. Starring Wallace Beery and Richard Conte.

New York Owner Groups to Fight Sales Tax Plan

Claiming that New York would be "mulcting" theatre owners if it persisted in its attempt to revive a dormant two per cent personal property tax on theatre equipment when a lease changes hands, representatives of some 600 theatres in the New York area held a protest meeting at the Hotel Astor Tuesday. They named a committee to consult tax experts to document the owners' stand that the law is "ambiguous" and the tax unjust.

The four named were: Gael Sullivan, executive director of the Theatre Owners of America; Leo Brecher, president of the Metropolitan Motion Picture Theatre Owners; Harry Brandt, head of the Independent Theatre Owners Association, and James Reilly, executive secretary of the New York Theatre League.

Mr. Brandt at the meeting explained the city would tax equipment in houses where the leases have changed hands during the eight years of the municipal sales tax. He estimated the tax would cost New York's theatre lessees several million dollars. Heretofore this phase of the sales tax has lain dormant. Tax experts present at the meeting explained that under the present law the city is entitled to make the levy.

The committee and tax experts will prepare a brief in support of the exhibitors' position and present it to City Controller Lazarus Joseph in an attempt to have the tax repealed.

Monogram Board Elects Mirisch, Goldstein

Hollywood Bureau

The Monogram board of directors, meeting here last Thursday, announced the election of Harold Mirisch as vice-president, and Maurice Goldstein as vice-president in charge of sales. All members of the board were reelected at the annual board meeting held last Wednesday at Monogram's studio. Directors are Steve Broidy, president; W. Ray Johnston, chairman of the board; George D. Burrows, executive vice-president and treasurer; Norton V. Ritchey, vice-president in charge of foreign distribution; Edward Morey, vice-president; Herman Rifkin, vice-president; Arthur C. Bromberg, William Hurlbut, Howard Stubbins and Charles W. Trampe.

De Rochemont Stays with MGM

Louis De Rochemont denied last week in Hollywood that he was terminating his contract with MGM. Previously, a spokesman for MGM had stated that the producer was negotiating a settlement of his contract because MGM refused to produce his "Lost Boundaries." Mr. De Rochemont, it is understood, will continue with plans to produce that film independently.

Talk Conciliation At West Virginia Exhibitor Meet

Conciliation, more extensive showmanship, and the status of the industry—both foreign and domestic—headed the discussion at the fifteenth annual convention of the West Virginia Theatre Managers' Association last week.

Meeting at the Netherland Plaza Hotel in Cincinnati Thursday and Friday the convention heard Sam Shain, Twentieth Century-Fox director of exhibitor relations, outline the Smith-Berger conciliation plan. As the representative of A. W. Smith, 20th-Fox general sales manager, he urged that the plan be adopted by all companies. Bert Stearn, president of Cooperative Theatre Service, spoke along similar lines.

Speaking on the foreign and domestic film market, Henderson M. Richey, MGM director of exhibitor relations, stressed the importance of exploitation and the need for exhibitors to redouble their efforts to increase theatre attendance.

Other speakers included Allan S. Moritz, Columbia branch manager in Cincinnati and chairman of the Will Rogers campaign, who made an earnest plea for participation in the cause; Willis Vance, Cincinnati exhibitor, who discussed Cryptix, a method of consecutively numbering theatre tickets by code letters; William Ainsworth, president of National Allied; Arthur Greenblatt of Screen Guild, and E. K. James, former West Virginia tax commissioner, and now legal counsel for the exhibitors' group.

W. H. Holt, of Richwood, W. Va., retiring president, was elected chairman of the board. L. E. Rogers, of Welch, was elected president, and Fred Helwig, Charleston, vice-president. Rube Shore, Cincinnati, was reelected secretary-treasurer.

The new directors are: E. R. Custer, John Goodenough, David Schulz and P. M. Thomas. Directors reelected were: Frank Mandows, Ross Filson, E. L. Keesing, and Louis Shor. Alternate directors are: Roy Letsinger, Charles Cassinelli and Albert Aaron.

Maritime Allied Exhibitors Hold First Annual Meeting

Maritime Allied Exhibitors Association held its first annual meeting in St. John November 10, setting up a special committee on public relations, asking the government to tighten controls on building regulations and Bingo, and deciding to cooperate with a new children's library film movement. The association succeeds Allied Exhibitors, which was limited to Nova Scotia only. The new organization includes the provinces of New Brunswick and Prince Edward Island. A. J. Mason, Springhill, N. S., who had been president of the old organization, was chosen president of the new. P. J. Dwyer, Halifax, N. S., was elected secretary-treasurer.

Iowa-Nebraska Exhibitors Urge Specialized Trailers

Film companies should be urged to produce two different types of trailers, one for action houses, the other for class theatres. This was a view expressed at the autumn meeting of the Allied-Independent Theatre Owners of Iowa and Nebraska last week in Omaha. Other subjects discussed were the Allied Caravan; the conduct of Hollywood actors and actresses; excessive print damage on the part of negligent exhibitors, and the greater use of advertising accessories. A. G. Myrick, president of the organization, described the organization as "the most active exhibitor unit in the country" and pointed out that 14 meetings had been held thus far this year.

Small Business Committee Holds "Wrap-Up" Hearings

Washington Bureau

The House Small Business Committee opened week-long "wrap-up" hearings here Monday with Abram F. Myers, counsel for Allied; Wendell Berge and Thurman Arnold, former assistant Attorneys General, and Joseph Borkin, economic adviser to J. Arthur Rank and Robert Young, scheduled to appear by the end of the week. The committee has called off further hearings which were to be held away from Washington due to the pressure of time. The committee wants to file its report by the end of December. Although the committee expires with the end of the current Congress, it is expected that it will be retained by the eighty-first Congress under the chairmanship of Representative Wright Patman, Texas Democrat.

Lift Ban on Exhibition Of Ben Hecht Features

London Bureau

The Cinematograph Exhibitors Association has lifted its ban on the screening of the 19 features released here which have scripts by Ben Hecht, according to a CEA spokesman. Any future films with Ben Hecht scripts will be banned, however. The ban was brought about in the first place as a protest to Mr. Hecht's allegedly anti-British attitude on the Palestine question. None of the American companies withdrew their Hecht-written pictures and many of the largest houses continued to play and book them.

Warner Home Office Increase Paid

Warner Brothers' 619 home office employees last week became eligible for pay raises totaling $175,000 for one year, it was announced by IATSE Motion Picture Home Office Employees Local No. H-63. The 10 per cent wage increase was won recently and is retroactive to last June 1. Approximately $75,000 in retroactive pay was to have been paid November 18, the day the raise became effective.

Einfeld Election To 20th-Fox Post Expected Soon



CHARLES EINFELD

The election by the board of directors of Twentieth Century-Fox of Charles Einfeld as vice-president in charge of the company's promotional activities is expected in New York shortly, it was understood this week.

It is understood that Mr. Einfeld, for the past two years head of Enterprise Productions, will maintain offices at the home office in New York and at the 20th-Fox studio on the coast. Mr. Einfeld could not be reached for comment on the situation in New York this week.

He will succeed Charles Schlaifer, director of advertising, publicity and exploitation, whose resignation will be effective next February 1. Mr. Schlaifer has indicated his intention of establishing his own organization.

Mr. Einfeld's career in the industry dates back to 1920, when he started to work with Vitagraph. Later he went with First National Pictures and, when the two companies were merged as Warner Brothers, he became director of advertising and publicity of the combined companies. He is known as the originator of the "film junket" premieres. In 1946 he became president of Enterprise Productions. The company recently suspended production activity.

He also is a member of the Academy of Motion Picture Arts and Sciences and of the Association of Motion Picture Advertisers.

Time Has Vatican Film

"The Vatican of Pius XII," a special two-reel 16mm film, has been released by the March of Time. The film, which will be distributed by Library Films of New York and be available with English, Spanish and French narrations, was filmed in Rome by special permission of the Pope.

...And it will do the same for you!



THIS CAMPAIGN

FRANK

BORZAGE'S

MOONRISE

starring

DANE CLARK · GAIL RUSSELL
ETHEL BARRYMORE

WITH

ALLYN JOSLYN · REX INGRAM · HENRY MORGAN
AND DAVID STREET · SELENA ROYLE
LLOYD BRIDGES · LILA LEEDS

Screen Play by Charles Haas — Produced by CHARLES HAAS
Based on the Novel "Moonrise" by THEODORE STRAUSS

Directed by FRANK BORZAGE

A REPUBLIC PRESENTATION



GOT THIS BOX OFFICE BUSINESS ON MOONRISE!

NEW BRITISH FILMS LOOK BIG THERE

All Strong in Pre-Release Runs; 94 Finished in 10 Months of Year

by PETER BURNUP
in London

Quota-beset exhibitors this side have been vouchsafed lately at least three British-made pictures possessing not only style and distinction but rich money-spinning potentialities also. Showmen, rubbing gleeful hands, are thereby reminded of those resurgent wartime days when British production spelt both merit and box office prosperity.

Credit for the minor, but welcome, renaissance goes, in two instances, to British Lion; in the third case, to the newly formed Associated British Pictures Corporation-Filippo del Giudice alliance.

Directed by Carol Reed

British Lion's contributions are "Fallen Idol," directed by Carol Reed and starring Ralph Richardson, Michele Morgan, Sonia Dresdel, and Bobby Henrey, and "The Winslow Boy," directed by Anthony Asquith and starring Robert Donat, Cedric Hardwicke and Margaret Leighton. The third is "The Guinea Pig," produced and directed by Roy and John Boulting and starring Richard Attenborough, Sheila Sim, and Robert Flemyng. All are concerned with boyhood problems.

[*It was announced in New York last Thursday that David O. Selznick had purchased "The Eyewitness" from London Films for distribution in the Western Hemisphere. This is "Fallen Idol," retitled.*]

"Fallen Idol," from a story by the accomplished Graham Greene, is concerned with the fearful, nigh-tragic, illusions of a little boy, the son of a foreign ambassador, who makes a hero of his father's butler. "The Winslow Boy," another tragi-comedy of childish fears, recapitulates an episode which shook, 40 years ago, the social fabric of Edwardian England. A 14-year-old cadet at the tradition-bound Royal Naval College was accused of stealing a petty sum from a brother-cadet. Authority wanted the whole thing to conveniently lapse into limbo. But the boy's father waged single combat for his family honor.

Each Playing Strongly

"The Guinea Pig" is concerned with the latest manifestation of Britain's planned brave new world: the opening up of her heavily endowed so-called "public schools" —privilege-pastures hitherto—to the lower orders.

Each of the three has played to overflowing business on its pre-release run. Workaday showmen elsewhere are bidding eagerly for their appearance, which, quota or no quota, is a rare refreshing phenomenon among the country's exhibitors.

From the J. Arthur Rank Organization comes an offering—"Quartet"—which rates a near-miss in the Big Grosser category. Producer Sydney Box has strung four unconnected Somerset Maugham short stories together in this one. Each was directed by a different director and a host of Britain's more distinguished players were lavished upon the stories.

Still Fear Shortage

Continuing the HERALD's running statistical abstract of the country's production record, here is the tally in the now completed 10 months of 1948: 57 pictures already trade shown, 37 awaiting screening, and 23 pictures in production.

Apprehensive exhibitors still believe they'll be short on quota at the end of this present quota year. They are fully aware, in any event, of the melancholy circumstance that a disturbing number of pictures on offer to them measure up to quota requirements in the eyes of the law—and that's about all. Showmen are increasingly chary.

A more exact reflection of the position is to be found in the present tempo of production in the Rank Group. Analysis of the group's activities shows the following particulars: Three pictures now showing in London's West End; four ready for West End screening; 15 in course of editing; 10 now in production; four starting production in November.

These statistics, say observers, will not face up to Mr. Rank's previous declaration that, in the first year of the new quota's operation, his theatres will play a British quota of 60 per cent.

Wells' Story Included

Back of the distinguished "Quartet" is a string of Rank offerings yet to be seen. Included in these are "Scott of the Antarctic," due for screening at the Royal Command Show at the Empire, November 29; "The Blue Lagoon," starring Jean Simmons, and "Christopher Columbus," starring Fredric March and Florence Eldridge. All are in Technicolor.

Black-and-white subjects of which Mr. Rank's advisors expect a great deal are H. G. Wells' "The History of Mr. Polly," with John Mills; "The Passionate Friends," another Wells subject, starring Ann Todd, Claude Rains and Trevor Howard, and "Eureka Stockade," another Australian-made picture starring Chips Rafferty and directed by Harry Watt.

London Films, pace-making rivals to the Rank Group, have exciting projects in hand. Gregory Ratoff's "That Dangerous Age," starring Myrna Loy, is in progress at Shepperton. Carol Reed has left for Vienna to start location work on another Graham Greene subject, "The Third Man," with Orson Welles and Joseph Cotten in the leads. Anthony Kimmins is preparing for "The Admirable Crichton."

British Lion, London Films' distribution affiliate, has a line of product likely to have plus appeal, but none will be more eagerly sought after than "Elizabeth of Ladymead," produced by Herbert Wilcox and starring Anna Neagle. The Wilcox-Neagle "Spring in Park Lane," leads by lengths 1948's Big Grosser this side.

20th Century-Fox's Munson Busy

ABPC is at length getting busy with its long-out-of-commission, but now entirely rebuilt Elstree plant. Warners' Vincent Sherman has arrived here to direct "The Hasty Heart."

One of the busiest producers here currently is Twentieth Century-Fox's Lymand Munson, with Ben Lyon now in attendance. Mr. Munson's outfit has just completed at Shepperton "Britannia Mews," directed by Jean Negulesco and starring Dana Andrews and Maureen O'Hara. His outfit is now engaged in Germany on "I Was a Male War Bride," directed by Howard Hawks and starring Cary Grant and Ann Sheridan. Mr. Munson has six important productions lined up for early starting, including "Secrets of Scotland Yard" and "The Black Rose," to be filmed in Technicolor in Britain and North Africa.

Keenly awaited, too, is MGM's "Edward My Son." Directed by George Cukor, and starring Deborah Kerr and Spencer Tracy, shooting has been completed at Elstree Stu-

That erstwhile Hollywood resident, Edward Dmytryk, has found sanctuary in Mr. Rank's Pinewood Studio. He will there direct for an independent company a feature called "Obsession."

British, French Reopening Talks on Playing Time

London Bureau

Following the missionary journey to Paris of the Board of Trade's Andrew White, the French Government has agreed to reopen discussions on the question of British screenings in France. Mr. White has reported here that the French were momentarily prepared to allot a minimum of 20 British pictures annually out of the "foreign" quota of 65 pictures, excluding the Americans. This low minimum has been protested. At the outset, talks will proceed between the French Government ministers and officials of the British Embassy in Paris. But three delegates of the British Film Producers' Association have been warned by Brtiain's Foreign Office to stand by to join the Paris party. The nominated delegates are: Air-Commodore F. M. F. West, managing director of J. Arthur Rank's Eagle Lion Distributors; Sir David Cunynghame, of Sir Alexander Korda's London Films, and Major Reginald Baker, of Ealing Studios.

THE HOLLYWOOD SCENE

Uninspired Films Make Public Apathy, Insists Jack Conway, Director

by WILLIAM R. WEAVER
Hollywood Editor

A man who's been directing top pictures for 33 years, the last 23 for a single top studio, is a person of whom to ask the several $64 questions in industry circulation. A man who has witnessed all the industry's ups and downs, in prosperity and depression, through a couple of wars, with and without sound, in black-and-white and in color, is entitled to a firmness of conviction in his manifestly seasoned opinions. Such an authority is Jack Conway, who recently terminated his 23-year contract connection with MGM, and who will devote his talent henceforth to the direction of as few or as many pictures, independently or for major studios, as he may deem to possess merits justifying their production. He thinks they will be few rather than many.

The man who directed such diversified properties as "Julia Misbehaves," "The Hucksters," "Viva Villa," "A Tale of Two Cities," "Dragon Seed" and—going way back, but not all the way—"The Unholy Three," "Boom Town" and "Honky Tonk," says the responsibility for whatever public apathy prevails rests with the product, both the costly and the cheap, and he speaks of these separately.

No Advances Made in Past 10 or 15 Years

Of the costly product he say, "It is no worse, in the main, than it has been in recents years, but the trouble is that it is no better. If you go back to the product of 1925 and compare it with the 1935 product you will see what I mean. In that ten years, which of course included the coming of sound, the profession made great advances, technologically and in every other way. Progress was being made during that period. But if you screen the 1935 product for purposes of comparison with the 1948 output you will have a hard time discovering where professional progress of any kind has been made. With rare exceptions, pictures today are made in the same way, using the same devices and methods that were in use 10 or 15 years ago. When picture makers regain the initiative and resourcefulness that brought the industry up from the nickelodeon stage, we can expect to go forward again. There is never a public apathy toward progress."

Calls Cheap Pictures Breeder of Apathy

Of the cheap product he says, "The cheap picture, made and sold at a price and without pretense of merit, is the prime breeder of audience apathy. To be sure, there is a commercial use for it, in the cheap side-street theatres or to round out double bills, but the audience is not interested in that aspect of the matter.

"I think the industry would do well to eliminate cheap product entirely, produce only top-quality goods, and regulate exhibition so a good picture would work its way along, over a longer period naturally, until it has played all the theatres it is entitled by merit to play. I think exhibitors would find themselves faced with fewer problems if they went back to the simple policy of selecting their attractions with utmost care from the best that is available, and doing away with cheap entertainment altogether.

"I am not a business man," says the director who recalls making an early Carl Laemmle feature that cost $9,000 and grossed just under a million, "and I don't feel qualified to remodel the industry. But I do believe we have largely stopped making necessary progress in the art by which we live, and that it is our responsibility to do something about it. If there's an apathy, we brought it about. It's up to the creators of the product to overcome it."

Production Dips as Six Pictures Start

With Eagle Lion and Warner Brothers entering upon production slowdowns likely to run into or past January, the over-all production level dipped from 30 to 28 on the start of six pictures and the completion of eight.

Twentieth Century-Fox started two productions. Samuel G. Engel is producing, and Elliott Nugent directing, "Mr. Belvedere Goes to College," with Clifton Webb, Shirley Temple, Tom Drake and Alan Young in top roles. Robert Bassler rolled "Hard Bargain," directed by Jules Dassin, with Richard Conte, Valentine Cortese, Jack Oakie and Lee J. Cobb.

Edward Nassour turned cameras on "Africa Speaks," an Abbott-Costello comedy with Frank Buck, Clyde Beatty, Hilary Brooks and Max and Buddy Baer alongside, for United Artists distribution. Charles Barton is directing.

Screen Guild's Robert Lippert started "I Shot Jesse James," with Carl K. Kittleman producing, Samuel Fuller directing, and with Preston Foster, Barbara Britton, John Ireland and J. Edward Bromberg cast.

Stephen Auer started work on "The Duke of Chicago" for Republic, with George Blair directing. Tom Brown, Audrey Long, Skeets Gallagher and Roy Barcroft.

Columbia launched "Home in San Antonio," produced by Colbert Clark and directed by Ray Nazarro and featuring Roy Acuff and Bill Edwards.

STARTED

COLUMBIA
Home in San Antone

REPUBLIC
The Duke of Chicago

SCREEN GUILD
I Shot Jesse James (Lippert)

20TH CENTURY-FOX
Mr. Belvedere Goes to College
Hard Bargain

UNITED ARTISTS
Africa Screams (Nassour)

COMPLETED

ALLIED ARTISTS
Bad Boy

COLUMBIA
Wild Bill Doolin

EAGLE LION
Counselor at Gun-Law (Equity)

RKO RADIO
The Set-Up

SCREEN GUILD
Highway 13 (formerly "Rolling Wheels")

UNIVERSAL-INTER'L
The Life of Riley

WARNER BROTHERS
This Side of the Law
Colorado Territory

SHOOTING

COLUMBIA
Jolson Sings Again
Bonanza!

MGM
The Stratton Story
Neptune's Daughter
The Great Sinner
The Secret Garden

MONOGRAM
Tuna Clipper

PARAMOUNT
Easy Does It
Bitter Victory
Samson and Delilah
Top o' the Morning

REPUBLIC
Montana Belle

RKO RADIO
She Wore a Yellow Ribbon (Argosy)
Roseanna McCoy (Goldwyn)

20TH CENTURY-FOX
Down to the Sea in Ships
The Beautiful Blonde from Bashful Bend

UNITED ARTISTS
Impact (Popkin)
Champion (Screen Plays)

UNIVERSAL-INTER'L
Calamity Jane and Sam Bass

WARNER BROTHERS
Task Force
Happy Times
Montana

TOP GROSS PICTURES



ACTION!..THRILLS!..COLOR!

The Plunderers

in TRUCOLOR

starring

ROD CAMERON · ILONA MASSEY

and **ADRIAN BOOTH** with **FORREST TUCKER**

GEORGE CLEVELAND · GRANT WITHERS · TAYLOR HOLMES · PAUL FIX

Screen Play by Gerald Geraghty and Gerald Adams
Based on an Original Story by James Edward Grant
Associate Producer and Director—JOSEPH KANE



STEINBECK'S GREAT AMERICAN STOR

CHARLES K. FELDMAN *presents*

MYRNA LOY · ROBERT MITCHUM

in *John Steinbeck's*

THE RED PONY

COLOR BY TECHNICOLOR

A Lewis Milestone Production

with **LOUIS CALHERN** and **SHEPPERD STRUDWICK**

and introducing

PETER MILES as Tom and...**MARGARET HAMILTON**

Screen Play by JOHN STEINBECK...Music—AARON COPLAND

Produced and Directed by LEWIS MILESTONE



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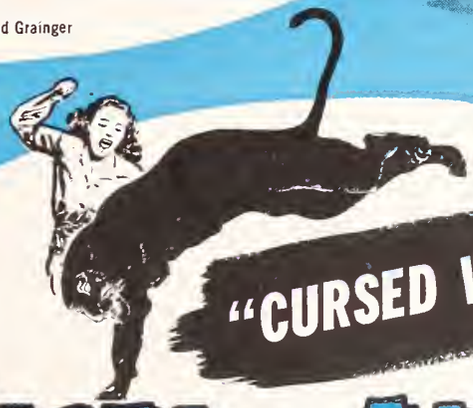


JOHN WAYNE
GAIL RUSSELL in

WAKE OF THE RED WITCH

with
GIG YOUNG · ADELE MARA · LUTHER ADLER
and
EDUARD FRANZ · GRANT WITHERS · HENRY DANIELL
PAUL FIX · JEFF COREY

Screen Play by Harry Brown and Kenneth Gamet
Based on the Novel by Garland Roark
Directed by Edward Ludwig
Associate Producer—Edmund Grainger



"CURSED WITH ETERNAL YOUTH"



ANGEL ON THE AMAZON

starring
GEORGE BRENT · VERA RALSTON
BRIAN AHERNE · CONSTANCE BENNETT
with FORTUNIO BONANOVA
ALFONSO BEDOYA · GUS SCHILLING · RICHARD CRANE

Screen Play by Lawrence Kimble
Original Story by Earl Felton
Associate Producer-Director
JOHN H. AUER



REPUBLIC PICTURES

ALBANY

The Palace offered "The Velvet Touch" and "Race Street." The Strand, after two profitable weeks with "Johnny Belinda," changed to "June Bride" and "Disaster." The Ritz made an impressive start with "Kiss the Blood Off My Hands." "Million Dollar Weekend" was the companion film. The Grand presented "Walk a Crooked Mile" and "Sword of the Avenger." The Leland played "The Best Years of Our Lives." . . . The Variety Club crew for 1949 includes the following: Jack Bullwinkle, Columbia; Nate Dickman, Monogram; Ed Ruff, Paramount; Ray Smith, Warners; Fred Sliter, 20th-Fox; Joe Saperstein, Fabian; Edward J. Wall, Paramount; Jerry Atkin, Warner; Leo Rosen, WROW; Sylvan Leff, Realart, and Nate Winig. . . . Myer Schine, head of the Schine circuit, flew to Los Angeles for a conference on the redecoration of the Cocoanut Grove in the Schine Ambassador Hotel.

ATLANTA

On Film Row buying and booking: O. C. Lam, Rome; Mr. and Mrs. Wallace, Barnesville; H. T. Butler, Lakewood and Forest Park; Louis Hutchinson, Austell; Nat Williams, Thomasville; J. S. Tankersly, Elljay, and C. H. Bishop and P. L. Taylor, Columbus. . . . A new drive-in will be built near Blackshear, Ga., by Bill Raulerson, who hopes to open by the latter part of February. . . . Lee Goldsmith, office manager for Universal-International, has been transferred to the Detroit office. . . . The Lam Amusement Co., Rome, has announced its new theatres at La Grange and Rome will open early in the spring. . . . Martha Gunnel has returned to the Kay Exchange after a month's illness. . . . George Bell has returned to his office at Monogram after a spell of illness. . . . R. H. Robinson has reopened his theatre in Jackson, Ga.

BALTIMORE

Business shows upgrade trend with six new productions at seven first runs. "Julia Misbehaves" big at the Century. "Northwest Stampede," with vaudeville, good at the Hippodrome. "Isn't It Romantic" good at Keith's. "June Bride" very good at the Stanley. "Jungle Patrol" fair at the Mayfair. "Open Secret," with "Mutiny on the Blackhawk," good at the Times and Roslyn. "A Song Is Born" went into a second week at the Town, as did "Road House," at the New theatre. "Henry V" still pulling strong at the Little at advanced prices, in its fourth week. Joseph C. Grant, head of companies operating the Dunbar, Rio and New Nemo, is now located in new offices with his brother at 1632 O'Sullivan Building.

CHARLOTTE

To provide free screenings for shutins, the Variety Club of Charlotte will sponsor on December 5 the second annual Carolinas all-star college football game at Legion Memorial stadium here. Proceeds from the game will go to the tent's Heart Fund. . . . Sam Schwartz has resigned as booker for MGM and returned to Boston. He is succeeded by Aubrey Dale. . . . The drive-in at Smithfield, N. C., formerly owned by Marsh Funderberg, has been acquired by the Enterprises theatre building company. . . . Seen on Film Row: Roy Chapman, Weldon; A. P. Lassiter, Conway; Howard Anderson, Mullins, and L. Overton, Enfield. . . . The Carolinas Christmas Festival opened Wednesday to run for three days. . . . C. G. Lawnig has taken over as city salesman and office manager for the Kay Film exchange here. . . . Thieves failed in their efforts to get into the cash box of the safe in the Gem theatre, Kannpolis, N. C. They succeeded in opening the safe, but not the box.



CHICAGO

"The Snake Pit" is doing capacity business at the Garrick, where it is set for an eight-week run. House has eliminated the 65-cent afternoon price, charging 98 cents after 1 p.m. . . . Surprise business was chalked up by "Roadhouse," with Ink Spots and Peter Lorre on the stage, which garnered a smash $62,000. "Johnny Belinda" beat first week's gross, taking a hefty $29,000, and continues for another two weeks. "She" and "Last Days of Pompei" continues with a solid $16,000 for second week. "A Song Is Born" is only fair. Ditto for "Let's Live a Little." "Hamlet" opens with a reserved seat policy at the Apollo November 24. . . . Nomination for new officers and directors for the Variety Club, Tent No. 26, will be held November 23 at the Sheraton Hotel. . . . Paramount held a two-day central division sales meeting at the Drake Monday and Tuesday. . . . Eddie Safir rejoined Republic as a country salesman. . . . M. M. Gottlieb, U-I district manager, is home ill. . . . Herb Crane was promoted to manager of the Essaness Southern theatre in Oak Park from assistant manager of the LaMar theatre. . . . The Piccadilly theatre, operated by the Schoenstadt circuit, in playing "Rope" and "Tenth Avenue Angel" on one bill, will permit children to see only the latter film and will add four cartoons Saturdays and Sundays for the kiddies.

WHEN AND WHERE

November 27–December 1: Allied States Association annual convention at the Roosevelt Hotel, New Orleans, La.

December 6–7: Theatre Owners of Oklahoma annual convention at the Skirvin Hotel, Oklahoma City.

December 7: Allied Independent Theatre Owners of Kansas and Missouri membership meeting in Kansas City.

January 28–29: Theatre Owners of America officers and directors meeting at the Mayflower Hotel, Washington, D. C.

CINCINNATI

Going counter to the current trend of diminishing grosses, "Red River" gave Keith's theatre the biggest figure in a long time on its opening week, registering approximately 150 per cent over the established house average. . . . Allan S. Moritz, Columbia branch manager, was chosen chief barker of the Cincinnati Variety Club, Tent No. 3, at a meeting of the recently elected board of canvassmen. Mr. Moritz, who succeeds Irving Sochin, Universal-International branch manager, held the same post several years ago. Arthur Manheimer was elected first assistant, and Jack Frisch, second assistant chief barkers. Manny Trautenberg was named dough guy, and Saul Greenberg was reelected as property master. . . . Thomas McMahon, booker at the MGM exchange, died suddenly at his home here on November 10 of a heart attack. He was 29. His widow and mother survive. . . . The suburban Imperial theatre, closed for several months for extensive remodeling, has reopened. . . . W. H. Hahn and J. P. Burnette have opened a new drive-in theatre at Bardstown, Ky. . . . The new Wood theatre, at Durbar, W. Va., is scheduled to open in mid-December under management of Gordon M. Eastwood. . . . Ravenna, Ky., was deprived of its only theatre recently when the new Bell, remodeled from the old Family theatre was destroyed by fire. The house was opened only last June by Walter L. Campbell. . . . The Capitol theatre, in Wheeling, W. Va., recently celebrated its 20th anniversary.

CLEVELAND

William Levy, who came here two months ago as temporary United Artist branch manager, left this week to return to the foreign field, where most of his industry career has been spent. He is succeeded by Sidney Cooper, promoted from the Detroit sales field. . . . Arthur Ayres, 50, long the projectionist at the Embassy theatre, died suddenly, leaving his wife and three daughters. . . . I. J. Schmertz, chairman; Harry Goldstein and Meyer S. Fine held industry meetings last week in Akron, Youngstown, Toledo, Marion and Steubenville, where they got cooperation of the exhibitors in the Will Rogers Memorial Hospital Drive. . . . Lou Averbach, former assistant to Earl Sweigert, Paramount division manager, has been assigned to the Cleveland branch as assistant to district manager Harry H. Goldstein. . . . Al Schwalberg, in charge of Paramount exchange operations, was one of the week's visitors. . . . All of the Essicks, of the Essick and Reif circuit—Perc, Ray and Jack, with their wives—will check in at the National Allied New Orleans convention the end of the month. . . . Work on the new $250,000 Berea theatre, Berea, Ohio, ninth link in the Essick and Reif circuit, was started this week. Announced

(Continued on page 32)

When there's BLOOD ON THE MOON ...death lurks in the shadows!



The deadliest range war ever to explode on the screen... storming from the pages of the Saturday Evening Post serial story that thrilled millions with its lusty adventure, thunderous action and bullet-violent emotion!

RKO PRESENTS

ROBERT MITCHUM
BARBARA BEL GEDDES
ROBERT PRESTON in

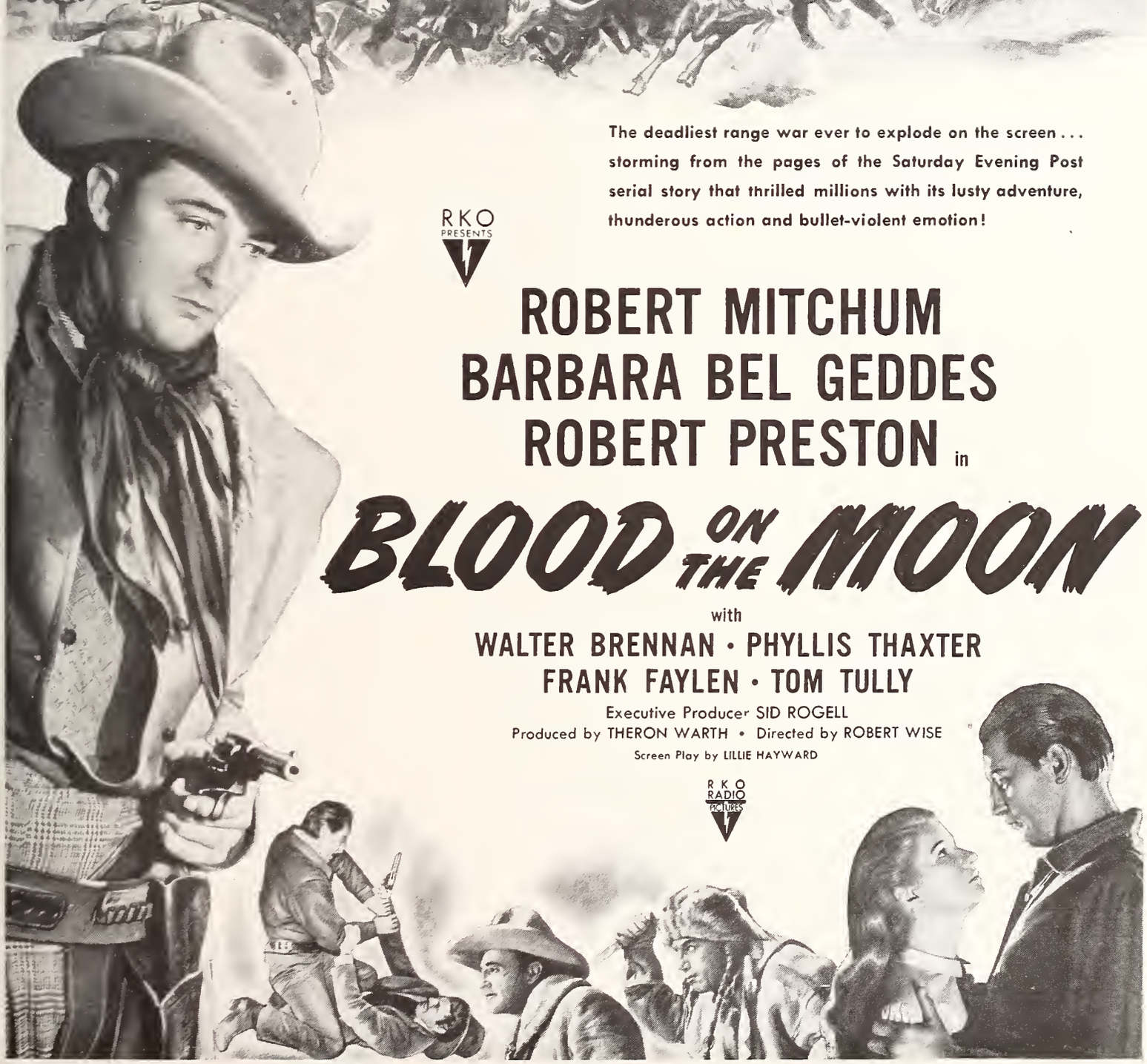
BLOOD ON THE MOON

with

WALTER BRENNAN • PHYLLIS THAXTER
FRANK FAYLEN • TOM TULLY

Executive Producer SID ROGELL
Produced by THERON WARTH • Directed by ROBERT WISE
Screen Play by LILLIE HAYWARD

RKO RADIO PICTURES



Broadway Engagement at Brandt's Globe Theatre

(Continued from page 30)
three years ago, actual start of construction was delayed because of scarcity of building materials. . . . Second week of "Hamlet," playing a roadshow engagement at Loew's Ohio, outgrossed the first week by 20 per cent, according to roadshow manager Robert Wile.

COLUMBUS

"Julia Misbehaves" at the Ohio was the box office topper of the week. All attractions were aided by Armistice Day, which coincided with opening day at the Ohio, Broad and Palace. "Race Street" at the Palace, and "Sealed Verdict" at the Broad had four-day and three-day runs, respectively, with "The Saxon Charm" moving into the Broad on Sunday, four days in advance of schedule. Booking of "Canon City" at the Grand forestalled a planned moveover of "Race Street." Competition was furnished by week's run of "Carousel," which opened the Hartman's stage season, and by the opening concerts in the Columbus Philharmonic Orchestra series. . . . New anti-noise ordinance which prohibits commercial street sound trucks has been introduced in City Council. Present ordinance has been declared unonstitutional. . . . Harold Faught, former manager of the Colony and Forum theatres, Hillsboro, Ohio, is now manager of a new jewelry store at Jackson, Ohio. . . . Rural zoning, approved by voters in 16 of Franklin County's 18 townships, will limit location of drive-ins and theatres in those townships. . . . Executive committee of the Ohio Fair Managers' Association has approved the Ackerman Road site for the state fairgrounds. . . . Academy theatres plan to show "Jassy" as a first run attraction next month.

DENVER

Thomas C. Smiley is now general manager for Selected Pictures. He was with MGM at Cincinnati as salesman for 17 years. . . . Local Eagle Lion exchange on top in William Heineman sales drive, says M. R. Austin, local manager. . . . Richard Fulham quits Republic as salesman to go to Dallas as Eagle Lion salesman. . . . Gibraltar Enterprise theatre directors meeting at Denver headquarters December 5-8. Directors include Ed Schulte, Casper, Wyo.; William Ostenberg III, Scottsbluff, Neb.; Ed Ward, Silver City, N. M.; Tom Murphy, Raton, N. M.; E. John Grere, Santa Fe, N. M., and Charles R. Gilmour, Denver, who is also president and general manager. . . . Harry Barnes and Charles Ring opening Crook, Colo., to motion pictures via the 275-seat Pine. . . . Merle Gwinn, RKO salesman, resigns and buys Zorn, Benkelman, Neb. . . . Lloyd Taylor buys Trenton, Trenton, Neb., from Max Campbell. . . . Dick Stafford, Universal head booker, moved to similar job at Kansas City.

DES MOINES

Business was good here last week. A four-day school holiday during a teachers' convention helped swell attendance. Best performer was "A Song Is Born" at the RKO Orpheum. It was paired with "Gentleman from Nowhere." "Julia Misbehaves," at the Des Moines and Roosevelt, was another good drawer. . . . E. Garbett has moved his Iowa United Theatres office into the quarters formerly occupied by Republic. . . . Jim Bey is new assistant manager of the theatres at Storm Lake. . . . Articles of incorporation have been filed in Scott County for Davenport Orpheum, Inc., of Des Moines, an office of the firm which operates a theatre by that name at Davenport. The firm is capitalized at $50,000. . . . Two teen-aged brothers have been appointed to manage the Thornton, Thornton. They are Richard and Donald Dorenkamp. Richard graduated from high school a year ago; Donald is a high school senior. . . . The State Theatre Co. of Holstein is planning to erect a theatre building at Mapleton.

HARTFORD

"Johnny Belinda," held for a fourth week at the Warner Regal, Hartford, continues to do a terrific business. The film has been playing to big houses throughout this territory. "Apartment for Peggy" went into a second week at Loew's Poli Palace. . . . The Perakos circuit opened its newest Hartford area house, the Elm, a 1,100-seat house, at West Hartford, Conn. Vincent Capuano is manager. He formerly worked for the Warner circuit at Danbury, Conn. . . . Maxwell Alderman, executive secretary of Allied of Connecticut, will attend the Allied convention in New Orleans November 29-December 1. Also attending will be Zelig Fishman and Al Bookspan of the Fishman Theatres, and Mrs. Bookspan. . . . Frances Grand of the Astor theatre, Bridgeport, Conn., is recovering from pneumonia.

INDIANAPOLIS

A plan by Joseph P. Finneran, Columbus, Ind., exhibitor, for a giveaway quiz show to compete with radio was the highlight of the Associated Theatre Owners of Indiana convention November 10-11. Participants would be selected from theatre audiences and the program transmitted to theatres throughout the state by a telephone hookup. . . . Trueman Rembusch was reelected ATOI president, along with other members of his official family: Sam Neall, vice-president; Marc J. Wolf, treasurer, and William Carroll, secretary. . . . W. Ballard Long, 60, operator of the Hippodrome theatre at Sheridan, Ind., died November 12. . . . Manny Marcus reopened the old Cozy under a new name, the Alamo, last Friday. It will specialize in action and western films. . . . First run business bounced back last week, after the election slump. "Red River" took a fine $16,000 at Loew's, and held over. "Johnny Belinda" also was above average with $14,000 at the Indiana.

KANSAS CITY

"Mr. Blandings Builds His Dream House" was to open at the Plaza Friday. "Road House" is a moveover to the Esquire from the Fox-Midwest first runs. "Naked Fury" is at the Kimo, to be followed by "Jenny Lamour." Kansas City was in for a series of holdovers: "Johnny Belinda" at the Paramount, and "A Song Is Born" at the Orpheum. . . . The Fox Mid-West first runs, the Fairway, Tower and Uptown, have shifted opening day to Friday from Thursday. . . . Film Row visitors: Mr. and Mrs. Roy Handley, Taonganoxie; Mrs. Thelma Richardson, Mt. Vernon; H. F. Higgins, St. Mary's; C. E. Cook, Maryville; Mr. and Mrs. J. R. Crocker, Lyndon; Bob Egender, Waverly; Herman Gould, Lincoln; Leo Hayob and George Hayob, Marshall; Glenn Hall, Cassville; Dale Neeley, Dighton; R. C. Davison, Pattonsburg; Homer Strowig, Abilene, and Elmer Bills, Salsburg.

LOUISVILLE

The downtown houses had somewhat of a variety to offer local patronage with some new programs, holdovers and reissues. Capacity crowds at the Mary Anderson warranted a third week for "Johnny Belinda." "Julia Misbehaves" and "Leather Gloves" were scheduled to continue at Loew's. The Scoop showed "Tight Shoes' 'and "Swing Your Partner," and the Brown doubled "Four Feathers" with "Drums." In with new programs were the Rialto with "A Song Is Born" and "Bodyguard." The National had "The Girl from Manhattan" and "Blonde Ice," while the Strand featured "The Luck of the Irish" and "The Creeper." . . . New equipment has been purchased by J. T. Kennedy, Jr., for his new acquired Stanton, Stanton, Ky. . . . Seen on Film Row: F. X. Merkley, Columbia; Edwin St. Clair, Lebanon Junction; Homer Wirth, Crane; Guy Roehm, New Albany; G. M. May, Corydon; J. T. Kennedy, Jr., Stanton; Oscar Hopper, Lebanon.

MEMPHIS

First run attendance continued steady in Memphis. Loew's State played "Road House." Loew's Palace had "Julia Misbehaves." Malco showed "Loves of Carmen." Warner led the attendance parade with "June Bride." Ritz and Strand showed double features. . . . Eyes of exhibitors and distributors in the mid-south area are fixed on the industry-wide open meeting which will be held at the Hotel Gayoso in Memphis, Deember 9. Arthur Lockwood, TOA president, and Herman Levy, general counsel, enroute home from the Oklahoma convention, will speak at the Memphis meeting. Max Connett, Newton, Miss., chairman of the Tri-States Theatre Owners committee studying conciliation, will make a report. . . . Variety Club of Memphis entertained visiting barkers, their families and friends at a football party last Saturday night after the Tennessee-Ole Miss football game in Memphis. . . . Melody theatre, Leachville, Ark., held its formal opening November 13. . . . Dennis Duke, booker, was promoted to office manager of Columbia. . . . "Rope," which was recently banned in Memphis by censors, was banned this week at Dresden, Tenn., in west Tennessee. . . . Silver Star theatre, West Helena, Ark., was reopened this week by Macon and Sheared, owners. . . . Savoy theatre, Macon, Miss., was sold by J. K. Holcomb to Joe Winkler. . . . Drive-In, North Little Rock, closed until Spring.

MIAMI

Robert Hower has replaced Alec George, who joined the Air Corps, as assistant at the Paramount theatre. . . . The Tivoli is being remodeled with new seats and new RCA sound and projection equipment being part of the major changes. . . . Miami drive-in theatre is building a double-faced highway billboard. . . . Frank Rubel of the purchas-

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ing department, Wometco theatres, is recuperating after a siege in the hospital with a virus infection. . . . The Brandt theatre circuit, which operates the Flamingo, has received a permit to begin construction on a $700,000 theatre at 41st and Biscayne Waterway, Miami Beach. It will accommodate 1,200 persons. . .. "The Dude Goes West" at the Town, and "Good Sam" at the Paramount, made up the midnight show bill. . . . "The Babe Ruth Story" at the Miami and Lincoln, and "Johnny Belinda" at the Paramount and Beach theatres, have been the top grossers of the week.

MINNEAPOLIS

Theatre business enjoyed a nice pickup in the last week, with comedy features doing very well. "A Song Is Born," "Apartment for Peggy" and "A Southern Yankee" all did better than average, as did "Coroner Creek." Operators hope to continue the pace with "Johnny Belinda," "June Bride" and "Cry of the City," moving in for the following week. . . . L. J. Ludwig, Jamestown, N. D., operator, has completed plans for a 450-car drive-in there, which will cost $50,000 to $60,000. Another such project is planned at Bemidji, Minn., in a deal involving L. A. Briggs, Minneapolis, and the C. J. Burns Co., Aberdeen, S. D. Briggs, a real estate man, said he represents an Ashland, Wis., client, and has 11 other properties under negotiation as possible drive-in locations. . . . Tri-States Theatres will stage a "Courteous Drivers' Week," with motorists selected by traffic patrolmen being given two free admissions to a Tri-State house. . . . Buck Rauenhorst has opened the Murray theatre at Slayton, Minn. . . . An extensive redecoration and remodeling project has been completed at the suburban Edina theatre. . . . W. A. Lindquist is planning a new theatre at Mott, N. D., and the new theatre at Adrian, Minn., will be opened by Percy King sometime this month. . . . Jens Borreson has reopened the Comfrey, Comfrey, Minn.

NEW ORLEANS

Republic's "Angel on the Amazon" opened at the Saenger November 11 for its premiere showing. "Julia Misbehaves" was at Loew's State. "Station West" opened at the Orpheum. "The Loves of Carmen" moved to the Liberty. "The Doctor Takes a Wife" was at the Joy. "Pitfall" played the Center. At the Tudor was "Gung Ho" and at the Globe "Rose of Washington Square." "To Live in Peace" opened at the Poche'. Double billed at the Strand were "Jack London" and "Colt Comrades." "A Night at the Follies" continued for a second week at the Rio. . . . Ed Ganucheau, head booker for Theatres Service Corp., is confined to the local Lakeshore hospital. . . . Exhibitors visiting Film Row last week included E. Hicks, Clayton; William Terrell, Amite; Charles Waterall and wife, Beaumont; Ed Jenner and wife, Laurel, and Milton Guidry, Erath. . . . Catherine Ladner is the new clerk at Universal.

NEW YORK

Three new films, including a French importation, opened on Broadway this week. They were: MGM's "The Kissing Bandit," starring Frank Sinatra and Kathryn Grayson, at the Capitol; Warner Brothers' "Fighter Squadron," with Edmund O'Brien and Robert Stack, at the Strand, and "Mlle. Desiree," a French-made comedy, at the 55th Street Playhouse. . . . Arthur H. Lockwood, president of the Theatre Owners of America, upon his arrival in New York from Boston, announced that TOA's officers and directors will meet in Washington January 28-29. . . . Helene Lax, former film publicist in New York, will leave for Chicago shortly to take up her new duties as head of the copy writing department for Filmack Trailers. . . . A film information service will be inaugurated at the main New York Public Library shortly, it has been announced. The service will advise the public on films and keep files of reviews. It will also stock literature on motion pictures, which will be available for reference.

OKLAHOMA CITY

The Home theatre, Oklahoma City, has inaugurated a new admission price for children of 20 cents anytime. The theatre has also opened a new parking lot for theatre patrons. . . . Lewis R. Barton, owner of the Lewis R. Barton theatres circuit in Oklahoma, has been appointed chairman of the 1949 March of Dimes drive in Oklahoma County. . . . "A Song Is Born" has been held over at the Center theatre, Oklahoma City, for the second week.

OMAHA

The film industry at last has a representative in the Iowa House of Representatives. He is Republican Howard Brookings, owner of theatres at Oakland and other Iowa towns and past president of the Allied Independent Theatre Owners of Iowa and Nebraska. . . . Gaylord Howard's new drive-in at Worthington, Minn., is now slated to have a 500-auto capacity instead of 350. . . . Mr. and Mrs. Walter Austin, Orchard, Neb., bought the Plains theatre, Plainview, Neb., from C. A. Craig. . . . Lester Versteeg is entering the film business with the purchase of the Virginia at Springfield, S. D., from Mrs. H. I. Maggnett. . . . Jake Gillen, youthful owner of the White River theatre, White River, S. D., was killed in an auto accident. . . . A. F. Cummings, MGM's home office manager of exchange operations, was here for a weekend. . . . Assistant booker William Laird has been promoted from assistant booker at Universal-International to salesman.

PHILADELPHIA

Fox theatre, marking its 25th anniversary, is enjoying its biggest draw since "Gentlemen's Agreement" with "Road House." The picture broke three attendance records at the house during its first week and continues just as strong for a second. . . . Warners' Mastbaum chalked up six strong weeks with "Johnny Belinda." . . . Joseph Farrow, formerly at MGM, is the new office manager at RKO here, succeeding Addie Gottschalk, who has been promoted to city salesman. . . . Jay Emanuel, independent circuit head, is serving on the Board of Philadelphia Friends of Yeshiva University for the school's annual fund drive. . . . Lewen Pizor, president of United MPTO here, is recuperating at his home following an emergency appendectomy at Temple Hospital. . . . Lou Berger was confined to Mt. Sinai Hospital with an ailment. . . . Morry Schwartz, who opened his own independent Variety Film Exchange, announced that he has over a three years' supply of reissues to start off. . . . Norman Silverman has taken over the post as Republic branch manager. . . . The Himmler, Dallas, Pa., installing new projection and high intensity lamps. . . . The Park, Reading, Pa., is completing a program of redecorating and refinishing its front and lobby.

PITTSBURGH

A crowd of 750 attended the twenty-first annual banquet of Variety Club Tent No. 1 in the William Penn Hotel, honoring John H. Harris and Sam Fineberg, the retiring chief barker. . . . Jimmy Totman's Erie district won the Warner Brothers nine-week showmanship drive for a second straight year. . . . F. D. (Dinty) Moore, who resigned as New England sales manager for Warners, is now associated with Sam Fineberg in the theatre supply business here. The amazing "Johnny Belinda" stayed for a fifth week at the Warner. It has grossed more than $70,000 during its stay in the Stanley and Warner. . . . Al Glaubinger has quit the RKO Radio branch at Erie. . . . "A Song Is Born" was held for a second week in the Fulton, and "Kiss the Blood Off My Hands" went into the Senator for a third week to pave the way for "Road House" in the J. P. Harris. . . . Film Row was well represented at the opening of the new Manos theatre in Monessen. It has a seating capacity of 1,100.

SAN ANTONIO

"Apartment for Peggy" was at the Aztec; "That's My Man" at the Josephine; "Johnny Belinda" at the Majestic, and "Bambi" at the Texas. . . . Visitors to the Alamo City recently included: Tom London, Hollywood; Joseph Chamoun, Ybor City; Mrs. Addison Burkhalter, Fort Worth; Maurice Levy, Dallas; L. S. Arnold, Bishop; Franklyn Trevino, Pearsall, and Paul J. Poag, Del Rio. . . . A new V-type marquee at the Texas, which includes a map of Texas and a star pointing out San Antonio, is a novelty along Film Row.

SAN FRANCISCO

Ward Pennington moves here from Kansas City to become Paramount exchanges' new sales manager. . . . Frank Woods of Lippert Circuit, took an extended tour of their Northern California theatres. . . . The local Monogram exchange was one of the top winners in the recent Monogram billing drive. Office employees all shared in the prizes. . . . Workmen have hoisted the first section of KGO-TV's 508-foot television tower into place. The ABC television transmitter and studio site is situated in Sutro Forest on the north slope of Twin Peaks. . . . Robert Folkoff, theatre accountant, is out of the hospital.

SEATTLE

Top crowd-drawer was "Johnny Belinda," held over for a third week at the Music Box. . . . L. O. Lukan, who has been man-

(Continued on following page)

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ager of the Green Lake theatre since its opening, was made supervisor of theatres for the B. F. Shearer Company. William J. Van Alstine is the new manager at the Green Lake. . . . Harry Moore, assistant manager at the Roxy theatre in Everett, was transferred to the Tower theatre in Bremerton, succeeding Ted Heyder, who was transferred recently to the Capitol theatre in Juneau, Alaska. . . . Robert H. Poole, of Los Angeles, has resigned as executive director of the Pacific Coast Conference of Independent Theatre Operators, according to word received on Film Row. . . . Ralph Swan, architect attached to the B. F. Shearer Co., has resigned and has moved to California. . . . Out-of-town exhibitors on Film Row were: Carroll Barney, Arlington; W. B. McDonald, Olympia; Willard Andre, Kent; Eddie Snow, Mt. Vernon; Walter Graham, Shelton.



ST. LOUIS

More holdovers than new films held the boards at the first run houses. A double bill of "Johnny Belinda" and "Apartment for Peggy" started the third week of a moveover at the Missouri. It was a second week for "Red River" at Loew's State and for "A Song Is Born" at the Shubert, and "Night Has a Thousand Eyes" went to the St. Louis on a moveover from the Ambassador. . . . The amusement tax was not an issue in the recent elections, but its repeal prospects were helped by the result. After the Democratic sweep, it is likely the Republican administration at the City Hall will bend every effort to prepare for the spring elections, which may include repeal of the unpopular amusement tax. . . . Fox Midwest manager assignments: H. M. Burnett, from West Frankfort, Ill., to Mt. Vernon, Ill.; J. E. DeSilva, from Marion, Ill., to West Frankfort; Al Sparguar, from Du Quoin, Ill., to Marion, and Ermin Alred, from Centralia to Du Quoin.

TORONTO

"The Best Years of Our Lives" remained at the Odeon-Toronto for a fourth week in its first regular-price engagement in Toronto, while "Julia Misbehaves" was behaving nicely in its third week at Loew's. Other holdovers were "June Bride" at Shea's, "Rope" at the Imperial," and "Hills of Home" at Loew's Uptown, all for a second week. After playing one week at the Odeon-Toronto, "The Babe Ruth Story" was transferred to the Fairlawn and Danforth, which are Odeon suburban units . The Famous Players' Nortown and Victoria continued with double bills, playing "Blood and Sand" and "The Gay Intruders" this week to fair business. After one week of "The Vicious Circle," the International Cinema turned to "The Pearl." . . . A state of confusion prevailed for theatre-goers because of the three blackouts daily, totalling 165 minutes, because of the power shortage. For the past month, the power cutoffs had been conducted on a regional basis throughout the city, but some improvement was expected in the adoption of a plan, effective Monday, for one switchoff throughout the city three times daily. On account of the hour switchoff at 4 p.m., and the 45-minute cut at 7 p.m. a number of smaller theatres dropped their matinees Monday through Friday and did not start night shows until 7:45. There are no power cuts on Saturday or Sunday. . . . George H. Peters, Clare Appel and Archie Laurie from Toronto headquarters officiated at the Odeon theatre openings at the twin cities of Fort William and Port Arthur, Ont. . . . Word was forthcoming of the appointment of Vic Nowe, former assistant manager of the Toronto Danforth, as manager of the Odeon-Hyland, which will open in North Toronto November 22 with "Hamlet." . . . Famous Players Canadian Corp. opened its new Centre theatre at Windsor, Ont., with a double-bill policy, prices scaling to 44 cents. . . . W. C. Watt is appointed manager of the Toronto Hollywood and he has been succeeded at the Strand theatre, Simcoe, by Jack Silverthorne from the Strand at Tillsonburg.

VANCOUVER

Two downtown Famous Players theatres were victims of box office holdups in the past week. The Orpheum lost $55 and the Capitol $80. . . . Vancouver first runs, with few exceptions, are experiencing a week of ordinary business. The extra holiday revenue, Thursday, was a help, of course, but for the most part the overall figure is not too impressive. Leaders were "Luxury Liner," Capitol; "Tap Roots," second week at Vogue; "A Southern Yankee," Orpheum, and "Mr. Blandings Builds His Dream House," third week at the Strand. "The Return of Wildfire" at the Plaza got the kiddie trade. . . . "A Nation on Skis," technicolor film about Norway, made by a Vancouver cameraman, Doug Sinclair, is now being shown at the Strand for the third week. The two-reel short is a Warner Brothers' release. . . . It's getting to be a habit with Ivan Ackery, Orpheum theatre manager, to win exploitation campaigns. He won the Quigley Award, the Canadian Moving Picture Digest contest, and now has been declared the Dominion winner in the "T-Man" contest.

WASHINGTON

Business was fair, with new openings expected to bolster box office receipts. At the Warner, "June Bride"; Loew's Capitol, "Road House"; Loew's Palace, "When My Baby Smiles at Me"; Warner's Metropolitan, "Hollow Triumph"; RKO Keith's, "Station West"; Loew's Columbia, carry-over of "Julia Misbehaves." The National announced a fifth week for "Red Shoes," and "Hamlet" continues a profitable run at the Little and Playhouse theatres. "Henry V" went into a second week at Sidney Lust's Hippodrome. . . . New members of the Variety Club of Washington are: William H. Benedict, Paul Linson and Frederick G. Rippingdale. . . . Walter Farl Davis, salesman at Universal, has accepted a position as branch manager at Film Classics. . . . Max Cohen, local Film Classics manager, is being transferred to the New York office. . . . Local F 13, IATSE, held nominations for officers on November 1. Elections will be held December 6. The following were nominated, and unopposed: Agnes Turner, president; Sara Young, business agent; Anne Griffin, financial secretary. . . . A "Hawaiian Night" open house was held in the Variety Club rooms November 13, with Alvin Q. Ehrlich acting as "King for the Night. . . . 20th Century-Fox will have a Christmas Party on December 18, in the Fox offices on New Jersey Ave.

Says Italy May Restrict Lira

Here to explore the possibility of setting up his own distribution organization and to discuss co-production in Italy with a number of American producers, Dr. R. Gualino, vice-president of Lux Films, Italian production and distribution company, said in New York this week that the Italian Government was seriously considering restrictions on the use of frozen lira by American producers and distributors in Italy.

There had been many complaints about the manner in which these lira were used, Dr. Gualino said, and the Government now was considering measures. Frozen lira for production would continue to be available, however, he thought. Dr. Gualino, who will spend a month in the U. S., said he wanted to co-produce, using star names to make the pictures acceptable both in the U. S. and Italy. Lux Films recently shot a film, in double version, in cooperation with the British Ortus Film Company.

Lux Films in 1948 turned out 12 pictures and distributed 15—its own product, two American films, "Secret Life of Walter Mitty" and "Body and Soul," and one French picture, "Antoine and Antoinette." The public was reluctant to accept French product, Dr. Gualino declared. Of the 12 pictures his company produced, nine were shot mostly on location as a cost-saving measure.

Film business is improved 40 per cent over pre-war with the number of houses more than doubled, he disclosed. January and February, 1948, were the peak months. Dr. Gualino, whose company turned out "To Live in Peace" and "A Yank in Rome," thinks the Marshal Plan will aid producers who may be able to get much-needed equipment.

HEDY'S A DREAM!



BOB'S GOT THAT GLEAM!

"Smartly produced comedy that has the stuff to make audiences laugh." — *Film Daily*

"A merry romp . . . what the ticket-buying public wants." — *Motion Picture Daily*

"Madcap comedy romance." — *Variety*

"Enough action, laughs and eye-filling interiors to please all audiences." — *Motion Picture Herald*

"Certain to win hilarious approval" — *Showmen's Trade Review*

"Lamarr is a knockout!" — *Daily Variety*

WHEN THEY GET TOGETHER...
OH WHAT A TEAM!

HEDY LAMARR

ROBERT CUMMINGS

"Let's Live a Little"

An Eagle Lion Films Release

Another hit for the BILL HEINEMAN DRIVE!

with **ANNA STEN** Robert Shayne • Mary Treen • Harry Antrim • Norma Varden

Produced by EUGENE FRENKE and ROBERT CUMMINGS • Directed by RICHARD WALLACE • Associate Producer Joe Gottesman

Screenplay by Howard Irving Young, Edrnund Hartmann, Albert J. Cohen and Jack Harvey • Original Story by Albert J. Cohen and Jack Harvey

A United California Productions, Inc. Picture

British Industry Inquiry Is Set By Government

London Bureau

The House of Commons was calmed somewhat during its anxious debate last Friday on the state of the British film industry by formal announcement that the industry is to be investigated by a "powerful and well-staffed committee" to be appointed by the Government and by disclosure that all sections of the industry would be called together shortly for discussion of the present situation.

The announcement and disclosure were Harold Wilson's. President of the Board of Trade, Mr. Wilson took the Commons floor last Friday to defend his position against the charges of Tom O'Brien, general secretary of the National Association of Theatrical and Kine Employees, that the trouble was the complete lack of public confidence in the industry today.

Mr. O'Brien demanded that Mr. Wilson make it clear to the Americans that the British Government are determined to enforce the 45 per cent quota.

If the quota is not fulfilled, said Mr. O'Brien, and if the financial facilities of J. Arthur Rank and Sir Philip Warter, of Associated British Pictures, dry up, then Britain will be inevitably compelled to go to the Americans, imploring them to come this side.

Insisting the British Government is anxious to do everything possible to improve production, Mr. Wilson said the difficulty at many studios was due to the fact that the upsurge in American production here, expected after the signing of the Anglo-American tax agreement, did not materialize.

Mr. Wilson alleged gross misunderstanding in America of what the Government is trying to do in the industry here. "I am not sure," he said, "whether it's not wilful misunderstanding."

Joint Committee Will Meet In New York, March 23–25

London Bureau

The Anglo-American joint film committee is scheduled to meet in New York March 23-25. Agenda for the meeting is to be approved by both U. S. and British delegates before the meeting is convened. J. Arthur Rank, Sir Alexander Korda and Sir Henry French, director-general of the British Film Producers Association, will be the British delegates to the meeting.

Toscanini Televised

For the first time in this new season the television cameras of the National Broadcasting Company were trained on Arturo Toscanini and the NBC Symphony last Saturday. The whole hour-long concert was carried by WNBT and the NBC network.

FROM READER

"AIN'T NO BETTER THAN A COWBOY PICTURE"

To the Editor of the Herald:

You know what I think is the nicest thing about the life of a Motion Picture Exhibitor?

It is the fact that you learn something new every day.

Recently it was necessary to make a managerial change at my Lake theatre, Clermont, Fla. Not having an experienced man that I could transfer that day, I drove down and took over. During the time I served as manager, I learned two things that most southern showmen already know.

All through the southland, especially in the small towns, Saturday is the day for the showing of Westerns. I knew that the "horse opera" was our meat and bread. However, I had heard from several exhibitor friends that "Tobacco Road" and "Grapes of Wrath," Fox reissues, were doing better than the usual Saturday business if double featured with a Western.

I wanted to see if it were possible to outgross the usual Western by booking an action type picture with one of the reissues, so arranged for "Tobacco Road" and "Blond Savage." I happened to be filling the manager's role on the Saturday those pictures played my theatre and this is what I learned.

(1) That my business practically doubled.

(2) Regardless of gross, to never leave off the Western.

I don't mean that the combination failed to please. What I'm trying to say is I took one awful beating all day long from the small fry that always have such a grand time at your theatre.

First, a mother called, stating it was the son's birthday and she would just have to take all the children invited to his birthday party to Orlando, 27 miles away in order to let the children see a 'cowboy' picture. Anyone can tell you that is bad. All that afternoon, the youngsters dressed in their cowboy outfits, with guns in holsters paraded in front with long faces. One youngster of possibly eight years hung around until almost night fall before he finally bought a ticket and entered the show. I operate the only theatre in this small central Florida town. This youngster asked me once when I happened to be out front, "How come you aren't showing a cowboy picture."

I tried to tell him that we were showing a picture that was better than a cowboy picture, and he gave me his dirtiest look and said, "There ain't no picture better than a cowboy picture."—*HUGH G. MARTIN, Columbus, Ga.*

Lodge Affair Nov. 23

The New York Cinema Lodge of B'nai B'rith will salute the Anti-Defamation League in a special program at the Hotel Astor November 23, it was announced last week by S. Arthur Glixon, president of the Lodge. Participants in the program will include Mayor William O'Dwyer, Judge Meier Steinbrink, Jinx Falkenburg and Tex McCrary, and Elmo Roper.

British Theatres Plan Experiment With Television

London Bureau

The long stalemate between production-distribution-exhibition interests and the British Broadcasting Corporation regarding the use of feature films by BBC and of BBC programs in theatres was broken last week.

A film trade committee, meeting with representatives of the Postmaster General, agreed in principle on a one-year experimental period during which BBC will televise a selected number of films. Theatres equipped to present theatre television will be able to pick up certain items telecast by BBC.

The BBC representatives refused, however, to discuss a proposal that film interests should transmit their own programs over a private wave length, holding that such an arrangement would demand consideration at the Cabinet level. Spokesmen for J. Arthur Rank said the new arrangement would enable Mr. Rank to take his large-screen experiments one step further. A further meeting between the BBC and the film industry representatives will take place in a month. During that time film rental terms and other arrangements will be worked out.

The Rank Organization is not the only one concerned with theatre television, Associated British Pictures Corporation having announced recently that it had been experimenting with large-screen television and is ready to equip West End houses. The general trade attitude here favors an end of the head-in-the-sand attitude regarding theatre television and it is felt that the one-year period will enable exhibitors and distributors to gauge the effect on the box office.

Recommendations on Film Institute Are Accepted

London Bureau

The British Government has accepted the recommendations of a committee of enquiry into the workings of the British Film Institute, principal function of which is "the encouragement and development of the art of the film, the promotion of its use as a record of contemporary life and manners, and the fostering of public appreciation." Those recommendations are: to explore and promote new or extended uses for the film and to encourage, support and serve other bodies working in the same field; to develop the national film library to form a comprehensive collection of significant films; to act as a clearing house for information on production, exhibition and distribution, and to undertake, if required, the certification of films as educational, cultural or scientific. The Institute's immediate task is the organization of the film side of the British Exhibition scheduled for London in 1951. At the same time it will endeavor to form a National Film Library.

"300" System mounted on jeep on location for "Green Grass of Wyoming"



GREEN GRASS OF WYOMING
a 20th Century Fox Production

Produced by . . . . . Robert Bassler
Directed by . . . . . Louis King
Sound Engineer . . . . . Bernard Freericks
Sound by . . . . . Western Electric

How Western Electric's "300" system handled a tough location job

Location shots for "Green Grass of Wyoming" in the Cedar Breaks National Monument were recorded with ease by this jeep-mounted Western Electric "300" System.

The jeep sped over rugged mountain roads at elevations up to 11,000 feet, made its way into seemingly inaccessible spots, was always on hand when the going was the toughest. Yet the "300" equipment operated dependably throughout the entire nine weeks it was on location.

Successful performances under difficult conditions are earning a fine reputation for the "300" . . . a worthy companion for the Western Electric "200" Newsreel and Deluxe "400" Studio Systems.

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YUGOSLAV 16mm BUILDS AUDIENCES

by STOYAN BRALOVITCH
in Belgrade

Traveling cinemas are having marked success here. The Ministry of Education of the Central Yugoslav Government several months ago organized a few traveling shows in Bosnia, Herzegovina and Montenegro. According to official figures, these cinames gave 2,767 performances during the past six months in Montenegro, which were seen by 626,244. When it is considered that the total population of Montenegro is not more than 500,000, the popularity of these shows is demonstrated.

During the pre-war period, the cinema was known only to the city populations of Bosnia and Herzegovina. Thanks to the traveling cinemas which are reaching even the most isolated parts of the country, 110,000 saw 482 performances during the past six months in those two areas.

In the autonomous province of Kossovo-Metohiya, in pre-war days, there were only a few theatres in the larger towns, but the proprietors could barely live on the profit. The province is populated chiefly by Shiptari, the most conservative and backward tribe in Yugoslavia.

The educational committee of the province organized two traveling cinemas which toured the area and stopped in 64 communities, showing educational and documentary films to an audience of 16,000.

▽

Triglav, the producing company serving the Republic of Slovenia, is completing its first feature, "On the Native Land." Dealing with the struggle for national liberation, the film starts with the downfall of Mussolini and ends with the liberation of Trieste.

GERMANY

by HUBERTUS ZU LOEWENSTEIN
in Berlin

While the shortage of foreign currency has prevented an exchange of German and Austrian pictures since the end of the war, a mutual clearing system has now been introduced by the motion picture associations of the two countries. It has been estimated that one Austrian picture shown in Germany will net about the same as four German pictures in Austria. The exchange of pictures, therefore, is to be at this ratio. German companies exporting to Austria will be paid from receipts of Austrian films in Germany and vice versa. The agreement has been set for a period of one year, but will continue automatically unless revoked.

▽

As of October 1 there were 26 German production companies registered; 10 with U. S. licenses, 11 with British, seven with French and one with a Soviet license. Only 18 of them, however, actually have started production, while the remainder are waiting for studio space. A total of 50 pictures have been made since the end of the war, 26 of which have had their premieres. Thirteen features are ready for release and 11 are still in the process of production.

A new production company, Suedwest-Film-GmbH, has been licensed at Freiburg in the French zone. Its first picture will be "The Singing Village."

▽

Some interesting figures have been published by the City Tax Office of Munich, Bavaria. While there were 80 theatres in the city before the war, 33 were left in April, 1945. All of them went out of operation with the surrender. In July, 1945, the first theatre reopened. There were 16 by the end of that year; 26 in 1946; 41 in 1947; and 44 by March, 1948. Attendance was good. During the first three months of 1948, admissions totaled 3,875,727. Average seating capacity of the houses was a little over 300.

ISRAEL

by ALBERT D. MATALON
in Tel Aviv

No decision has been taken by the Government as regards import licenses and remittances in connection with films. Discussions are going on and the situation which at the start was rather gloomy, seems to be improving. The shortage of dollars is acute and everybody admits it. The question now is how to proceed when this scarcity will have been overcome—some time after the war. In other words, the problem of priorities has to be settled.

▽

Labor conditions are rather good; there is no problem of unemployment and there is actually a shortage of manpower. Wages are adequate, but with the increase in the cost of living, there is always a gap which has to be filled somehow.

▽

Some difficulties have been encountered with the newly constituted Board of Censorship for Cinema Films; their attitude being a little too strict on moral grounds. For instance, the board turned down Paramount's "The Big Clock" without having seen it.

FRANCE

by EUGEN WEBER
in Paris

The exhibition of French features in Germany has been extended into the three western zones, as the result of talks between M. Marcel Bolin-Reval, representing the Centre National de la Cinematographic Francaise, and the U. S. and British occupation authorities. On October 15, French I. F. A. offices opened at Munich, Dusseldorf, Hamburg and Frankfurt. The Berlin office will continue, but headquarters are now at Frankfurt. Eight French films are currently showing in the principal cities of the British and American zones, as well as in the Allied sectors of Berlin.

French films already have managed to get into the Russian zone, partly through bilateral distribution agreements, partly by an exchange scheme with the German company, D. E. F. A.

▽

J. Arthur Rank is understood to be very much dissatisfied with the position of British films in France since the signing of the new Franco-American accord.

▽

A. G. White, film expert of the British Board of Trade, had come here to inquire into the position of British films and it seems now that non-American films will be licensed for dubbing and screening on a basis of not less, but not far above, the number of films licensed in 1947. As 17 British features were licensed in 1947, next year's quota is understood to be 20.

▽

Personalities: Charles Boyer has been named Chevallier de la Legion d'Honneur.

Republic Joins MPEA, Becoming Tenth Unit

Republic Pictures International joined the Motion Picture Export Association this week, becoming that organization's tenth member.

According to an announcement from Eric Johnston, MPEA president, Republic's application for membership, climaxing several months of negotiations between MPEA and Republic officials, was approved unanimously last week by the MPEA board of directors. The effective date is retroactive to November 1, 1948.

The first group of Republic pictures to be sent to countries within the MPEA orbit now is being prepared. Commenting on Republic's devision to join MPEA, Mr. Johnston said: "Republic's affiliation with MPEA strengthens the hand of the American industry in its distribution activities in MPEA territories and . . . in bargaining and marketing negotiations with various European film monopolies, associations and cartels."

Universal Settles Suit Against Deanna Durbin

Universal - International announced last week that an out-of-court settlement had been made with Deanna Durbin on U-I's $87,083 suit against Miss Durbin for money advanced to her. The star's contract also has been revised, reducing the number of pictures she will make for the studio from five to three. The studio also announced that Miss Durbin's next film, a musical, will be made in Italy as a joint venture of Scalera Films and Universal-International. Goffredo Alessandrini, who directed "Furia," will be in charge when production starts next March. No title was announced for the picture.



You can reach the Moon
IN THE
CRESCENT CITY
NOV. 29-30
DEC. 1st

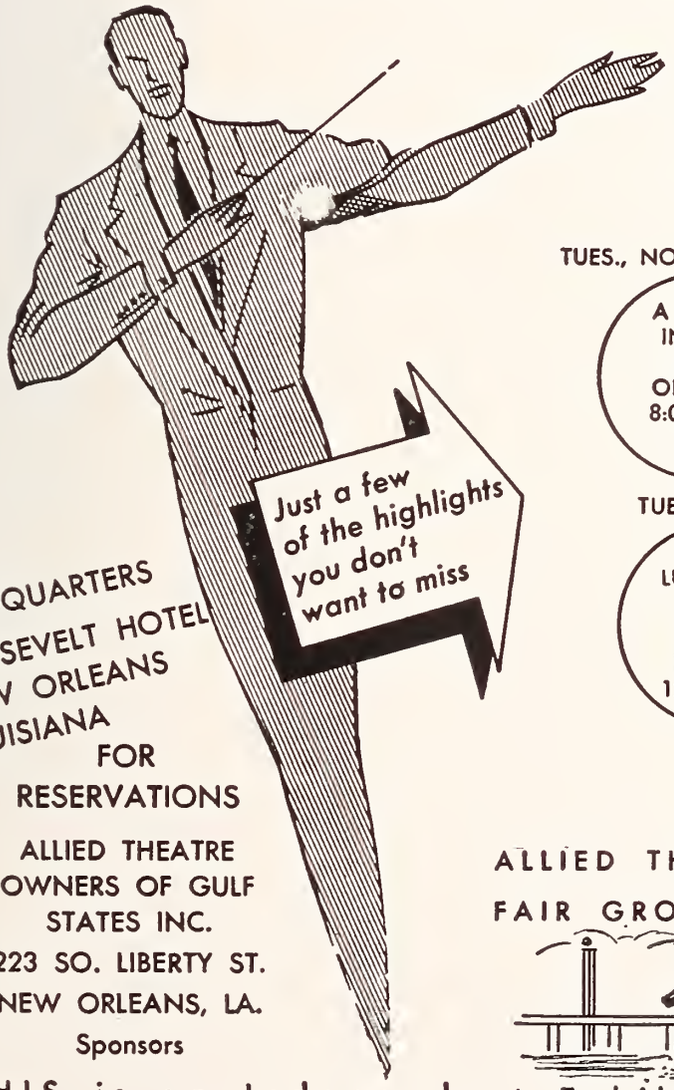
The

ALLIED STATES ASSOCIATION
OF
MOTION PICTURE EXHIBITORS

WELCOMES ALL THE INDEPENDENT EXHIBITORS TO THE

1948 NATIONAL CONVENTION

A PROGRAM OF CONVENTIONAL ENTERTAINMENT



MON., NOV. 29
LADIES' TOUR OF **VIEUX CARRE** 1:00 P. M.

MON., NOV. 29
OLD MAN **RIVER PARTY** 7:30 P. M.

TUES., NOV. 30
A NIGHT IN OLD NEW ORLEANS 8:00 P. M. TILL

TUES., NOV. 30
COCKTAIL PARTY 6:30 - 8:00 P. M.

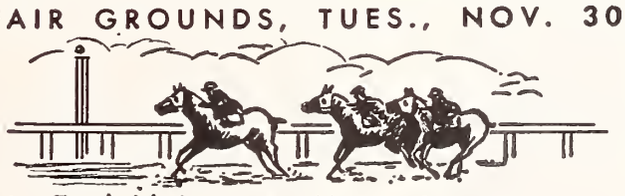
TUES., NO. 30
LADIES' LUNCHEON AND **STYLE SHOW** 12:15 P. M.

WED., DEC. 1st
CONVENTION BANQUET 8:00 P. M.

HEADQUARTERS
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ALLIED THEATRE OWNERS PURSE
FAIR GROUNDS, TUES., NOV. 30



THIS is an Independent Exhibitors Meeting
BRING Your Problems With You

Giveaway Plan To Indiana Unit

To compete with radio "giveaway" programs, the Associated Theatre Owners of Indiana, at its convention in Indianapolis November 10 and 11, tentatively approved plans for a hookup of Indiana theatres to stage their own giveaway shows. The proposal, advanced by Joseph Finneran, Columbus exhibitor, would depend on a minimum of 125 theatres subscribing, each to be assessed for prizes and each to give patrons tickets from which quiz show contestants would be drawn. The contest would be held in Indianapolis and transmitted to theatres by a telephone network.

The convention also endorsed the Cryptix system of numbering tickets; approved plans to continue summer conventions, and to maintain the Allied Caravan as a free service for members.

Trueman Rembusch was reelected president and Samuel Neally, vice-president. Others reelected were Marc Wolf, treasurer, and William Carroll, executive secretary.

The meetings were addressed by former Governor Harold Hoffman of New Jersey, who spoke at the organization's banquet; Henderson M. Richey, MGM exhibitor relations chief, and William L. Ainsworth, president of Allied States.

SAG To Fight Uncontrolled Use of Television Films

The Screen Actors Guild will take all possible steps to prevent the unrestricted use of films made especially for television. It contends such use, if unregulated by collective bargaining contracts, will cause further unemployment among actors in the same way that music recordings reduced work for musicians. The statement was made at a membership meeting last week by Ronald Reagan, president of SAG, who also said he expected the repeal of the Taft-Hartley law would end the situation under which "a large number of newcomers are brought to Hollywood by producers who are taking advantage of certain provisions to act in pictures here without joining the Guild."



IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 91—Thunderbolt hunters: science reveals phenomenon in lightning. . . . Oregon: flood-ruined Vanport salvaged. . . Long Island surplus potato crop buried for winter. . . . Fur fashions. . . . Sports: football, racing, hunting, dog training.

MOVIETONE NEWS—Vol. 31, No. 92—Britain hails birth of son to Elizabeth. . . . Tojo sentenced to die. . . . Truman on vacation. . . . Dock strike. . . . King resigns as Prime Minister of Canada. . . Mrs. Patton sees new army tank named after husband . . . Army beats Penn. . . . Notre Dame wins over Northwestern.

NEWS OF THE DAY—Vol. 20, No. 221—Story of the week: Will DeGaulle stop the Reds? . . . More power for Berlin air lift. . . . New wonder of science. . . . The St. Hubert stag hunt.

NEWS OF THE DAY—Vol. 20, No. 222—U. S. ports paralyzed by dock strike. . . . Tojo sentenced. . . . Beauty and the grapefruit. . . . Truman on vacation. . . . Mackenzie King steps down. . . . Army vs. Penn.

PARAMOUNT NEWS—No. 24—Snow birds rush season for ski doings. . . France: troops restore order in mine crisis. . . . Tanks come out of moth balls. . . . Fashions: look what Paris has. . . . Touchstone parade.

PARAMOUNT NEWS—No. 25—Riots in Paris. . . . Tojo and company sentenced. . . . It's a boy for Princess Elizabeth, Patton tanks christened by widow. . . . "Red" Dean visits U. S. . . . Football.

UNIVERSAL NEWSREEL—No. 195—French crisis: coal strike. . . . General Patton tank. . . . Poppy Queen. . . . Jet auto. . . . Smoking match. . . . Football. . . . Skiing.

UNIVERSAL NEWSREEL—No. 196—Tojo sentenced. . . . News in Brief: Truman on vacation; Mackenzie King; ship strike. . . . Football: Notre Dame vs. Northwestern, Army vs. Penn.

WARNER PATHE NEWS—No. 26—West opens new air lift base. . . . People in the news: Danny Kaye, Dr. Paul Muller. Mrs. Roosevelt. . . . Gen. Patton tank. . . . Giant magnet. . . . Sports: Football, ski season starts. . . . Dog show in Miami.

WARNER PATHE NEWS—No. 27—People in the News: Truman and Barkley, "Red" Dean of Canterbury, Field Marshall Montgomery. . . . Reds in Berlin anniversary. . . . Tojo sentenced. . . . Florida peaches and grapefruit. . . . Italian smoke-eaters drill. . . . A prince is born. . . . Football.

TELENEWS DIGEST—Vol. 2, No. 46—A prince is born. . . . Head hunters in jungle war. . . . Britain's armed forces. . . . Czechoslovakia celebrates anniversary. . . . Venezuela: the "Roza Festival." . . . Holland: cigar-smokers' jamboree. . . . Dock strike. . . . "Red" Dean visits U. S. . . . Turkey and toy season nears. . . . Trumans move into Blair House. . . . 1948 Lasker Awards. . . . "Joan of Arc" premiere. . . . Housewives' yearly waste. . . . Luis Munoz-Marin installed as Governor of Puerto Rico. . . Atomic antics. . . . Football.

United Artists Dismisses 18 from Publicity Staff

United Artists last Friday dismissed 13 of its senior staff and five of its secretarial staff members of the home office advertising, publicity and art departments. Those released were: Caswell Adams, Rosellen Callahan, Lew Barasch, Philip Cowan and Joseph Rose, publicity; Lou Melamed and Vera Gomez, radio publicity; Barbara Saplinsley, pressbooks; John Mattson, advertising production, and Alan Jaediker, Harry Suskind, Simon Wolf and Stanley Namm, all of the art department. Field employees dismissed in the economy move were Phil Engel, Boston; E. C. Pearson, Minneapolis, and Dave Polland, Philadelphia, all in exploitation.

Dropped from Monroe Suit

The Diana Theatre Corp., operator of the McVickers theatre, Chicago, has been dropped as a defendant in the Monroe theatre's anti-trust suit because Diana was not named a defendant in the New York Paramount anti-trust suit. That suit will be a basis for argument in the Monroe suit. Hearings are scheduled for April 4.

ABC Shows New Video Recording

Described as "an interim report . . . not the ultimate in what to expect when the equipment goes into commercial operation," the American Broadcasting Company in New York last week demonstrated its own way of photographing images off the face of a television tube.

The system provides for the recording of sound and picture simultaneously on film and will find its application primarily in making telecasts available to stations not yet connected with the network. According to Frank Marx, ABC vice-president in charge of engineering, the new system offers improved definition and picture quality.

Combining sound from the John A. Mauer Laboratories, the television elements from RCA and a camera turned out by John M. Wall Company, this combined RCA-ABC recording unit, including two sections capable of storing a half-hour run of film, will come to about $60 a half-hour in film and processing costs. ABC pointed out that Paramount, which uses a similar system for its theatre-television presentations, records on 35mm with the resultant comparative cost coming to about $225 a half-hour.

Recordings made with the new camera will be put on the air by ABC for the first time November 25 during a Thanksgiving program. As demonstrated last week, the film at times lacked definition when screened over the air but, especially in the closeups, its quality was good. When run through a 16mm projector in the demonstration room it showed remarkable clarity. ABC officials pointed out that anyone could get the recording unit and that ABC would gladly assist in the assembling of the equipment.

Charles Smakwitz Honored At Testimonial Dinner

Charles A. Smakwitz, newly promoted from assistant to zone manager for Warner Brothers, was honored Monday night at a testimonial dinner in Albany given by the Albany Variety Club. S. H. Fabian was toastmaster, and Harry Kalmine, Louis W. Schine, Hugh Owen, Supreme Court Justice Isador Bookstein, Judge Edward G. Rogan, Murray Weis, Neil Hellman and Harry Lamont were among those making congratulatory speeches. Approximately 260 attended.

Sosna Files $450,000 Suit Against Frisina, Majors

Louis Sosna, Moberly, Mo., has filed a $450,000 anti-trust suit in the St. Louis District Court against the Frisina Amusement Co., Springfield, Ill., and the eight major distributors. Mr. Sosna's petition alleges violations of the Sherman and Clayton Acts during his operation of the Sosna theatre in Mexico, Mo.

Warners and Eagle Lion Halt Work at Studio

Hollywood Bureau

With but one film, "Task Force," to be in work during the next six weeks, Warner Brothers studios will suspend production activities until some time after January 1, it was learned last week.

Earlier, Eagle Lion had announced a long-term shutdown because, it said, it had a large backlog which would hold it for some time to come.

A backlog of 23 completed pictures also was given as the reason for the curtailment of production at the Warner Studios. The last film to be completed on the lot was "Colorado Territory." Others also finished during the week were "Under Capricorn," "Montana" and "This Side of the Law."

"Happy Times," a Danny Kaye vehicle, is almost finished, with only a few musical numbers remaining to be shot when the comedian returns from England.

Anticipating the shutdown, Warner Brothers reportedly had been dismissing employes over a five-week period. An additional 300 were to have been dropped from the payroll this week. Indications were that, by the end of November, more than 1,000 employees would have been released.

Legion of Decency Reviews Fifteen New Productions

The National Legion of Decency has reviewed 15 new productions, approving all but three. In Class A-I, unobjectionable for general patronage, were: "Borrowed Trouble," "Dangerous Venture," "Disaster," "El Dorado Pass," "Montecassino" (Italian), "Outlaw Brand," "The Rangers Ride," "Silver Trails" and "Tucson."

In Class A-II, unobjectionable for adults, were: "He Walked by Night," "The Plunderers" and "The Untamed Breed."

The following were placed in Class B, objectionable in part: "The Paleface," because of "light treatment of marriage" and "suggestive sequences"; "You Gotta Stay Happy," because of "light treatment of marriage" and "suggestive sequences," and "When My Baby Smiles at Me," because it "reflects the acceptability of divorce."

Warners Sets Dividend

At a special meeting of the board of directors of Warner Brothers Pictures, Inc., on November 12, a dividend of 25 cents per share on the company's common stock was declared, payable January 5, 1949, to stockholders of record December 3, 1948.

Screen Plays Signs Beck

Screen Plays, Inc., has signed a long term contract with the office of Myer P. Beck to take charge of advertising and publicity. Mr. Beck takes over with the title of eastern director of advertising-publicity.

Hyman Takes Over Four Oak Ridge Theatres

Four Oak Ridge Tenn., theatres, which have been under the management of G. B. Odlum for the Atomic Energy Commission, have been leased to A. B. Hyman and Associates, Huntington, W. Va., who will assume the operation in the near future. Mr. Odlum expects to return to independent operation in December and has several deals already pending. He was previously identified with the Uptown Theatre property and the City theatre, New York, and was with Paramount.

Fred Niblo, Noted Director, Dies

Fred Niblo, director of the silent epic, "Ben Hur," died November 11 of pneumonia at Toura Infirmary, New Orleans, He was 74 years old.

Once a well-known vaudeville actor, Mr. Niblo joined Thomas H. Ince's producing organization as a director in 1918. A few years later he began directing that series of pictures which placed him at the head of Hollywood's directors of that era.

He directed "Mark of Zorro" in 1921; "Three Musketeers," 1922; "Blood and Sand," 1923; and "Ben Hur" in 1925. He was a founder, with Louis B. Mayer and Conrad Nagel, of the Academy of Motion Picture Arts and Sciences.

His latest screen work was his collaboration on the writing of "Four Jills in a Jeep."

Associated with George M. Cohan early in his career, Mr. Niblo was later a noted traveler and lectured widely.

He was a Mason, and Elk, a member of the Dramatist Guild, the Author's League of America, the Lambs and the Hollywood Masquers Club.

Joseph F. Lancaster

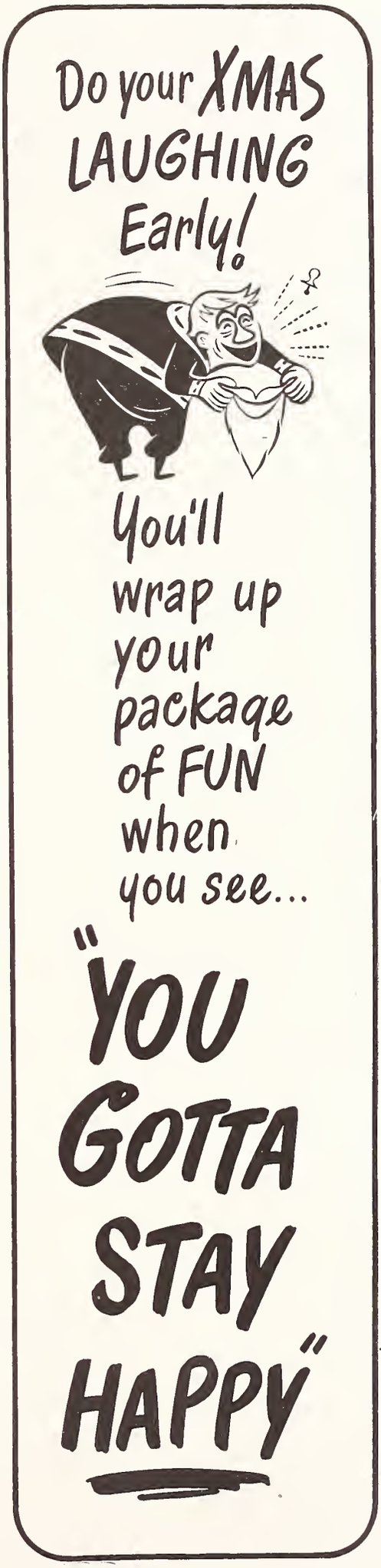
Services for Joseph F. Lancaster, 66, pioneer Detroit theatre owner, were held Friday in Detroit, where Mr. Lancaster opened the Grandy theatre in 1906. He owned and managed other Detroit theatres until his retirement two years ago. He is survived by his widow, four daughters, two sisters and a brother.

Edward Erickson

Edward E. Erickson, 59, representative of A. V. Cauger Service, Inc., producers of advertising films, died November 14 at his home in Kansas City. Mr. Erickson spent many years in distribution in St. Louis and Kansas City and was two years with the Dickinson circuit. Services were held November 16, with interment in St. Louis.

Keenan Buel

Keenan Buel, 75, actor and director in the early days of the motion pictures, died November 5 in New York. Born John William Adams in Kentucky, he adopted the name Keenan Buel for stage purposes.



"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

CORONER CREEK: Randolph Scott, Marguerite Chapman—They went for this one big. A little tough and bloody but they seem to like them that way. Cinecolor not so good. The bright scenes are not bad but the dark scenes (there are a lot of them in this picture) have a sort of dingy "frog pond' greenish color which does not show up well. Way above average business on this one. Played Sunday, Monday, Oct. 31, Nov. 1.—Dick Smith, Albany Theatre, Albany, Ind.

WALK A CROOKED MILE: Dennis O'Keefe, Louise Allbritton—This should have been a natural but for some reason we did only fair business. It was one of the best of the recent series of documentary films. Received many compliments on the film from our patrons. Played Saturday, Sunday, Oct. 30, 31.—Robert E. Damron, Grove Theatre, Pacific Grove, Cal.

WALK A CROOKED MILE: Dennis O'Keefe, Louise Allbritton—We played this "hot" in our territory, scooping all opposition. I wish we would have let them have it. It looks like Edward Small tried to capitalize on a few dollars he made on "T-Men" with a fast comeback on this one. Just another gangster picture in the low bracket price list. Certainly not what we paid for it. The audience didn't think so, either. Edward Small, the producer, for our money is another one of the past. Played Tuesday, Wednesday, Oct. 19, 20.—Walter W. Bell, Maribel Theatre, Weott, Cal.

Metro-Goldwyn-Mayer

EASTER PARADE: Fred Astaire, Judy Garland—This was the perfect entertainment picture for the entire family. Technicolor very good and the music was great. Held up well here Sunday but fell off very badly. Played Sunday, Monday, Oct. 24, 25.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

EASTER PARADE: Judy Garland, Fred Astaire—A big picture. Wonderful color. This picture will pay off in any situation. Business far above average. Played Saturday-Monday, Oct. 30-Nov. 1.—O. Fomby, Paula Theatre, Homer, La. Small town patronage.

RAGE IN HEAVEN: Ingrid Bergman, Robert Montgomery—The Bergman name draws them into the theatre. This made up for a poor weekend. This was very good and pleased a large crowd. A good selection of shorts helped to complete a good program. Metro doesn't make them like this any more. Played Monday, Oct. 25.—Fred J. Hutchings, Community Thetre, Leader, Sask., Can.

Paramount

CAGED FURY: Richard Denning,, Sheila Ryan—Good. Circus stories always get the kids. Hallowe'en parties took care of Saturday business. Played Friday, Saturday, Oct. 29, 30.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

EMPEROR WALTZ, THE: Bing Crosby, Joan Fontaine—This picture has some good points. Good color, gorgeous scenery, beautiful costumes and settings and a lot of humor. Personally, I can't appreciate Bing and his singing in this kind of picture. He seems out of place. Some liked it and some did not. I was in the latter group. One lady had previously seen it some place and liked it so well she came to see it again. The first night was killed by election night and local basketball, so the house was about as empty as the clothes basket in a nudist camp. The second and third nights were better but still below average. This may have been partly due to our Republican patrons being so sick they couldn't attend. Be that as it may, the picture was definitely a failure here. Played Tuesday-Thursday, Nov. 2-4.—Dick Smith, Albany Theatre, Albany, Ind.

Republic

EYES OF TEXAS: Roy Rogers, Lynne Roberts—Rogers pictures still draw well, but are not as good minus Miss Evans with her singing and dancing. Jane Frazee could sing, but Lynne Roberts does not even sing. But the customers like Roy and the business was better than average. Doubled with Columbia's "Mary Lou." Played Friday, Saturday, Oct. 29, 30.—Dick Smith, Albany Theatre, Albany, Ind.

FLAME, THE: Vera Ralston, John Carroll—This was better than expected and drew a fair crowd. Lack of star names was a drawback and the sordid story did not help. Acting not of the best and comments were divided. One that can be left alone without regrets. Played Friday, Oct. 22.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

GALLANT LEGION: William Elliott, Adrian Booth—Not up to expectations. Business the same. Played Friday, Saturday, Oct. 29, 30.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

NOT IN WASTE BASKET

To the Editor:

I have not reported on "What the Picture Did for Me" for a long time (for special reasons of my own), but I must get this off my chest at this time.

What is wrong with Hollywood producers that films such as "Body and Soul", "Cry of the City", "Time of Your Life", "On Our Merry Way", "Key Largo", "Naked City", "Sorry, Wrong Number", "Isn't It Romantic", etc., are being forced on the American public?

The so-called comedies are just pure trash — no humor, no sense — just foolishness that not even the children think funny — and the dozens of pictures with crime themes and vicious characters and stars drinking throughout the story are terrible to show to children and young people as examples of the American way of life.

Fellow exhibitors, let us all join in and tell Hollywood that such pictures are not entertainment for the masses. What the public wants is good wholesome stories — family entertainment — that the exhibitor would be proud to show to his patrons.

This letter may land in the waste basket, but this is the way I feel; so I am mailing it to you.—*E. A. BOLDUC, Majestic Theatre, Conway, N. H.*

SRO

DUEL IN THE SUN: Jennifer Jones, Gregory Peck—Excellent picture which did way above average business here but the price for it was away above average, too. Play it. Played Friday, Saturday, Aug. 2, 3.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

MR. BLANDINGS BUILDS HIS DREAM HOUSE: Cary Grant, Myrna Loy—Just another good picture not worth the extra rental. Just average business and no raves. Played Friday, Saturday, Oct. 22, 23.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

PARADINE CASE, THE: Gregory Peck, Ann Todd, Valli—This is a big pciture, but it didn't do too well in my situation. All who saw it seemed to enjoy it, but it did not pay off as well as some of the other SRO pictures. Played Saturday-Monday, Oct. 9-11.—O. Fomby, Paula Theatre, Homer, La. Small town patronage.

Twentieth Century-Fox

FOXES OF HARROW: Rex Harrison, Maureen O'Hara—After a disastrous box office weekend it was a relief to see a big crowd turn out for this production. It is excellent in all respects. The book was rather multilated, but this still remains a superior production. Definitely worth playing. Played Monday, Oct. 18.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

IRON CURTAIN: Dana Andrews, Gene Tierney—Very good picture that did average business here. Played Friday, Saturday, Oct. 29, 30.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

IRON CURTAIN: Gene Tierney, Dana Andrews—Drew just average. Liked by many but disliked by many. Too documentary to please those who wanted to forget facts. It will cost you too much but still good business. As an American, play it. Played Sunday, Monday, Oct. 3, 4.—Walter W. Bell, Maribel Theatre, Weott, Cal.

STREET WITH NO NAME: Mark Stevens, Barbara Lawrence—A good, educational and thought-provoking film. Played to a good house opening day but slightly below average the other two days. Played Sunday-Tuesday, Oct. 31-Nov. 2.—Robert E. Damron, Grove Theatre, Pacific Grove, Cal.

United Artists

ARCH OF TRIUMPH: Ingrid Bergman, Charles Boyer—A big disappointment and a rare one for Miss Bergman. The picture was slow-moving and dull. Box office receipts were very poor. Played Wednesday, Thursday, Oct. 27, 28.—Robert E. Damron, Grove Theatre, Pacific Grove, Cal.

CARNEGIE HALL: Marsha Hunt, William Prince—Here's a motion picture that lifts itself beyond motion pictures and reaches the pinnacle in art and entertainment. Great credit is due the producers in lavish spending that must have gone into this picture and perhaps there will never be another like it. But like the financial report of any grand opera company, ours was no different after playing this one. We knew what would happen when we bought it. Most all our patrons stayed away, but some were there both days through every show. Played Sunday, Monday, Oct. 24, 25.—Walter W. Bell, Maribel Theatre, Weott, Cal.

COMEDY CARNIVAL: Hal Roach Comedies—Mediocre film fare that did average business. Take it or leave it. Played Monday, Tuesday, Oct. 25, 26.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

RED RIVER: John Wayne, Montgomery Clift—Truly one of the greatest and best Westerns in years. Star value, production and story value, with Howard Hawks' direction all make it preferred playing time entertainment. We had patrons see this who do not attend the theatre regularly; in fact, some who hadn't seen a picture in years. Nothing but excellent comments and business was so terrific we held it an extra week, which is something for a town of 20,000 population. Played Monday-Sunday, Oct. 27-Nov. 9.—Frank Aydelotte, Trail Theatre, Fort Collins, Colo.

SLEEP MY LOVE: Claudette Colbert, Robert Cummings—That's what the majority of our audience did while in the theatre! If Louella Parsons ever quits plugging Claudette Colbert, the world will forget her. Don Ameche, for my money, is as washed up as the old fashioned crank telephone he helped to immortalize in years gone by. Played Sunday, Monday, Oct. 10, 11.—Walter W. Bell, Maribel Theatre, Weott, Cal.

Universal

FRANKENSTEIN: Lon Chaney, Bela Lugosi—Played with "Dracula." The original horror stories. "Dracula" was the better. Box office below average. Prints in fair shape but sound bad. Played Sunday-Tuesday, Oct. 19-21.—Frank Aydelotte, Trail Theatre, Fort Collins, Colo.

MAN-EATER OF KUMAON: Sabu, Wendell Corey

(Continued on following page)

(*Continued from preceding page*)

—We gave this extra exploitation and were disappointed in box office results. Although business was very good, it was not as good as the extra money spent on exploitation. We didn't have many women patrons who liked it. Comments were very good from our male patrons. Played Tuesday-Saturday, Oct. 14-18. Frank Aydelotte, Trail, Fort Collins, Colo.

ONE TOUCH OF VENUS: Robert Walker, Ava Gardner, Dick Haymes—Business built each night over the preceding with this one. A swell little comedy with a couple of musical numbers that pleased our college students and regular patrons. Word-of-mouth advertising is what did it in that we didn't sell it too strong, which was a mistake. Step on it for extra grosses. Played Thursday-Tuesday, Oct. 21-26. —Frank Aydelotte, Trail Theatre, Fort Collins, Colo.

SLAVE GIRL: Yvonne De Carlo, George Brent—Stupid. Lovely Technicolor wasted on tripe. How any company can demand top price for trash like this is an insult to every exhibitor. I'm ashamed to look patrons in the face after showing this. And our American friends howl about British features. They had better start howling closer to home. Played Friday, Oct. 29.—Fred J. Hutchings, Community Theatre. Leader, Sask., Can.

Warner Bros.

ROBIN HOOD: Errol Flynn, Olivia deHavilland—This reissue pleased all who saw it, hut business was off for midweek. Many had seen it the first time out and wouldn't go for it again. Color and sound very good. Played Tuesday-Thursday, Oct. 26-28.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

SEA WOLF: Edward G. Robinson, Ida Lupino—This was pretty good but did not draw. Those who came were well satisfied but that does not help the box office. A good action adventure story that should please Rohinson fans. This is the first reissue we have played that failed to make money. Played Saturday, Oct. 23.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

VOICE OF THE TURTLE, THE: Eleanor Parker, Ronald Reagan—Maybe more people read the Bible than our patrons, for the title helped keep them away here. Why such titles? We had to explain for two weeks ahead what it was all about. We wouldn't have known if we had not seen an advance screening. Average attendance. Not too well liked. Few stage plays made good films. Played Sunday, Monday, Oct. 17. 18.—Walter W. Bell, Marihel Theatre, Weott, Cal.

Short Product in First Run Houses

NEW YORK—Week of November 15

ASTOR: Musical Gems ..... ***RKO***
Feature: A Song Is Born ..... RKO

CAPITOL: Why Is It? ..... ***MGM***
Wandering Through Wales ..... ***MGM***
Playful Pelican ..... ***UA***
Feature: One Touch of Venus ..... Universal

CRITERION: Buddy Rich and Orch. .. ***Universal***
Boy and His Dog ..... ***Columbia***
Pigskin Skill ..... ***MGM***
Feature: Kiss the Blood Off My Hands ... Universal

GLOBE: A Lass in Alaska ..... ***Columbia***
Witch's Cat ..... ***20th Cent.-Fox***
Feature: Blood on the Moon ..... RKO

MUSIC HALL: Free for Breakfast ..... ***RKO***
Feature: You Gotta Stay Happy ..... Universal

PARAMOUNT: Popular Science, No. 2 ***Paramount***
Unusual Occupation, No. 2 ..... ***Paramount***
The Mite Makes Right ..... ***Paramount***
Make Mine Monica ..... ***Paramount***
Feature: Sealed Verdict ..... Paramount

RIVOLI: Neptune Playground .. ***20th Cent.-Fox***
Feature: The Snake Pit ..... 20th Cent.-Fox

ROXY: Magpie Madness ..... ***20th Cent.-Fox***
Bermuda ..... ***20th Cent.-Fox***
America's New Air Power .... ***20th Cent.-Fox***
Feature: Unfaithfully Yours ..... 20th Cent.-Fox

STRAND: My Own United States . ***Warner Bros.***
Hare Splitter ..... ***Warner Bros.***
So You Want To Be On The Radio ***Warner Bros.***
Feature: June Bride ..... Warner Bros.

CHICAGO—Week of November 15

GARRICK: Olympic Water Wizards ***20th Cent.-Fox***
Feature: The Snake Pit ..... 20th Cent.-Fox

PALACE: Pal's Adventure ..... ***RKO***
Superman ..... ***Columbia***
Feature: Race Street ..... RKO

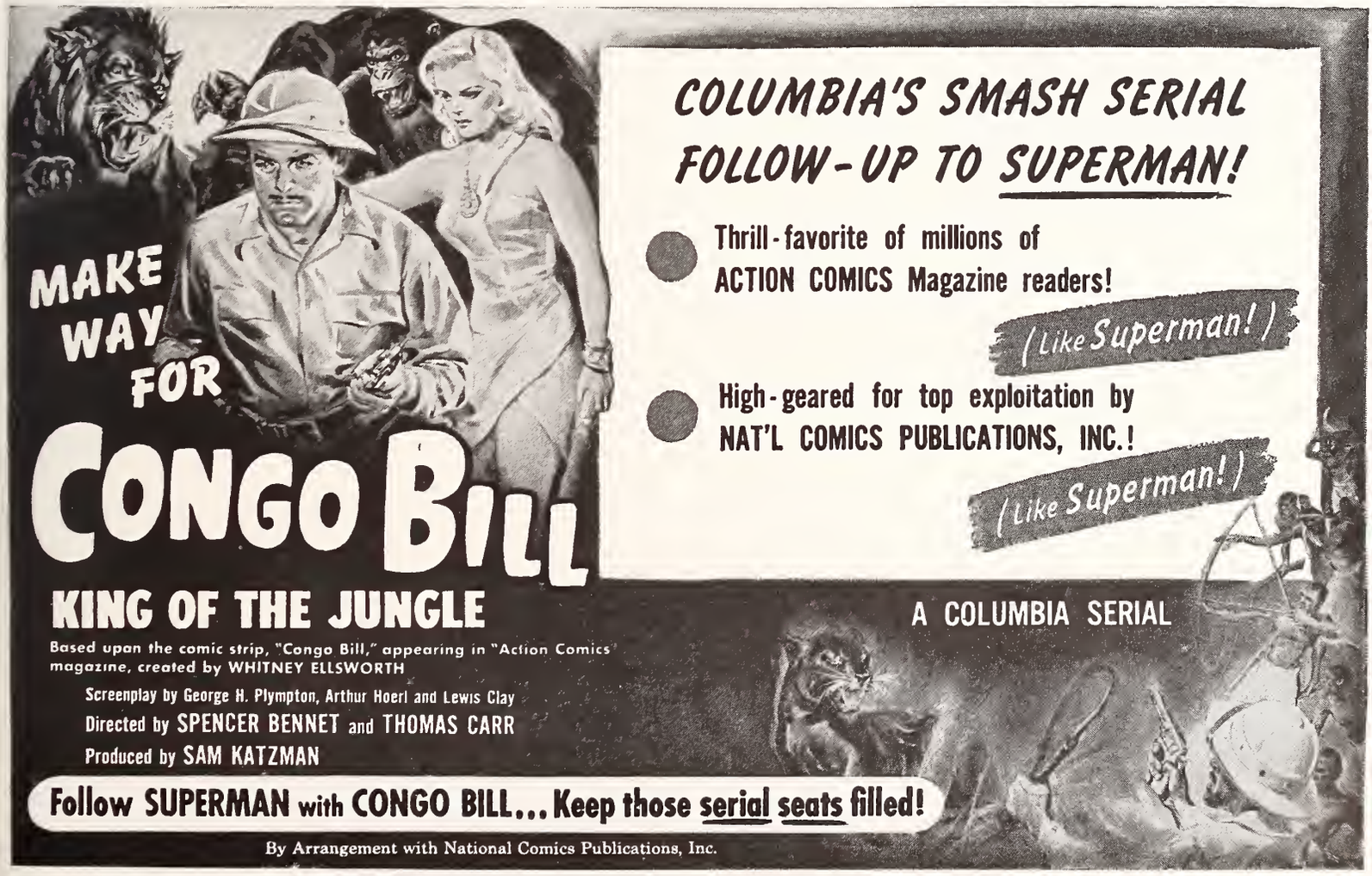
ROOSEVELT: Candid Microphone . ***Warner Bros.***
My Own United States ..... ***Warner Bros.***
Feature: The Gallant Blade ..... Columbia

STATE LAKE: Fog Horn Leghorn . ***Warner Bros.***
Feature: Johnny Belinda ..... Warner Bros.

UNITED ARTISTS: New Diving Champions ***Columbia***
Hector's Hectic Life ..... ***Paramount***
Feature: Let's Live a Little ..... Eagle Lion

"Youth Month" Drive Cost TOA Total of $39,985

Approximately $39,985 was spent by Theatre Owners of America to implement its September "Youth Month" drive, according to a report to the TOA directors from Chalres P. Skouras, chairman of National Youth Month. TOA had budgeted its campaign at $40,000. This sum, as Mr. Skouras pointed out, "represents only a small portion of the theatres' actual investment in 'Youth Month'." Many individuals spent large sums on the program locally.





PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

ROPE (W. B.)

Final Report:

Total Gross Tabulated	$587,100
Comparative Average Gross	$592,300
Over-all Performance	99.1%

BALTIMORE—Stanley, 1st week	113.6%
BALTIMORE—Stanley, 2nd week	75.7%
BOSTON—Metropolitan, 1st week	118.3%
(DB) Winner Take All (Mono.)	
BOSTON—Metropolitan, 2nd week	83.9%
(DB) Winner Take All (Mono.)	
BUFFALO—Great Lakes	132.5%
BUFFALO—Hippodrome, MO 1st week	103.0%
CHICAGO—State Lake, 1st week	102.5%
CHICAGO—State Lake, 2nd week	87.9%
CINCINNATI—RKO Albee	88.8%
CINCINNATI—RKO Shubert, MO 1st week	83.3%
CLEVELAND—Hippodrome, 1st week	134.5%
CLEVELAND—Hippodrome, 2nd week	93.5%
DENVER—Denver	116.6%
(DB) Big Punch (WB)	
DENVER—Esquire	150.0%
(DB) Big Punch (WB)	
DENVER—Webber	74.0%
(DB) Big Punch (WB)	
INDIANAPOLIS—Indiana	112.5%
(DB) Winner Take All (Mono.)	
INDIANAPOLIS—Keith's, MO 1st week	88.8%
(DB) Winner Take All (Mono.)	
KANSAS CITY—Orpheum	67.5%
(DB) Variety Time (RKO)	
LOS ANGELES—Warner Downtown, 1st week	148.1%
LOS ANGELES—Warner Downtown, 2nd week	92.5%
LOS ANGELES—Warner Hollyw'd, 1st week	162.9%
LOS ANGELES—Warner Hollyw'd, 2nd week	81.4%
LOS ANGELES—Warner Wiltern, 1st week	169.2%
LOS ANGELES—Warner Wiltern, 2nd week	84.6%
MINNEAPOLIS—RKO Orpheum	126.9%
MINNEAPOLIS—RKO Pan, MO 1st week	106.2%
OMAHA—RKO Brandeis	128.3%
(DB) Gentleman from Nowhere (Col.)	
PHILADELPHIA—Mastbaum, 1st week	142.2%
PHILADELPHIA—Mastbaum, 2nd wek	95.5%
PHILADELPHIA—Mastbaum, 3rd week	64.2%
PITTSBURGH—Stanley, 1st week	130.0%
PITTSBURGH—Stanley, 2nd week	92.8%
SAN FRANCISCO—St. Francis, 1st week	144.9%
SAN FRANCISCO—St. Francis, 2nd week	108.6%
ST. LOUIS—Fox	105.4%
(DB) Lightnin' in the Forest (Rep.)	
ST. LOUIS—Shubert, MO 1st week	100.0%
(DB) Lightnin' in the Forest (Rep.)	
TORONTO—Imperial	105.0%

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A SOUTHERN YANKEE (M-G-M)

Final Report:

Total Gross Tabulated	$374,000
Comparative Average Gross	$395,100
Over-all Performance	94.6%

BALTIMORE—Century	103.7%
BOSTON—State	88.7%
(DB) The Secret Land (MGM)	
BOSTON—Orpheum	94.4%
(DB) The Secret Land (MGM)	
BUFFALO—Great Lakes	96.3%
(DB) The Secret Land (MGM)	
CHICAGO—Roosevelt	111.1%
CINCINNATI—RKO Capitol, 1st week	140.1%
CINCINNATI—RKO Capitol, 2nd week	74.7%
CINCINNATI—RKO Capitol, 3rd week	60.7%
CLEVELAND—Loew's State	110.5%
CLEVELAND—Loew's Stillman, MO 1st week	102.8%
INDIANAPOLIS—Loew's	119.0%
(DB) The Secret Land (MGM)	
KANSAS CITY—Midland	117.4%
(DB) The Secret Land (MGM)	
LOS ANGELES—Egyptian, 1st week	101.5%
(DB) Under California Stars (Rep.)	
LOS ANGELES—Egyptian, 2nd week	66.4%
(DB) Under California Stars (Rep.)	
LOS ANGELES—Fox-Wilshire, 1st week	82.1%
(DB) Under California Stars (Rep.)	
LOS ANGELES—Fox-Wilshire, 2nd week	52.2%
(DB) Under California Stars (Rep.)	
LOS ANGELES—Los Angeles, 1st week	123.7%
(DB) Under California Stars (Rep.)	
LOS ANGELES—Los Angeles, 2nd week	84.1%
(DB) Under California Stars (Rep.)	
MINNEAPOLIS—State	117.6%
OMAHA — Paramount	102.5%
PHILADELPHIA—Stanley, 1st week	92.6%
PHILADELPHIA—Stanley, 2nd week	71.4%
PITTSBURGH—Penn	70.1%
PITTSBURGH—Ritz, MO 1st week	66.6%
ST. LOUIS—Loew's State	85.0%
(DB) The Secret Land (MGM)	
TORONTO—Uptown, 1st week	108.0%
TORONTO—Uptown, 2nd week	94.6%

•

A SONG IS BORN (RKO)

First Report:

Total Gross Tabulated	$310,700
Comparative Average Gross	$247,600
Over-all Performance	125.4%

BALTIMORE—Town	107.1%
CHICAGO—Woods, 1st week	151.2%
CHICAGO—Woods, 2nd week	130.2%
CINCINNATI—RKO Albee	83.3%
CLEVELAND—RKO Allen	129.4%
KANSAS CITY—Orpheum	145.4%
(DB) The Prairie (SG)	
LOS ANGELES—Hillstreet	146.0%
(DB) Bodyguard (RKO)	
LOS ANGELES—Pantages	115.4%
(DB) Bodyguard (RKO)	
MINNEAPOLIS—RKO Orpheum	134.9%
NEW YORK—Astor, 1st week	138.0%
NEW YORK—Astor, 2nd week	111.1%
NEW YORK—Astor, 3rd week	92.5%
PITTSBURGH—Fulton	181.0%

•

KISS THE BLOOD OFF MY HANDS (Univ. - Intl.)

First Report:

Total Gross Tabulated	$204,500
Comparative Average Gross	$158,800
Over-all Performance	128.7%

BALTIMORE—Keith's	96.1%
BUFFALO—Lafayette	120.4%
(DB) I Surrender Dear (Col.)	
LOS ANGELES—Guild	90.1%
(DB) Sword of the Avenger (EL)	
LOS ANGELES—Iris	109.3%
(DB) Sword of the Avenger (EL)	
LOS ANGELES—Ritz	102.1%
(DB) Sword of the Avenger (EL)	
LOS ANGELES—Studio	100.0%
(DB) Sword of the Avenger (EL)	
LOS ANGELES—United Artists	138.8%
(DB) Sword of the Avenger (EL)	
NEW YORK—Criterion, 1st week	190.8%
NEW YORK—Criterion, 2nd week	110.6%
PHILADELPHIA—Earle	151.5%
PITTSBURGH—J. P. Harris, 1st week	113.8%
PITTSBURGH—J. P. Harris, 2nd week	92.0%

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

MANAGER C. H. STEWART, of the Waco theatre, in Waco, Texas, has enrolled the Waco Police Department in his exploitation of Saturday morning children's shows, sponsored by local merchants. The thirty-minute stage show, which is included in the performance, is broadcast over Columbia radio station WACO from the theatre.

The theatre seats 1,300, and children obtain their tickets exclusively from uniformed police officers on duty in their respective neighborhoods. The show is sold outright to ten cooperating merhants and tickets distributed to the police force several days in advance of each performance, making it necessary for each child to know his own neighborhood police officer in order to obtain his ticket. Underwriting of the plan is conducted on a basis of thirteen weeks' participation, in which all expenses are met by the sponsorship.

In addition to the distribution of tickets, the police officers select a "Junior Police Force" from the schools, to patrol safety zones and assist in neighborhood affairs, and there are prizes given at Saturday show for the neatest in appearance and nicest in behavior, based on their "police records" with the officer on the beat. Winners are given a tour of the city with police escort and a free luncheon by local merchants. The program has been cited for the "Good Neighbor" award on the "Breakfast in Hollywood" program over national radio networks, and Mr. Stewart and local police officials flew to Hollywood to accept this honor in person.

You never can go wrong in direct cooperation with local police and fire departments. It pays in ways that surprise you, when you need help to solve a problem. Always figure the long range benefit with the boys in uniform.

CONVENTION TIME

Next week we will be off to New Orleans to attend the annual convention of Allied States Association at the Roosevelt Hotel and to meet and greet several hundred personal friends who are members of this independent theatre owners organization in many states. Last year, in Milwaukee, there were 700 present and we were glad that we had known at least half of them on their own home grounds at earlier meetings of Allied throughout the country.

It is good, we think, to see so many old friends, from so widespread a field, acquired over a period of years, and to call them by name and remember their local situations and problems as showmen. But it is a bit baffling, sometimes, to meet so many en masse whom we have met in smaller groups in other cities. We look forward to seeing Bill Ainsworth, national president of Allied, from Fond du Lac, Wisconsin, and Martin Smith, past-president, from Toledo, and the Ohio contingent, including Pete Wood of Columbus. Leo Jones, of Upper Sandusky, Willis Vance and Wes Huss, of Cincinnati.

And there will be Leo Wolcott from Des Moines and Ray Branch from Hastings, Mich., and Trueman Rembusch and Bill Carroll from Indianapolis, Morris Finkel from Pittsburgh, John Wolfberg from Denver, Colonel Cole from Texas, Jack Stewart from Kansas City, Gene Custer from West Virginia, and many others, besides our hosts, Maurice Artigues and Abe Berenson of New Orleans, to greet us. We hope that Round Table members in or near the Crescent City will look us up for the opportunity of a personal meeting.

We're delighted to know that Charles Stokes, very recently of Kelvin Cinema, Glasgow, Scotland, and a visitor at the Round Table only a week or so ago, en route to Canada, has been assigned his new post with a subsidiary of the Odeon circuit at the Gregory theatre, Oakville, Ontario. We had a notion that the quiet Scotsman from Glasgie would make a safe landing. He writes that with the cooperation of John Grant, manager of Odoen's other theatre in Oakville, he's done his first exploitation for "Theirs Is the Glory," dropping folders from a chartered plane, with guest tickets for finders of lucky numbers.

Ansel Winston discovered Ann Dvorak playing in a Broadway show, so he promoted a 40x60 blow-up of Miss Dvorak showing an autographed copy of "Walls of Jericho," which he used for display at the RKO Coliseum theatre, uptown. Then he got the *Bronx Home News* to sponsor a tieup whereby the 1,500th person to attend the showing would get the autographed copy for their own. That's promoting a star, a newspaper, and the picture for maximum publicity at minimum cost.

Frank L. Pratt, manager of the Paramount theatre, Portland, Oregon, has installed a "wishing well" in the lobby of his theatre as a permanent fixture, for the benefit of local charities. Several hundred dollars in small change has been collected in the past year and allocated to community needs. Current month's voluntary contributions from patrons of the theatre were given to a blind Portlander, whose particular case was reviewed in the local newspapers. Receipts for the month of December will be devoted to the Damon Runyon Cancer Fund.

—*Walter Brooks*

You Can Eat Cake And Have It, Too



J. G. Samartano, manager of Loew's State theatre, Providence, with a drum majorette from the High School band, Governor John O. Pastore of Rhode Island and Harris Bucklin of Rhode Island Hospital, pose with Anniversary cake sent to Children's Ward.



Mildred Fitzgibbons cuts a colossal cake which was shared with all comers at the Twenty-second Anniversary celebration of Skouras Roosevelt theatre, Flushing, Long Island.



At left, young winners in a pirate costume contest conducted by manager Ed. Kraus at the Fargo theatre, Fargo, N. D., to exploit "The Pirate". Idea was sold through radio time sponsored by local music shop, and prize winners were given M-G-M record albums of hit tunes from the Judy Garland -Gene Kelly film.



Walter Kessler, manager of Loew's theatre, Columbus, offered free steaks to those who could capture a prize, aiming at this attractive lobby display for "Red River", with a costumed cowgirl to show them how to do the trick.



But Abe Ludacer, manager of Loew's Valentine theatre, Toledo, goes him one better by offering a live steer in a drawing to advertise the same picture, through the cooperative Sears market. That's plenty of steak, on the hoof, all ready to drive home.

Best 'Red River' Campaigns Win Cash Awards

Cash awards for the best exploitation of "Red River" in the four-state, 400-theatre campaign which opened the picture in the southwest, were announced this week by Howard Le Sieur, director of advertising and publicity for United Artists.

First prize of $250 was given to Mrs. Eunice McDaniel, publicity director of the Ritz theatre, Tulsa, Oklahoma, for her "Red River Pony Express" stunt which became front page news, besides coverage by AP and UP, with picture credits, and was broadcast over a nation-wide hook-up. Edward Kidwell, manager of the Plains theatre, Roswell, New Mexico, received second prize of $150 for his campaign which incorporated 24 different exploitation ideas, ranging from local dealer tieups to the use of airplanes to advertise the feature.

E. V. Buffington, manager of the Palace theatre, in Weatherford, Texas, took third money of $100 for his unique lobby display which drew hundreds of additional patrons to the theatre. His cooperative advertising campaign also was exceptional. Mori Krushen, United Artists exploitation director in New York, acted with Howard Le-Sieur in judging the contest entries.

Dealers Sponsor Advertising

W. Byron Jones, manager of the Cameo theatre, Bristol, Va., sponsored his newspaper advertising for "Melody Time" with the cooperation of two local music dealers, getting a half-hour radio hook-up, known as "The Bristol Hit Parade," in the bargain. All the necessary publicity for the picture was derived from the sponsorship.



Harold Mortin, manager of Loew's State theatre in Syracuse, invented this lipstick-and-rouge gag as street ballyhoo for "An Innocent Affair", which had them turning to see the innocent young man and read the advertising placard.

SHOWMEN IN ACTION

Francis C. Gillon, manager of the Paramount theatre, Cedar Rapids, Iowa, running a special trailer to get his audience to help Jean Arthur sing the Iowa Corn Song in "A Foreign Affair."

▼

Dan Dandrea dressed a local girl in a tiger costume to advertise "Man Eater of Kumaon" at the Stanley theatre, Bridgeton, N. J., thus putting "the lady in the tiger" as part of his display for this attraction.

▼

Henry J. Plude, manager of the Capitol theatre, Davenport, Iowa, used a page ad in the souvenir program for the Davenport vs. East Moline game, to advertise "Date with Judy."

▼

John DiBenedetto, assistant to Matt Saunders at Loew's Poli theatre, Bridgeport, turning in well-designed window displays for "A Song Is Born."

▼

Harry Greene, manager of the Hollywood theatre, La Crosse, Wisc., displaying a complete "Apartment for Peggy" with all the furnishings for three rooms offered at $398, which is good shopping for Peggy or anybody.

▼

Nate Wise arranged another "Apartment for Peggy" as window display on Cincinnati's busiest street, in a department store tieup which also included a full page ad.

▼

Paul Townsend, manager of the Criterion theatre, Oklahoma City, set up a complete "Apartment for Peggy" in his mezzanine, with cooperation of Sears.

▼

Ted Hooper, manager of the Palace theatre, Akron, Ohio, built an effective lobby display for "Kiss the Blood Off My Hands" using a cut out 24-sheet poster with his own lighting and arrangement.

▼

James Shanahan, handling publicity for "Hills of Home," landed a cute newspaper picture in the *Boston Post,* showing a collie dog at the box office of Loew's State theatre, "applying for a pass to see Lassie" and claiming to be a relative.

▼

Charles Burns, manager of Loew's theatre, Yonkers, N. Y., designed his own lobby display for "Easter Parade" as the forerunner of a greater movie season.

▼

Ralph Lanterman, city manager for Walter Reade's Community theatre in Morristown, N. J., had mixed ballyhoo on duty, with usherettes in "Carmen" costumes and doorman dressed for "Life with Father."

▼

Bill Stewart, manager of Walter Reade's Paramount theatre, Plainfield, dressed his ushers in a realistic tiger skin for "Man Eater of Kumaon" and had them taking turns at the stint of pacing and growling.

Henry Scholl, manager of the RKO Capitol theatre, Trenton, N. J., covered the entire box office front with effective display for "Canon City."

▼

Lou Cohen, manager of Loew's Poli theatre, Hartford, used all the shellac in town to protect a 24-sheet poster on "Red River" on the tile floor of his big lobby.

▼

Bill May, manager of Century's Freeport theatre, on Long Island, had a sandwich man around with brushes advertising the "Fuller Brush Man."

▼

Robert R. Portle, manager of Loew's Poli-Elm Street theatre, Worcester, Mass., displayed signs for "Apartment for Peggy" at entrances to big apartment houses where they would attract the most attention.

▼

Lester Pollock had all the trucks of a big wholesale news agency plastered with billing for "Red River" at Loew's theatre, Rochester.

▼

Abe Ludacer made a good tieup with Toledo Humane Society, promoting "Dog Adoption Week" in connection with the run of "Hills of Home" at Loew's Valentine theatre.

▼

When "Julia Misbehaves" played at the Tampa theatre, Tampa, Fla., the local Sears store obliged with a window display in which a live model took a bubble bath.

▼

John Misavice staged a Hallowe'en party at the Ritz theatre, Berwyn, Ill., with kids in costume, and the winner, a youngster who appeared as a mechanical man, was something out of this world.

▼

Rudy Koutnik sending in a sensational two-color, full-page co-operative newspaper ad for "Sorry Wrong Number" from the Wisconsin theatre, Milwaukee, sponsored by eight business-phone numbers.

▼

Jim Barnes, manager of Warner's Huntington Park theatre, Huntington Park, Cal., roped an attractive girl and had her tied hand and foot as street display for "Rope."

▼

Tom Phelan, manager of Walter Reade's Strand theatre, Long Branch, N. J., running a country store night, with lobby display of sponsored groceries from cooperating merchants.

▼

A. Fred Serrao, manager of the Circle theatre, New Kensington, Pa., submitting an attractive window tieup for "Date with Judy."

▼

Norman Duncan, manager of Vancouver's International Cinema, arranged a street parade of 250 newsboys as part of his special exploitation for "Fighting Father Dunne."

Taunton Selects Junior Citizens As Youth Event

John Corbett, manager of the Park theatre Taunton, Mass., duplicated the excitement of a political convention with his contest to determine the "Junior Citizen of the Week" as an event running through "Youth Month." With both radio and newspaper support, this created plenty of interest with the younger set, and also their parents. Winners selected each week at the Saturday morning show were awarded $5.00 bank accounts, amid the applause of the wildly cheering audience, and the approval of distinguished visitors.

Delegations of children representing different schools held forth in the theatre in typical convention style, carrying placards, identifying their schools by name, and with delegations from Pine Street, Fuller School, etc., each plugging for their own candidate to win. Prizes were awarded by heads of Scout groups and civic organizations who were present. Buses, bringing the youngsters to the theatre, were bannered and sponsored by the bus company as a contribution to "Youth Month."

Mayor John Parker, of Taunton, appeared on each of the occasions, along with the chief of police and fire departments, to speak on safety. A scrap drive was part of the program, and children bringing in scrap were given prizes donated by local merchants. Letters of "nomination" and pictures and news stories of "Junior Citizens" were printed in local newspapers. An on-stage pie-eating contest furnished fun, with radio station WBET listening in, for the benefit of folks at home.

Has Lobby Dart Game

Reg. Streeter, manager of Warners Forum theatre, Los Angeles, Cal., had them pitching darts at lobby display built as a baseball diamond to advertise "The Babe Ruth Story."

Patrons could score by making hits on easel board under baseball rules.



Al Zimbalist, advertising chief for Film Classics, shows George Kelley, head of Warner theatres' advertising in New Jersey, one of the display cards now being distributed in exchange centers, which offers a new station wagon and 49 other prizes to the showmen who come up with the best exploitation campaigns for the new F. C. thriller, "Inner Sanctum". There will be a new "Inner Sanctum" leather wallet for every contender.

Lou Cohen's "Red River" Campaign in Hartford

Lou Cohen sends in a sample of the excellent color poster on "Red River" which was distributed to sell the Bantam Book 25c edition of this film story. His complete campaign on the picture at Loew's Poli theatre, Hartford, Conn., shows fine use of display newspaper advertising, and also the MPA "Study Guide" which sells the story. A "Red River" street ballyhoo included a covered wagon and accompaniment of hard-riding cowhands. Lou plastered a 24-sheet on his lobby floor, and caught some display in headline sheets issued by the *Times*.

▼

Ansel Winston obtained good window displays in his upper Broadway neighborhood for the showing of "Two Guys from Texas" at the RKO Coliseum theatre.



Smart series of teaser ads for the new attraction at the Radio City Music Hall, which ran individually through several days in the metropolitan papers, and were then repeated in this combination of all four, showing to best advantage the intriguing quality of the copy. Fred Lynch is Director of Advertising and Publicity for the Music Hall.

Loew's Valencia Greets Huskies

Jack Sidney, publicist for Loew's Baltimore theatres, submits his four square campaign book on "The Secret Land" as shown at the Valencia theatre, with the benefit of the ballyhoo huskies—now on tour under the chaperonage of Capt. Volney Phifer. With dogged determination, these authentic sledge-dogs are mushing along on a fifty-city itinerary, selling the MGM Technicolor picture of the Navy in Arctic regions.

In Baltimore, as elsewhere along the line, the visiting huskies attract plenty of attention, traveling as they do in a deluxe trailer, with a delegation of uniformed escorts. Additional ballyhoo on downtown streets consisted of men wearing Eskimo parkas and carrying placards. A special screening of the picture was held in the War Memorial Building for important people and high-ranking Naval officers. Television and radio supported the extensive newspaper campaign, which resulted in excellent publicity. The Navy gave the picture support from nearby Annapolis.

Reproduces Personal Letter

Ira Sherk, manager of the Mt. Wolf theatre, Mt. Wolf, Pa., plans his own photo-offset program folder, and put out a miniature-size personal letter, also reproduced by photo offset, to match, on the occasion of his first anniversary program. The letter, one-half usual letter size, reproduces well and makes a nice compliment to the program, over the personal signature of the manager.

Your Selling Approach

REVIEW OF CURRENT PRESSBOOKS

ISN'T IT ROMANTIC — Paramount. Your heart will be ringing with singing. Your knees will be buckling with chuckling. Paramount's great, big, happy love story with music. Sell its music and fun from old-fashioned square dancing to small-town celebration, with accent on youth. All advertising has been styled in a happy-go-lucky way, calculated to prove that this is light entertainment with no world-shaking message to disturb you. 24-sheet and 6-sheet key the whole campaign, as is so often the case. Two-color herald is good, with dateline space and a back page for commercial sponsor — can be cost-free to the theatre. Newspaper advertising is all in the same carefree style, but too many very large ads are only good if you own the newspaper. They look fine in the pressbook but seldom are used anywhere else. Smaller sizes, reductions of these larger ads, are generally too crowded with type. Our suggestion is the two-column style and, if you can afford one smash, No. 302. Full-page head for cooperative ad, mat No. E611, can be filled out by many enterprising managers. Exploitation of six hit tunes is suggested. Lobby posing gag can be built up with blow-up of advertising still No. 11440-185, as shown in pressbook — and it is worth doing if you have the facilities. "Just Married" ballyhoo is simple and will attract attention in smaller situations. Sidewalk scribbling, done with juvenile technique, will command the attention of young folks who know the answers. Couple on a tandem bicycle offer good ballyhoo opportunity. Engaged couples can be basis of radio program interviews.

CRY OF THE CITY — Twentieth Century-Fox. From the heart of its people comes the cry of the city. You had to live with them — you had to see them in love — to know the heartbeat. One had to flee, one had to follow, in the most savage manhunt that ever hurled desperate men across the city. It is a pleasure for showmen to use Twentieth Century-Fox's new pressbook, with everything in its place, in concise, workable style. Only one 24-sheet is listed, but all poster styles have punch and will cut out for lobby and marquee display. Strong head of Victor Mature provides theme for all advertising. Star's likeness is more apparent in lithographs than in newspaper mats. There are plenty of newspaper ads to choose from, with an ad supplement for good measure — no need to use anything larger than four-column width, and who can afford bigger space anyway? Try for one smash, but depend on good set of teasers, Numbers 217, 218, 219 and 220, which are sold separately. Other two-column styles are also good. Police promotions are suggested — always a good idea with an exciting crime melodrama. Most popular police officer, lucky fingerprint contest, crime lobby display are cited as examples. Hunted man contest, also outlined in the pressbook, builds on the action of the picture. Some good publicity stills of Mature and leading women will get newspaper space, with the caption: "The Detective and the Lady". Herald has good display and imprint space. Window card follows same advertising theme. Radio spots should sell the suspenseful manhunt in advance.

United Detroit Theatres Furnish Election Returns

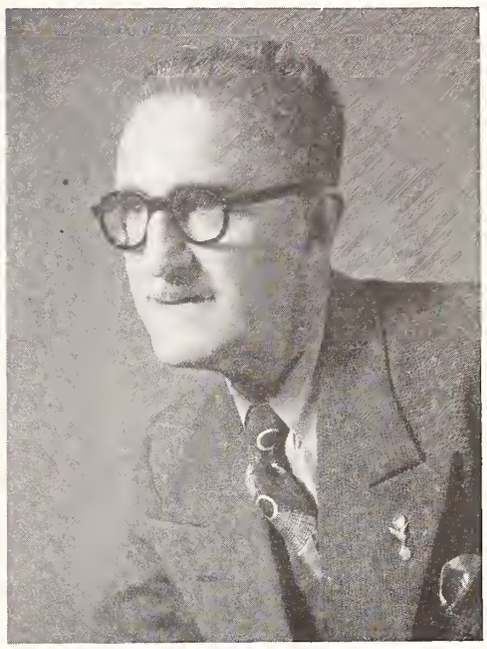
Twenty-one United Detroit theatres, in cooperation with the Detroit *Free-Press,* furnished state and national election returns in their lobbies on November 2nd. The newspaper established direct wire service to theatres in downtown Detroit, and in neighborhoods and suburbs, with bulletins chalked on huge blackboards by members of the theatre staffs. Service was widely publicized on the front page of the *Free Press* through Election Day.



Jack Raymore's "Tiger" Ballyhoo for "Kumaon"

Jack Raymore, who has since been transferred to Walter Reade's theatres in Asbury Park, won a circuit prize for his good campaign on "Man Eater of Kumaon" at the Jersey theatre in Morristown, N. J. His campaign book submitted for the Quigley Awards, shows good judgment as well as good showmanship in handling this attraction. Jack contacted the publishers of the book and obtained some excellent window display material for a local book store, which dominated Main Street. He used a "tiger man" in costume and was lucky in finding a character for this job who enjoyed his work—scaring people. The whole town was talking, through a week of advance ballyhoo. Free vials of "Tigress" perfume were given the first 100 ladies at the matinee. The town's soda fountains featured the "Kumaon Sundae."

British Manager To Locate Here



Frederick J. Studd, formerly manager of Clifton Cinema, Wellington, Shropshire, England, is in this country and plans to locate here permanently. He is a member of the Round Table, well known for many original examples of showmanship, over a period of years. He is credited with originating the first Kiddie Birthday Club in England and has won numerous awards for showmanship skills. Fred started as a manager in 1912, served in both world wars, and has had broad managerial experience. The new photograph above, shows something of the energy and determination which match his ability in creating business.

Veterans' Art Exhibit At Rivoli Theatre

As the latest of its public service features, the Rivoli theatre, on Broadway is holding the second semi-annual art exhibit of Artists Chapter 46, Manhattan, of the American Veterans Committee. Twenty-two paintings by 19 artists have been entered, according to Montague Salmon, managing director of the theatre, and the exhibit will continue through the run of "The Snake Pit," now current.



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STUDIO EQUIPMENT

CLEARANCE SALE: EYEMOS, 71A, 2" F2.8 $245; 71K, 2" F4.5; 71K, 2" F2.8 $2.95; 71Q, 3 lenses, motor, 400 foot magazine $1,195; Airflex, 3 lenses, 2 magazines, $725; 2--35mm. Holmes" Educator" sound projectors, heavy pedestals, amplifier, $1,095; 35mm Moviola sound and picture $850, picture only $295. Hundreds of items in "Mart Message." Worldwide export service. CAMERA MART INC., 70 W. 45th St., N. Y.

HOLLYWOOD AND POINTS EAST BUY FROM SOS—2V plastic storage batteries, new, $1.95; Unit Eye Shuttle for Bell Howell, $650; Bardwell McAlister 5000W Skypans, $111.75; Dinkie Inkies, $11.95; Baby Keglites, $54.75; Baby Boomlites, $114.50; 2000W Junior Spots, $129.50; Double Broads, $114.65; Houston K1A 16mm. processors, $3,485; Bell Howell 35mm. sound printer, $2,750; 1/12HP 110V Synchronous Motors, new, $57.50; B. Maurer Variable Density Recording Outfit, $2,275; Wall Single System Recording & Studio Camera, magazines, lenses, amplifier, mike, power supply, etc., rebuilt, $3,750; Western Electric Preview Magazines, $395; 35mm. three-way Sound Moviola, rebuilt, $895. Send for latest catalog. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEATING

THEATRE CHAIRS AT $1.75 UP—3,000 IN STOCK used spring cushioned, part full upholstered back and part insert panel back, with spring edge and boxspring cushions; 1,000 veneer chairs, 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

THE SEATS OF THE MIGHTY—AND A mighty good deal SOS gives you—422 Stafford fully upholstered padded back boxspring seats, all red plush, excellent, $5.25; 350 American panel back boxspring seats, newly reupholstered, $5.25; 239 Heywood panel back boxspring seats, newly upholstered, $6.50. Plenty others—get Chair Bulletin 15. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

ARTIFICIAL LEATHER FOR RECOVERING seats. All colors, durable, washable, priced from $1.05 per yrd, 54" wide. Write for samples to MANKO FABRICS CO., Inc., 29 W. 26th St., New York 10.

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COMIC BOOKS AGAIN AVAILABLE AS premiums, giveaways at your kiddy shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

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PREPARE NOW FOR A BETTER JOB, AT higher pay and a fascinating career in the motion picture industry. Choose your objective and act now. Motion Picture Operator, Motion Picture Equipment Technician, Motion Picture Sound Technician, Motion Picture Television Technician, Motion Picture Theatre Manager, Part-time employment and housing available. Free placement bureau. Approved for veteran training under GI Bill. Earn up to $290 per month while attending school, if you are a veteran. Act Today—Don't Delay—Write for illustrated brochure and application blank. NATIONAL THEATRE INSTITUTE, P. O. Box 5769, 1105-07 Camp St., Dallas, Tex.

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better theatre positions through the institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

USED EQUIPMENT

DUAL DEVRY XD TRANSPORTABLE PROJECtors with 3000' magazines, lenses, 1000W lamps, amplifier, speaker, rebuilt, $595; rebuilt Roth 50/100A Generator, $395; RCA low frequency folded baffles, worth $300, $99.75; Dual Simplex Acme arc sound projector outfit, complete, $1,295; Simplex rear shutter mechanisms, excellent, $195; other Simplexes from $69.50; Dual Holmes $667.50; DeVry late XDC theatre Sound Projection outfits with low-intensity lamps $1,995; with 1KW arcs $2,495. Get our 1949 Catalog. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

LOWER OVERHEAD MEANS LOWER PRICES! Compare and see! DeVry XD projectors, complete and rebuilt, with genuine DeVry amplifier at lowest price in the industry—write us; Simplex rear shutter double bearing spiral gear mechanisms, rebuilt. $279.50: Powers $114.50; pair Weber Syncro Magnetic soundheads, rebuilt, $325.00; Series II lenses $35.00 pair; Gold Seal 2 unit electric Ticket Machine, rebuilt, $129.50; Pair Strong suprex lamphouses with rectifiers, rebuilt, $525.00. What do you need? STAR CINEMA SUPPLY, 459 West 46th Street, New York 19.

SOS REMOVES THE GUESS FROM USED equipment—nothing leaves here unless it's absolutely right. 50,000 customers the world over built SOS and keep buying here since 1926 because they get fair treatment and their money's worth. Send for 1949 catalog. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BARGAIN—SUPREME MULTIMETER TESTER $16.50. TROUT EQUIPMENT, 575, Enid, Oklahoma.

HELP WANTED

WANTED EXPERIENCED PROJECTIONIST small town, Adirondack Mountain, N. Y. State. State salary, etc. BOX 2293, MOTION PICTURE HERALD.

WANTED—PROJECTIONISTS AND THEATRE managers to teach all phases of motion picture projection and theatre management. High school education required, college education preferred. Send summary of education, training, experience references, marital status, age, and state when available. Excellent opportunity for men seeking a secure future with opportunity for advancement. Address NATIONAL THEATRE INSTITUTE, P. O. Box 5769, Dallas, Tex.

WANTED: HOUSE MANAGER OR EXPERIenced assistant that knows theatre operation, for Norfolk and Portsmouth, Virginia, territory. Air Mail, Special Delivery qualifications and salary expected. BOX 2300, MOTION PICTURE HERALD.

NEW EQUIPMENT

JUNCTION BOX COVERS OF WATERPROOF material to fit most sound systems, 15c each. At your dealer or send for complete information. RINGOLD THEATRE EQUIPMENT CO., Grand Rapids 2, Mich.

BLOWERS: BEST MATERIALS AND FINEST workmanship insure absolute quiet and years of carefree operation in this outstanding blower. 5,000 cfm, $76; 7,500 cfm, $90; 10,000 cfm, $140; 20,000 cfm, $175; 30,000 cfm, $265. Prices include belts and pulleys. ZIPAIRE MFG. CO., 638 Sinclair Ave., Grand Rapids 5, Mich.

ONE GOOD DEAL LEADS TO ANOTHER—EXhibitors keep coming back here for more—15 ampere Rectifier Bulbs, $4.95; Vinylite plastic flameproof Sound screen, sq. ft. 39½c; Weber Syncro Dynamic dual sound projection outfit, coated lenses, 1KW arcs, rectifiers, RCA amplifier and two-way speakers, worth $3,000, $2,295; Masonite marquee letters, 35c up; RCA 868 replacement photocells, $1.95; Replacement Parts for Simplex 40% off; Simplex BB Movements, $61.20; Splicers, $4.25; 1000W T-20 Mogpref. C-13D lamps, $3.95; 1500W, $5.95; soundfilm Amplifiers, including record player, $124.75. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

PHILLIPS SAFETY CARBON SAVERS. ASK your THEATRE SUPPLY DEALER.

PROJECTION BULBS, G.E.'s 1000 watt—T.20, Mogul pre-focus C13D. U. S. Government surplus, original packages, guaranteed perfect. List price $6.25 each, our price $1.50 each, minimum order one dozen. Liberal discounts to quantity buyers, immediate shipment, subject to prior sale. Order now. Don't delay. Limited offer. Write or wire to BOX 2294, MOTION PICTURE HERALD.

SOS IS DRIVE-IN HEADQUARTERS—180 AMpere arc lamps, $795 a pair; complete sound projection outfits, $1,995 up; new 500-watt Western Electric Booster Amplifiers, $650; new Dual In-Car Speakers with junction box and transformer, $16.75; new driveway entrance and exit signs, illuminated, $22.50; Burial Cable, 6c ft.; Super Snaplite fl.9 lenses increase light 25%, from $150; 40" weatherproof Reflex Horns complete, $39.75. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

FOR PERFECT SOUND AND PROJECTION equipment: All supplies, Popcorn machines, for modern theatres everywhere. Write AMERICAN THEATRE SUPPLY, INC., Seattle 22. Big money savings. Satisfaction guaranteed.

ALL STAR OFFERINGS ARE 4 STAR! REEL cabinets $2.95 section; Exciter lamps 39c; Reel end alarms $4.45; Snaplite coated lenses, $75.00 less liberal allowance; Aluminum reels $2.49; catalog available. STAR CINEMA SUPPLY, 459 West 46th Street, New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr. Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press Book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

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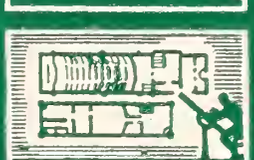
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Better Theatres

EQUIPMENT · FURNISHINGS · DESIGN









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An Inventory of Design Values

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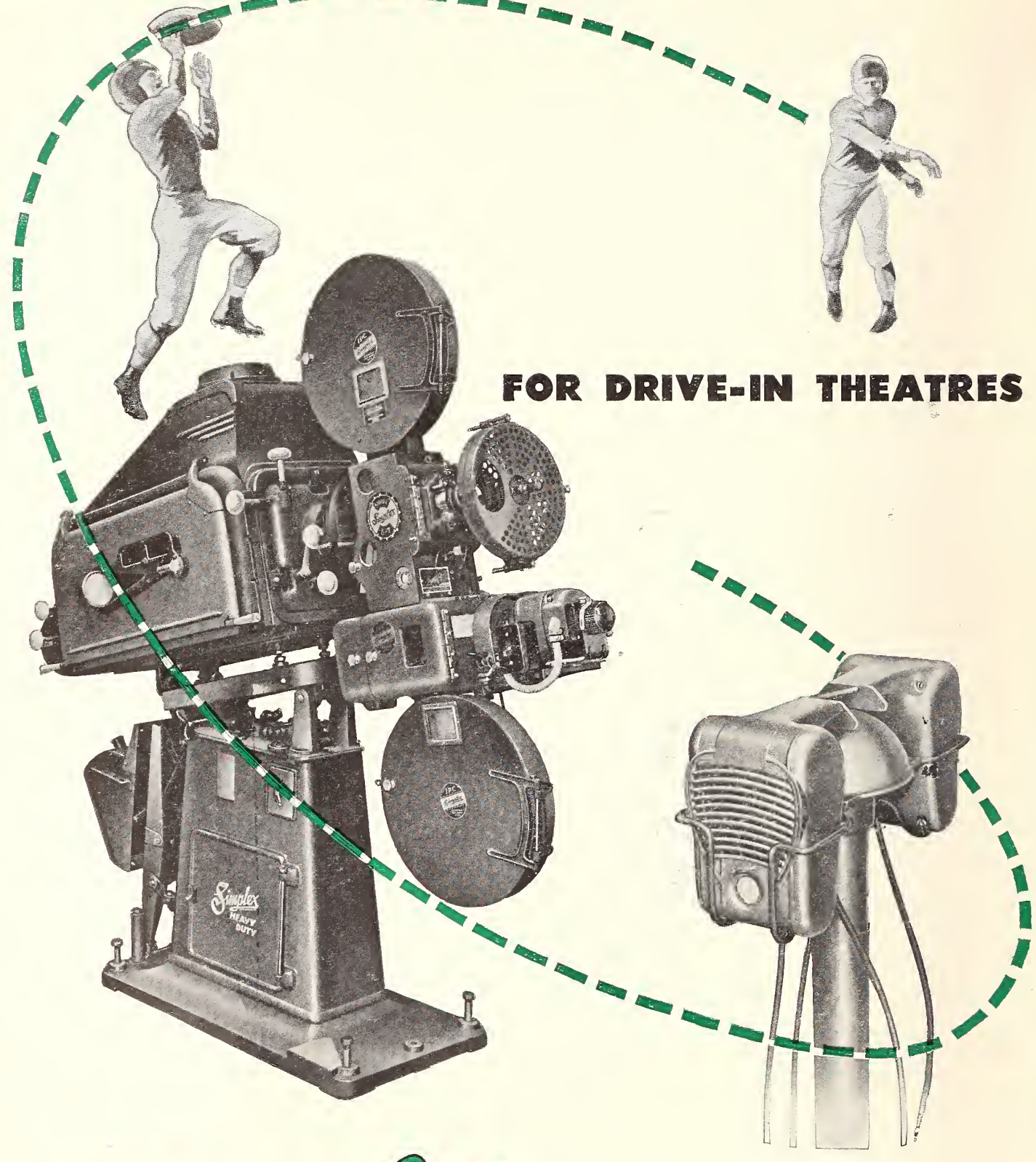
The McKean Theatre, Bradford, Pa.

Efficient Screen Lighting

PHYSICAL OPERATION · MAINTENANCE

NOVEMBER 20, 1948

AN UNBEATABLE COMBINATION



FOR DRIVE-IN THEATRES

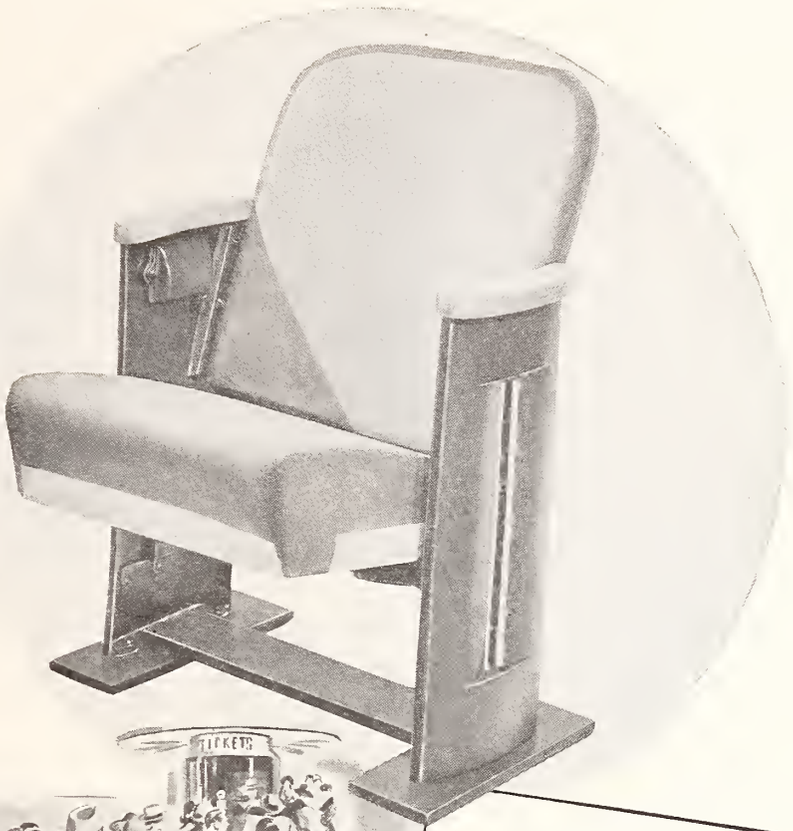
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A SPECTACULAR success with customers and management alike... that's Airfoam cushioned seating.

Customers like its deep-down comfort; management appreciates its economy, the way it saves replacement and repair bills.

Why not get complete information today on this wonder cushioning that helps make friends for your theater? Write your seating manufacturer, or Goodyear, Airfoam Dept., Akron 16, Ohio.

Why you'll be glad you installed AIRFOAM cushioned seats

1. Matchless comfort
2. Far longer wear
3. Sanitary, vermin-resistant
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Press down on Airfoam and you'll feel a buoyant uplift. Raise your hand and **Airfoam** rounds back into shape—you can't crush it. Its millions of tiny elastic air cells "breathe in" to meet every point of body pressure, conform to every change of posture—to give you super-cushioning comfort!

Airfoam

SUPER-CUSHIONING BY

GOODYEAR

1898 GOODYEAR 50 ANNIVERSARY 1948

THE GREATEST NAME IN RUBBER

Airfoam—T.M. The Goodyear Tire & Rubber Company

The Sensation of the TESMA Trade Show!



The NEW

ROYAL SOUND MASTER

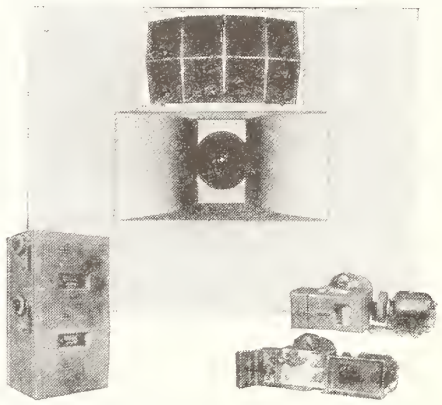
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MODEL 8 SOUNDHEAD
and
MODEL 1800 BASE

Trade Show praise was gratifyingly high on these two outstanding additions to the ROYAL SOUNDMASTER line. Every feature of both units received the hearty praise and approval of trade show-goers. The Model 8 Soundhead—for its new streamlined beauty, its new all-steel permanently sealed gyro-filter, the large handwheel at the front of the Soundhead for convenience in threading soundhead and projector, the bright, easy-to-clean white porcelain-finished interior. The Model 1800 Base, a modern streamlined version of the already famous SOUNDMASTER Model 1500 Base, drew wide acclaim because of its unusual rigidity and its simple, easy-working alignment adjustments.

Like all ROYAL SOUNDMASTER sound and projection equipment, these two units are outstanding in quality and workmanship . . . yet low in cost.

ROYAL SOUNDMASTER Complete Sound Systems, featuring the new ocousticolly reinforced low frequency horn boffle, are ovoilable for every size theotre. Combinotions ore ovoilable with o choice of five different size horn boffles, o single or dual channel omplifier, and a poir of Model 6 or Model 8 Soundheods. Illustroted below is the Model 720, with a PD-56 Duol Chonnel Amplifier and two Model 6 Soundheods.



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THE
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Our mechanical resurfacing method enables you to obtain greater light and better sound distribution than any other Paint Methods of resurfacing. Our copyrighted formula, expertly compounded, is applied exclusively on your screen. Paints and oils used are non-inflammable. The *Mechanical Re-Nu* method extends the life of your screen from 6 to 12 years if treated with our special resurfacing method every 6 months. We guarantee every job under this system.

MECHANICAL RE-NU SCREEN COMPANY
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Drive-In Doings and Decor

THAT THE drive-in theatre is here to stay and should look it is an opinion shared by many people in the business, emphatically including Bill (Wilfred P.) Smith, who is general manager of several drive-in theatres in New Jersey. Much has been done in that direction since the end of the war, he agrees, but he believes that good standards of appearance, the effort to exploit countryside beauty, need to be pursued more consistently.

These thoughts accompanied a photograph (reproduced here) of a model screen structure having architectural form of decorative quality. Our conversation went on from there.



Photograph of a scale model of a stylized screen structure for a drive-in theatre, designed by Raymond O. Peck, Westfield, N. J., architect, in expression of ideas by Wilfred P. Smith, general manager of drive-in theatres at Union, Totowa, Morris Plains and Asbury Park, N. J.

Wasn't the drive-in a sort of amusement park, at least basically? Didn't it seem possible that it could profitably acquire more attractions than movies and snacks? Some drive-ins are already providing swings, teeter-totters and pony rides for the youngsters. Why not tennis, croquet, even swimming pools for the oldsters? And if your imagination can go that far, it can keep on until you've reached the dimensions and variety of a recreational center in the wide open spaces for all members of the family at any time.

We didn't come to any conclusions about that, but there wasn't any argument about the necessity to distinguish a genuine outdoor theatre from a cow pasture with movie privileges and hot dogs on the side.

Mr. Smith has been toying with the idea of treating the structures of drive-ins in styles which fit in with the general sur-



Now you can get all the G-E fluorescent lamps you need to

BRIGHTEN YOUR BOX OFFICE PICTURE

IT'S wonderful how the right lighting with G-E fluorescent lamps improves the atmosphere and comfort of a theater, attracts steady patrons and increases the boxoffice "take".

Most theater owners have known this for some time, but couldn't modernize their lighting because of the shortage of fluorescent lamps. But now General Electric has increased production tremendously and can supply you with all the G-E fluorescent lamps you want!

Make the most of this opportunity! Use bright, efficient G-E fluorescents in your marquee to attract attention. Use them to high-light posters for quick selling outside and in the foyer. Use them to provide cool, comfortable, flattering light in lobby and lounges; and in the auditorium to make seeing easier and provide safe, convenient movement for patrons.

When you brighten up your theater insist on...



"COME ON IN!" this lobby invites. G-E fluorescent lamps give it a modern, bright, attractive look. The use of colored G-E fluorescent lamps (a wide range is available) add atmosphere, heighten interest. Different wattage lamps provide contrast.



THE LOUNGE, comfortably lighted with G-E fluorescent lamps, makes patrons look their best.



POSTERS SELL better when they are ten times brighter than surroundings. Just the job for G-E fluorescents.

G-E LAMPS

GENERAL ELECTRIC

NEW Aluminex
POSTER CASES

Right out of Hollywood... smartly designed Poster Cases of enduring aluminum.

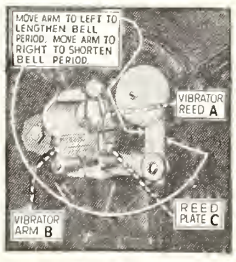
Heavy extruded aluminum construction
•
Striking new beauty
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Rust proof — long lasting
•
Engineered illumination



Lighted and Unlighted
All types and sizes available

NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bladwarth, Inc

PROJECTIONIST FAVORITES for the "PERFECT SHOW"



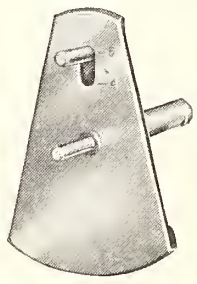
REEL-END SIGNALS

Essannay REEL-END SIGNALS are available for all projectors. Do not touch film or reel, thus eliminating film scratching. Strictly mechanical, require no batteries, no transformers, no governors, and no presetting. Essannay REEL-END SIGNALS can be installed in five minutes . . . can be counted on for years of day-in, day-out, trouble-free service.

UNIVERSAL REWIND MULE

No more delayed shows, due to broken rewind keys and shafts . . . No more fevered dismantling of vital equipment to install new parts . . . No more need for makeshift rewind collars in the projection booth.

Simple, rugged, and positively fool-proof, the new Essannay REWIND Drive "MULE" fits any enclosed rewind. A flick of the thumb, and it is set to take 4", 5" and Exchange reels.



ESSANNAY ELECTRIC MANUFACTURING CO. . . 1438 NORTH CLARK STREET, CHICAGO 10

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Murals · Stage Settings · Decoration
NOVELTY SCENIC STUDIOS, INC.
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New York 23, N.Y.

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over ¼ Century
Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES
SPORTSERVICE, Inc.
HURST BLDG. BUFFALO, N. Y.

roundings. Rustic design would probably be suggested for most drive-ins, but this theme allows considerable variety from woodland to farmhouse ideas. The theme would properly be carried out in concession building as well as the screen structure, and also in fencing, such as the stockade type available in prefabricated form.

Code for Lower Costs

REDUCTION OF construction costs as much as 15% is anticipated in building codes which the Building Officials Conference of America hopes to have generally accepted throughout the nation. This organization of municipal building authorities has been working on these codes for almost three years in the hope that a set of definite provisions, instead of mere criticism of principles, may ultimately lead to modernization of existing codes, on which some of the current high cost of construction is blamed. Headquarters of the conference are in New York.

Two codes are proposed—one for the larger cities, another for places under 35,000 in population. Each would take into consideration the changes that have come about in materials and methods of applying them. Architects have long complained that they could have saved their clients money in both materials and labor if they hadn't been stymied by arbitrary requirements of local codes.—*G. S.*

LOBBY POSTER ON SEATING



Growing recognition of the value of institutional advertising as a part of the regular promotional effort, is getting renewed response from equipment manufacturers themselves. One of the most recent examples is a complete advertising and publicity "package" developed by the American Seating Company on its auditorium chairs. One of the components is the lobby display reproduced above. Measuring 40x60 inches, it is in full color. A portfolio available on request reproduces all of the material for selection.

THE MART

Index to products Advertised & described in this issue, with

- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using inquiry postcard. Dealer indications refer to listing on following page.

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Characteristics of the five General Electric fluorescent lamps producing "white" light, now on Standard Price Schedule. Postcard reference E15.

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Projector pedestal designed for upward tilting with mounting on flat floor, manufactured by International Projector Corporation. Postcard reference E22.

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Film rewinder driven by motor through a foot-operated variable speed control, manufactured by Neumade Products, Inc. Postcard reference E44.

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Perforated theatre screen that folds in container and is described as washable, manufactured by Radiant Screen Corporation. Postcard reference E46.



For further information concerning products referred to on this page, write corresponding numbers, and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

To BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in this issue of November 20th —

....

....

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NAME _____

THEATRE or CIRCUIT _____

STREET ADDRESS _____

CITY _____ STATE _____

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page.

Unaffiliated dealers are numbered. National Theatre Supply (NTS) identifies that organization's branches.

ALABAMA

1—Queen Feature Service, 2009½ Morris Ave., Birmingham.

ARKANSAS

2—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA

Los Angeles:

3—Breck Photoplay Supply, Inc., 1968 S. Vermont Ave.
4—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
5—Projection Equipment & Maintenance, 1975 S. Vermont Ave.
6—B. F. Shearer, 1964 S. Vermont Ave.

San Diego:

7—Riddles Theatre Supply, 1543 Fifth Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
8—Preddey Theatre Supplies, 187 Golden Gate Ave.
9—B. F. Shearer, 243 Golden Gate Ave.
10—Western Theatrical Equipment, 337 Golden Gate Ave.

COLORADO

Denver:

11—Graham Brothers, 546 Lincoln St.
National Theatre Supply, 2111 Champa St.
12—Service Theatre Supply, 2054 Broadway.
13—Western Service & Supply, 2120 Broadway.

CONNECTICUT

New Haven:

14—Phillips Theatre Supplies, 130 Meadow St.*
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

15—Brient & Sons, 802 N. Capitol St.
16—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA

17—Joe Hornstein, 714 N. E. 1st St., Miami.
18—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
19—United Theatre Supply, 110 Franklin St., Tampa.

GEORGIA

Albany:

20—Dixie Theatre Service, 1149 Dawson Rd.

Atlanta:

21—Capitol City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
22—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.
23—Wil-Kin Theatre Supply, 150-4 Walton St., N. W.

ILLINOIS

Chicago:

24—Abbott Theatre Supply, 1311 S. Wabash Ave.*
25—Academy Theatre Supply, 1235 S. Wabash Ave.
26—Droll Theatre Supply, 925 W. Jackson Blvd.
27—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

28—Evansville Theatre Supply, 1738 E. Delaware St.

Indianapolis:

29—Ger-Bar, Inc., 442 N. Illinois St.
30—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

31—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

32—Southwest Theatre Equipment, P. O. Box 2138, Wichita.

KENTUCKY

Louisville:

33—Falls City Theatre Equipment, 427 S. Third St.
34—Hadden Theatre Supply, 209 S. Third St.

LOUISIANA

New Orleans:

35—Delta Theatre Supply, 214 S. Liberty St.*
36—Hodges Theatre Supply, 150 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.

MARYLAND

Baltimore:

37—Dusman Motion Picture Supplies, 2021 N. Charles St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

38—Capitol Theatre Supply, 28 Piedmont St.*
39—Joe Cifre, 44 Winchester St.
40—Independent Theatre Supply, 28 Winchester St.
41—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
42—Standard Theatre Supply, 78 Broadway.
43—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

44—Amusement Supply, 208 W. Montcalm St.
45—Ernie Forbes Theatre Supply, 214 W. Montcalm St.*
46—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ae.
47—United Theatre Equipment, 2501 Cass Ave.

Grand Rapids:

48—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:

49—Minneapolis Theatre Supply, 78 E. 12th St.
50—Elliott Theatre Equipment, 1110 Nicollet Ave.
51—Frosch Theatre Supply, 1111 Currie Ave.*
National Theatre Supply, 56 Glenwood Ave.
52—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

53—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
54—Shreve Theatre Supply, 217 W. 18th St.
55—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

56—Mid-West Theatre Supply, 3146 Olive St.
National Theatre Supply, 3212 Olive St.
57—St. Louis Supply Co., 3310 Olive St.*

NEBRASKA

Omaha:

58—Ballantyne Co., 1707 Davenport St.
59—Quality Theatre Supply, 151 Davenport St.
60—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

61—Eastern New Mexico Theatre Supply, Box 1099, Clovis.

NEW YORK

Albany:

62—Albany Theatre Supply, 1046 Broadway.
63—Empire Theatre Supply, 1003 Broadway.
National Theatre Supply, 962 Broadway.

Auburn:

64—Auburn Theatre Equipment, 5 Court St.

Buffalo:

65—Becker Theatre Equipment, 482 Pearl St.
66—Bickford Bros., 1209 Broadway.*
National Theatre Supply, 498-500 Pearl St.
67—United Projector & Film, 228 Franklin St.

New York City:

68—Amusement Supply, 341 W. 44th St.
69—Capitol Motion Picture Supply, 630 Ninth Ave.*
70—Crown Motion Picture Supplies, 364 W. 44th St.
71—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
72—S. O. S. Cinema Supply, 602 W. 52nd St.
73—Star Cinema Supply, 442 W. 45th St.

Syracuse:

74—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

75—Bryant Theatre Supply, 227 S. Church St.
76—Dixie Theatre Supply, Box 217.
National Theatre Supply, 304 S. Church St.
77—Southeastern Theatre Equipment, 209 S. Poplar St.*
78—Standard Theatre Supply, 222 S. Church St.
79—Theatre Equipment Co., 220 S. Poplar St.
80—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

81—Standard Theatre Supply, 215 E. Washington St.
82—Theatre Equipment Co., 111 Edwards Pl.

NORTH DAKOTA

83—McCarthy Theatre Supply, 55 Fifth St., Fargo.

OHIO

Akron:

84—Akron Theatre Supply, 1025 N. Main St.

Cincinnati:

85—Mid-West Theatre Supply, 1632 Central Pkway.*
National Theatre Supply, 1637-39 Central Pkway.

Cleveland:

86—Cleveland Projector Co., 1723 E. 86th St.
National Theatre Supply, 2128 Payne Ave.
87—Ohio Theatre Equipment, 2108 Payne Ave.
88—Oliver Theatre Supply, E. 23rd & Payne Aves.*

Columbus:

89—American Theatre Equipment, 165 N. High St.

Dayton:

90—Dayton Film, 2227 Hepburn Ave.
91—Dayton Theatre Supply, 111 Volkenand St.
92—Sheldon Theatre Supply, 1420 Canfield Ave.

Toledo:

93—American Theatre Supply, 519 E. Broadway.
94—General Theatre Equipment, 109 Michigan St.
95—Theatre Equipment Co., 109 Michigan St.

OKLAHOMA

Oklahoma City:

96—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
97—Oklahoma Theatre Supply, 708 W. Grand Ave.

OREGON

Portland:

98—B. F. Shearer, 1947 N. W. Kearney St.
99—Theatre Utilities Service, 1935 N. W. Kearney St.
100—Western Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:

101—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply, 1225 Vine St.
102—Penn Theatre Equipment, 307 N. 13th St.

Pittsburgh:

103—Alexander Theatre Supply, 1705 Blvd. of Allies.
104—Atlas Theatre Supply, 425 Van Braam St.
National Theatre Supply, 1721 Blvd. of Allies.
105—Superior Motion Picture Supply, 84 Van Braam St.

Wilkes Barre:

106—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

107—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

108—American Theatre Supply, 316 S. Main St., Sioux Fals.

TENNESSEE

Memphis:

109—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
110—Tri-State Theatre Service, 318 S. Second St.

TEXAS

Dallas:

111—Hardin Theatre Supply, 714 Hampton Rd.
112—Herber Bros., 408 S. Harwood St.
113—Modern Theatre Equipment, 214 S. St. Paul St.
National Theatre Supply, 300 S. Harwood St.
114—Southwestern Theatre Equipment, 1416 Jackson St.*

Houston:

115—Southwestern Theatre Equipment, 1416 Main St.*

UTAH

Salt Lake City:

116—Intermountain Theatre Supply, 142 E. First St.
117—Service Theatre Supply, 256 E. First St.
118—Western Sound & Equipment, 142 E. First St.*

VIRGINIA

119—Norfolk Theatre Supply, 2706 Cooley Ave., Norfolk.

WASHINGTON

Seattle:

120—American Theatre Supply, 1504 14th Ave., at E. Pike.
121—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second Ave.
122—B. F. Shearer, 2318 Second Ave.
123—Western Theatre Equipment, 2224 Second Ave.

WEST VIRGINIA

124—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN

Milwaukee:

125—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
126—Ray Smith, 710 W. State St.
127—Theatre Equipment & Supply, 641 N. Seventh St.

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About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

Standard Fluorescent "White" Lamps Compared

POINTING OUT that five lamps for producing "white" light in general lighting, are now listed in the Standard Price Schedule for fluorescent lamps, the General Electric Company, in a recent issue of the Nela Park Lamp Division publication called *Light,* has briefly summarized characteristics of each of the lamps to help in selection according to purpose, as follows:

4,500 WHITE

"This color was developed in response to public demand for a color between daylight fluorescent and the standard white fluorescent lamps. The majority of applications to date have been in . . . interiors with lighting levels of 50 foot-candles or more. Under these conditions, one color is not accentuated more than another in merchandise and decoration."

WHITE

"Like 4,500 white, it gives interiors a clean, modern fresh looking appearance. At present this lamp and the 4,500 white comprise two-thirds of customer demand."

DAYLIGHT

"This is the coolest appearing fluorescent white in the line—one of the reasons why it is so popular in the south for general use. Regardless of geographical location, it is often selected for industrial lighting where more accurate control of color is desired, comparable to the effect of illumination outdoors."

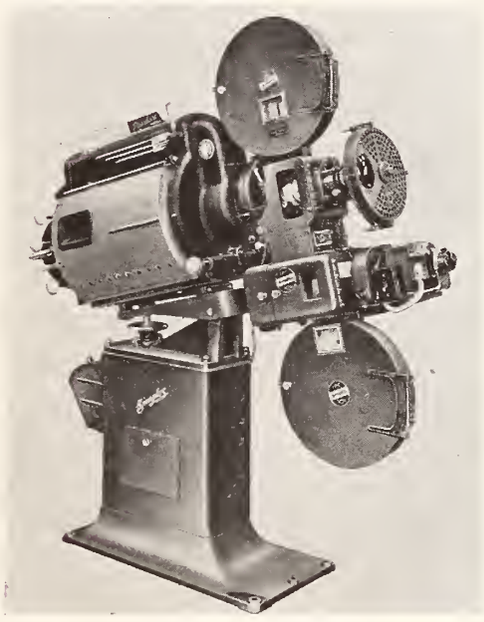
SOFT WHITE

"This is a new soft white—the latest in fluorescent lamps, developed after years of research. It is particularly complimentary to the appearance of complexions, rendition of foods, and gives surroundings a pleasant atmosphere."

WARM TINT

"The new G-E warm tint gives the color impression of filament lighting with the modern appearance, economy and high efficiency of fluorescent. It provides the familiar quality of filament lamps and emphasizes the warmer colors and decorative schemes just as they do."

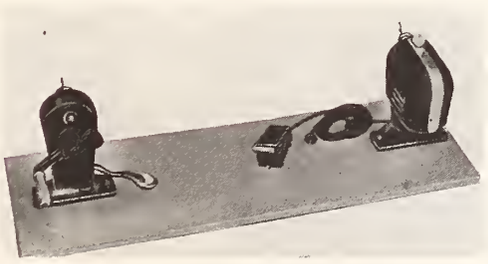
PEDESTAL FOR DRIVE-INS



To meet the need for upward tilt of projectors in drive-in theatres, the pedestal shown above has been added to the line of the International Projector Corporation, distributed by National Theatre Supply. Called the Simplex LL-6, it may be micromatically tilted upward to an angle of 15°, eliminating the necessity of constructing an inclined concrete platform for the projector installation.

Motor-Driven Rewind With Foot Control

A MOTOR-DRIVEN rewinder has been added to the line of Neumade Products, Inc., New York, manufacturers of a variety of projection accessories and other theatre equipment. The new rewinder



has a motor on a ball bearing drive connected through a variable speed control which is foot-operated. The control is equipped with a throwout clutch for reversing the film with the hand rewinder. To prevent damage to the film and keep tension uniform as a guard against "cinching," a slip-clutch is provided in the power mechanism.

Both ends of the rewinder are mounted on a smooth white panel of acid-resisting enamel finish. The lefthand unit has an arm brake.

The motor-driven rewinder is listed as Model PD-1 in a new Neumade catalog just issued.

Projectionist's Reel End Signal Now Made in U.S.

A REAL END alarm in wide use in Canada for over a year, has been acquired for American manufacture by American Theatre Supply, Inc., Seattle. Developed by J. G. Jackson, projectionist at the Capitol theatre in Port Alberni on Vancouver Island, British Columbia, it is patented in both the United States and Canada, and is made for the Canadian market in Mr. Jackson's own shop. American Theatre Supply will distribute its output through theatre supply dealers.

The basic principle of the device is explained as that of a common pendulum. In the Jackson reel signal, the pendulum is suspended eccentrically on the end of the reel spindle, balanced to swing at only one shaft speed. The signal is a bell, and inside of this is suspended a small hammer which comes in contact with the rim of the bell when the pendulum swings; the hammer thus rings the bell twice for each revolution of the reel shaft. This continues for from ten to fifteen seconds, then stops automatically when the shaft speed has increased beyond the frequency of the pendulum.

The bracket for attaching the signal is designed for easy installation on any standard reel shaft by merely threading it on to the end of the spindle and tightening one screw. Timing of the signal is determined by adjusting the position of a small counterbalance on the top of the pendulum —for reels with 5-inch hubs, it is set high, and lower for 4-inch hubs. Such adjustment brings the bell into operation from 60 to 90 seconds before the end of the reel.

Mr. Jackson, who is a member of the Vancouver IA projectionists' local No. 348, has invented a number of devices, including a continuous motion picture projector.

New Hand Type Blower And Vacuum Cleaner

HAND TYPE combination blower and vacuum equipment to supplement regular tank type portable equipment, has been placed on the market by Ideal Industries, Sycamore, Ill., manufacturers



also of various models of heavy-duty vacuum cleaners. Exhibited the first time at the Tesma Trade Show in St. Louis, the heavy-duty hand type was developed to facilitate cleaning of auditorium floors and other places not readily accessible to tank cleaners; and it also is adapted to spraying insecticides into corners, on auditorium seating, etc.

One of the principal applications of it as a blower is to drive popcorn and candy boxes and bags and other large pieces of waste and dirt to the floor area in front of seating, where it may be readily picked up.

With available attachments, it is handy for vacuuming not only places ordinarily hard to get at, but sections of equipment, eliminating tedious and sometimes ineffective wiping and manual removal of dust and particles. One such application suggested is the removal of carbon ash from projection arc lamps.

With housing of aluminum, this equipment is light in weight although the motor is rated at more than one horsepower. Suction air velocity (with 1½-inch hose) is 195 feet per minute, blowing air velocity (at nozzle) 26,500 feet per minute.

Screen Shipped Folded

A NEW MODEL theatre type screen that is washable and is shipped in a relatively small, light container, has been marketed by the Radiant Manufacturing Corporation, Chicago. The surface is of vinyl plastic coating, and the manufacturer states that it can be easily washed.

The company also announces the appointment of Fred Kislingbury, who has been associated with motion pictures for many years, to the post of Western district manager. Mr. Kislingbury was with Paramount for nine years.

GENERAL PURPOSE SPOT

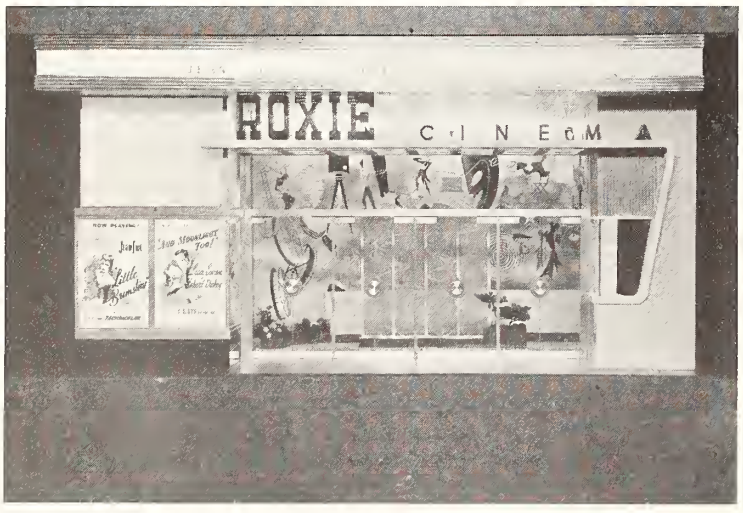


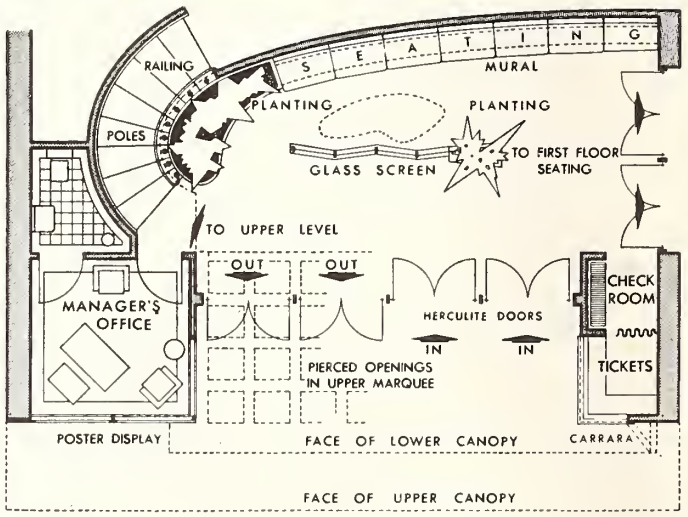
One of the models in the line of spotlights recently introduced by the Strong Electric Corporation, Toledo. First exhibited at the Tesma Trade Show in St. Louis, this lamp, like the others in the line, employs a high-intensity reflector arc. A variety of sizes and capacities are available from a portable to a large model designed for spectacles. Each can be swung through a full circle horizontally, and beamed to angles of more than 45°. Equipment includes a color boomerang, fading iris, and ultra-violet filters.

Tree "Snow" Adhesive

A LIQUID plastic-base adhesive which is declared to be effective for making artificial snow stick to Christmas trees and similar decorations has been announced by Paisley Products, Inc., 1770 Canalport Avenue, Chicago.

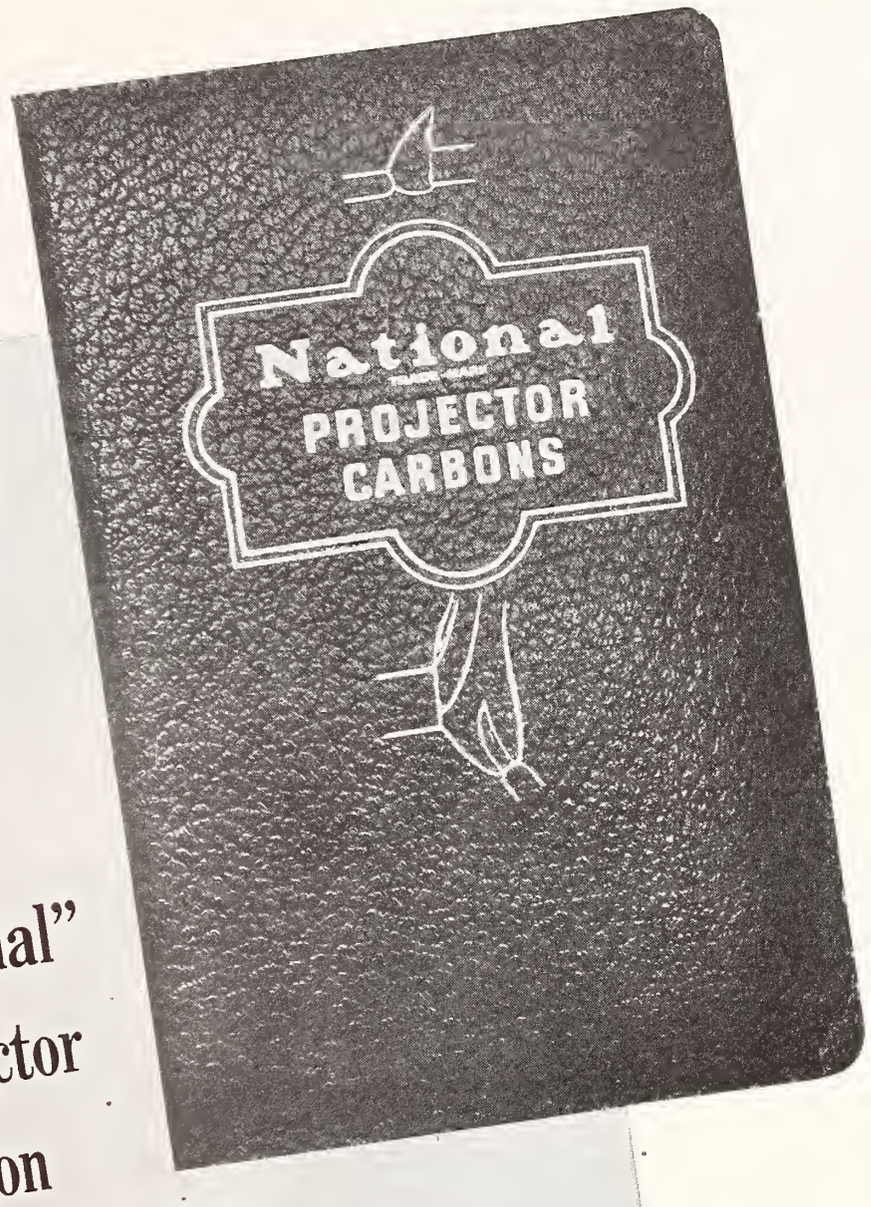
FULL VISIBILITY AND SENSE OF MOVEMENT FEATURED IN THIS LOBBY PLAN





Among a group of floor plans and front designs for various kinds of business buildings, developed for the Pittsburgh Plate Glass Company and published in a brochure on modernization, is the scheme reproduced above for the facade and entrance area of a motion picture theatre. The plan calls for Herculite plate glass doors to provide clear vision of the inner lobby or foyer, an interesting feature of which is a glass screen dividing the room into a lounge and traffic area without losing the effect of spaciousness. Another interesting device is piercing of the vestibule ceiling to transmit light from downward sources in what in effect is a continuation of the marquee soffit. Note also arrangement of stairway to balcony, curving around a built-in seat in the foyer.

Attention!



Get your copy of the new "National" Projector Carbon Handbook!

HERE, for the asking, is the latest word on projector carbons. This handbook is easy to read and packed with useful information—charts, tables, photographs and drawings—everything you need to know to get top efficiency in projector carbon operation.

The handbook contains chapters on such subjects as the physics and measurement of light... progress in projection lighting . . . the various types of High Intensity and Low Intensity Arcs . . . carbon arc projection for 16mm film...

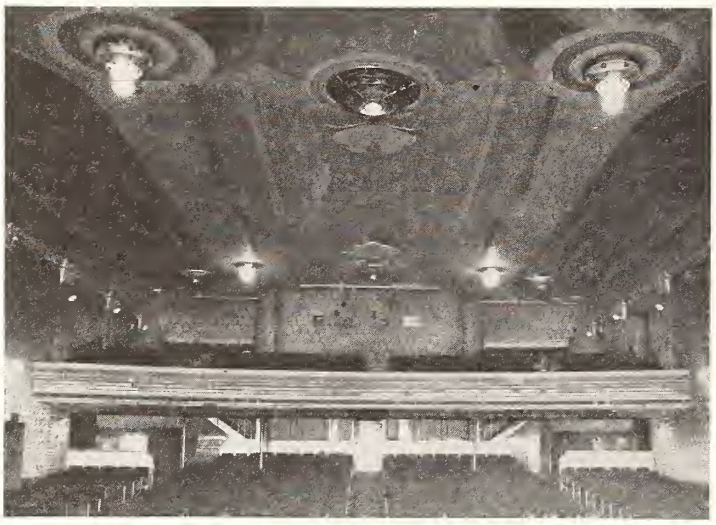
In addition, the handbook provides tips on adjustment and alignment of projector carbons... on the amperage and voltage requirements of each type . . . on operating precautions and the proper care of electrical equipment and optical systems.

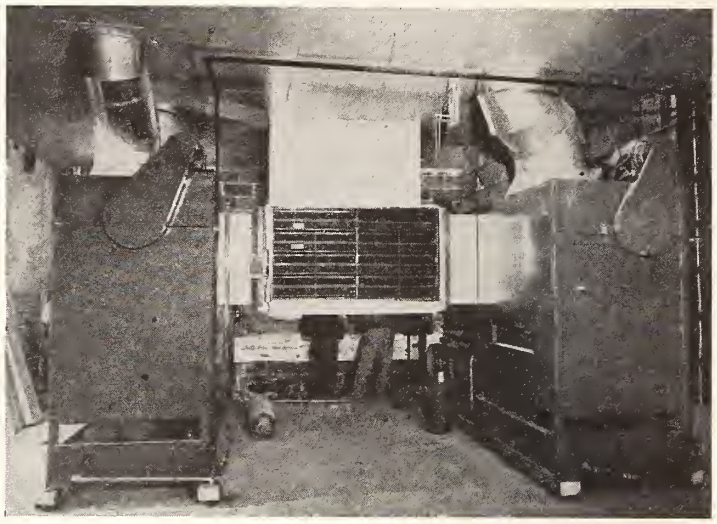
The handbook will be distributed through the Cleveland office of National Carbon Company, Inc., Post Office Box 6087, Cleveland, Ohio.

The term "National" is a registered trade-mark of
NATIONAL CARBON COMPANY, INC.
Unit of Union Carbide and Carbon Corporation
UCC
30 East 42nd Street, New York 17, N. Y.
Division Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco

★

Air-Conditioning Installation for 1200 Seats With Two Unit Conditioners as Central Plant

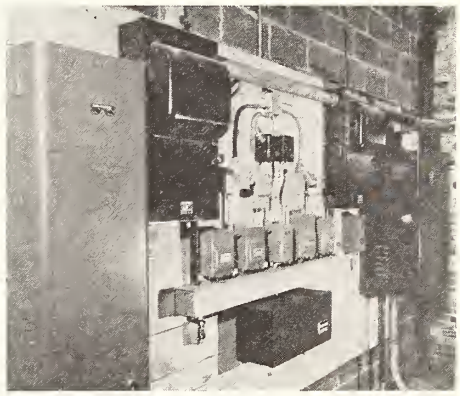




View of the equipment room constructed off right side of stage,showing the two Governair self-contained unit conditioners, one of 40 tons, the other of 25 tons cooling capacity, which are switched into operation singly or together automatically according to auditorium temperature. The auditorium view indicates the size of the conditioned area and shows the Anemostat outlet installation. Below is the control station for plant operation and adjustment of fresh air intake dampers.

THE EXTENT to which unit air-conditioners have attained consideration for use as central plants in theatres of medium capacity is illustrated in the installation pictured here. This was made last spring, and now after one full summer season of operation it is reported to have been justified not only because of the simplification of installation requirements, but in economy of operation and servicing.

The "package" conditioners used are units manufactured by the Governair Corporation, Oklahoma City, and distributed by National Theatre Supply. Two units were installed for separate or tandem operation to cool an auditorium seating 1,200 on two floors, the balcony being relatively small. The entire plant and distribution system had to be adapted to a theatre of considerable age having previously only a simple ventilation system. An equipment room was built off one side of the stage, with a plenum chamber for fresh and recirculated air. All distribution ducts are aluminum, conducting the air to Anemostat



aspirating outlets in the auditorium ceiling. Return air grilles are at each side of the stage.

One of the Governair units has a cooling capacity of 40 tons; the other is 25-ton equipment of identical design, which employs evaporative condensers. Operating together, these units may be rated at approximately 18½ seats per ton (the theoretical requirement of six-hundredths of a ton per seat would indicate 72 instead of 55 tons for 1,200 seats, or a little under 17 seats per ton).

Effective temperature in the auditorium is regulated by a thermostat in the recirculating duct system, and through a Minneapolis-Honeywell control assembly, throws one or the other, or both, of the conditioners into operation according to a fixed sequence—first the 25-ton unit, then switching this out and the 40-ton unit in if conditions require, then cutting in the 25-ton again if full capacity is needed. This cycle is reversed with decrease of auditorium Effective Temperature.

Starters to switch in the compressor are of low-voltage type to protect the motors, and in the event of power failure, an automatic disconnect prevents interference with the sequence of unit response to load requirements.

This installation, incidentally, included means of introducing Air-Kem vapor into the conditioned air for the purpose of destroying bacteria. The chemical is available from balsam wood evaporators in the conditioning compartments of the 40-ton unit.

Carbon Dealers Added

FOUR NEW distributors have been appointed for the Lorraine line of carbons now being manufactured in the United States by Carbons, Inc., Boonton, N. J. Announced by Edward Lachman, president, they are:

Sheldon Theatre Service, Dayton, Ohio, for Cleveland and Cincinnati.

Theatre Equipment Company, 150 *Brevard Court, Charlotte, N. C.*

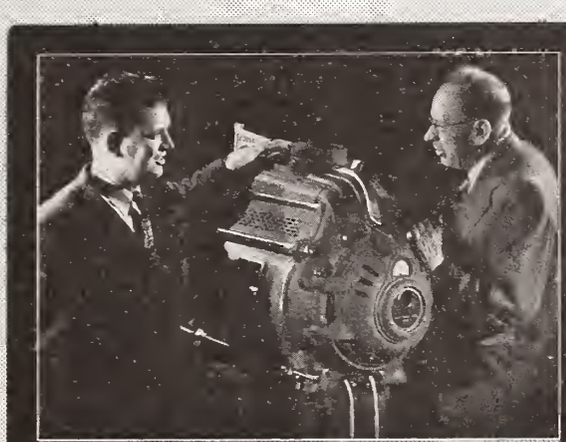
Tri-State Theatre Service, Memphis, Tenn.

Continental Carbons, 1301 *Vine Street, Philadelphia.*

NEW PROJECTION CATALOGS

Two new publications have been issued on projection sound equipment by the RCA Engineering Products Department. One is an 84-page catalog on the company's complete line of sound products. The booklet is arranged according to types of products for handy reference, and each type is concisely described and most are illustrated in photographs and diagrams. The other publication is a folder printed in two colors on heavy paper, devoted to the Brenkert BX-60 projector.

HAVE THE BRIGHTEST POSSIBLE PICTURE



ON THE BIGGEST SCREENS

The NEW **STRONG MOGUL***

70-AMPERE • 40-VOLT

PROJECTION ARC LAMP

projects 15,000 lumens—the MAXIMUM light that film will accept without damage!

**A product of—*

THE WORLD'S LARGEST MANUFACTURER OF PROJECTION ARC LAMPS

—the only lamps produced complete within one factory.

FOR TWICE THE LIGHT ON SCREENS UP TO 18 FEET

THE **STRONG UTILITY***

1 KW. HIGH INTENSITY PROJECTION ARC LAMP

There are more Strong-made D. C. 1 KW. lamps used today than all other makes of 1 KW. lamps combined.

USE THIS COUPON TODAY FOR DEMONSTRATION OR LITERATURE

THE STRONG ELECTRIC CORPORATION

87 City Park Avenue — Toledo 2, Ohio

☐ I would like a demonstration of Strong Lamps in my theatre, without cost or obligation.

☐ Please send free literature on the:

☐ Mogul Lamp ☐ Utility Lamp ☐ Strong Rectifiers ☐ Strong Reflectors ☐ Strong Arc Spotlamps

NAME .....

THEATRE .....

STREET .....

CITY and STATE .....



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Because Poblocki aluminum poster cases are formed of the heaviest possible aluminum extrusions of any case made. And that means a lifetime of beauty for your theatre front, because these cases can be alumilited in sparkling color . . . color that remains lustrous and brilliant throughout the life of the case.

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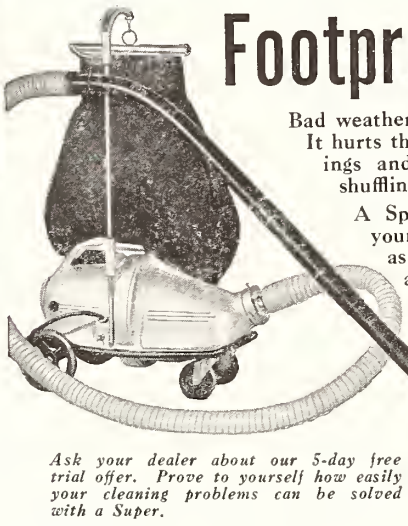
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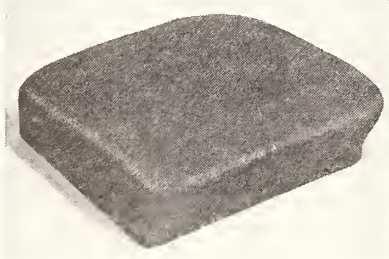
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about People of the Theatre

AND OF BUSINESSES SERVING THEM

GEORGE HELIOTES, manager of the Rialto in Fort Wayne, recently celebrated its 24th anniversary, marking the continuous operation of one of the oldest motion picture theatres in Indiana. That its policies of operation are progressive, however, has been indicated by modernization of the front in time for the occasion, with a 55-foot marquee of steel and porcelain enamel. Designed by the Long Sign Company of Detroit, the marquee has over 900 filament lamps in the soffit, and 700 feet of neon in rose, white and yellow for trim, while the faces consist in four-line Wagner attraction panels, on which red and blue plastic letters are used in 17-, 10- and 4-inch sizes.

J. J. THOMPSON has become field sales manager, and R. J. HEMKES has been named Eastern division manager, of the American Seating Company, Grand Rapids, Mich., in two new appointments by J. M. VERMEULEN, general sales manager. Mr. Thompson's new post has just been created; he takes it after a number of years as Eastern sales manager. Joining the company in 1927, he was earlier a salesman and a branch sales manager. Mr. Hemkes, who joined the company in 1937, also as a salesman, has been Central division manager since 1945.

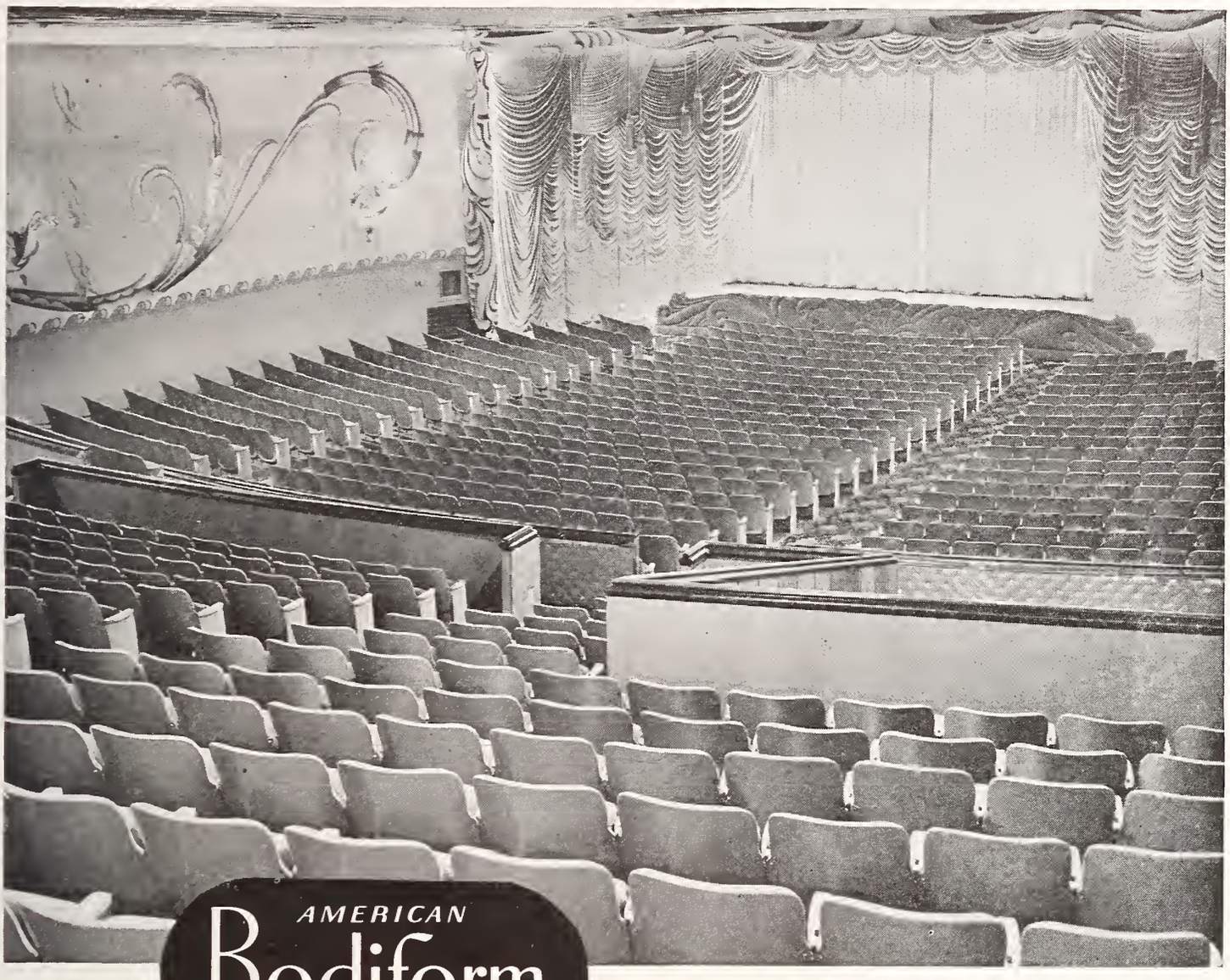


J. J. THOMPSON



R. J. HEMKES

C. S. PERKINS, previously manager of the New York district of the Altec Service Corporation, New York, has been named manager of a newly created Eastern division comprising the districts of New York, Philadelphia and Boston. At the same time, A. J. RADEMACHER has been appointed business manager of the division, whose field representatives are R. D. FAIRBANKS, R. E. PIERCE, L. J. PATTON and F. J. PFEIFF, with L. J. HACKING, D. A. PETERSON, BURT SAN-



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increased house-appeal and bigger profits
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FORD and M. N. WOLF as sales representatives. Division headquarters are in New York, at 250 West 57th Street.

STEELE L. WINTERER has been elected president of A. & M. Karagheusian, Inc., New York, carpet manufacturers. Mr. Winterer succeeds MIRAN KARAGHEUSIAN, co-founder who recently died at the age of 74. Charles A. Karagheusian has been elected chairman of the board. Among other personnel changes, JOHN T. LEES, assistant sales manager, has been appointed general sales manager; LEWIS W. BROOKS, Philadelphia sales manager, has been named assistant general sales manager; and CHARLES B. KONSELMAN, advertising and public relations manager, has become director of advertising and public relations.

EUGENE S. GREGG, vice-president and manager of the Westrex Corporation, has been elected president of the company's twelve American subsidiaries in foreign countries, to replace T. K. STEVENSON, who had resigned. . . . REEVE O. STROCK, recording manager for Westrex, has returned to New York after five months in Europe. He reports that there is a general trend toward raising motion picture exhibition standards abroad.

The first drive-in theatre in the Grand Island, Neb., area is beinng planned by the Tri-States Theatre Corporation, together with WILLIAM N. YOUNGCLAUS and MRS. MADELINE KAUFMAN of Grand Island. The 500-car project is expected to open next Spring.

BALCH and BRYAN, Los Angeles architectural firm which has designed drive-in theatres for many years, and has new headquarters in that city, has been commissioned by JAMES J. BANDUCCI to design a 700-seat theatre for him in Arvin, Calif. Mr. Banducci now operates theatres in Oildale and Arvin.

BEN POBLOCKI, head of Poblocki & Sons, Milwaukee, manufacturers of marquees, display equipment and front facing materials, recently entered the Mayo Clinic in Rochester, Minn.—just to find out, he explains, what was wrong with his golf game the past summer.

The Town Hall theatre, Canaan, N. H., has been leased by WILLIAM SHEATS. He has changed the name to the Village.

Radio Corporation of America has announced the appointment of RALPH A. TEARE, assistant manager of the research and development section of RCA's engineering products department since 1944, as manager of the company's film recording group. He has been with the com-

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ENCORE Theatre Chairs

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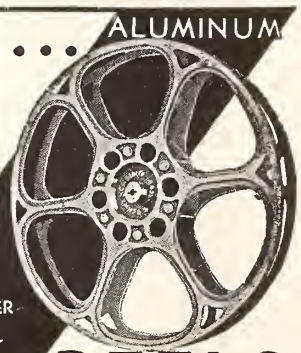
O. C. LAM—President, Lam Amusement Company, Rome, Georgia, operators of 15 theatres in central Georgia—says:

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Wide range of sizes, 4", 8", 10", 17", permits doubling effectiveness of display.

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No maintenance.

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More sizes than offered by any other line, 4", 6", 8", 10", 12", 16", 24", 30". Many styles and colors.

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pany since 1942. During the war he was in charge of research and development contracts with the Army and Navy on such equipment as radar, sonar, infrared, airborne television and communications.

Construction of a new theatre, to be called the State, has begun in Traverse City, Mich., L. E. GORDON, president of the Butterfield Michigan Theatres Company, has announced. It will have 1,000 seats, including a mezzanine.

Lincoln Theatres, Marion, Va., has purchased two lots in Big Laurel, Va., and will commence construction of a new theatre there, D. D. QUERY, manager, has announced. Lincoln Theatres operates a number of theatres in Southwestern Virginia.

DR. WARD HARRISON has retired as director of engineering for General Electric's lamp department at Nela Park, after an association with the company of 39 years. An international authority on lighting, he is succeeded by WILLARD C. BROWN, who has been with GE 28 years, and Dr. Harrison's assistant since 1945.

A. W. ANDERSON and CHARLES WHITESIDE, theatre operators in Albany and Corvallis, Ore., have jointly purchased a tract of land on U. S. Highway 20, midway between Albany and Corvallis, and plan to build a 500-car drive-in.

The latest addition to the 67 theatres owned and operated in Oregon and California by GEORGE MANN—the Ukiah—was opened recently in Ukiah, Calif. GEORGE SICILIANO is manager of the handsome new house.

GEORGE and ETHEL STAMM opened their new theatre, the Stamm, in Antioch, Calif., on November 10. The 1,000-seat house is their third, as they also own the El Campanil and the Casino.

The Broadway theatre in Nevada City, Calif., has been razed to make way for a new theatre. The old house had been the scene of performances by such famous stage stars as Jenny Lind, Edwin Booth and Lotta Crabtree. RALPH ACHEY now owns the property and is building the new house.

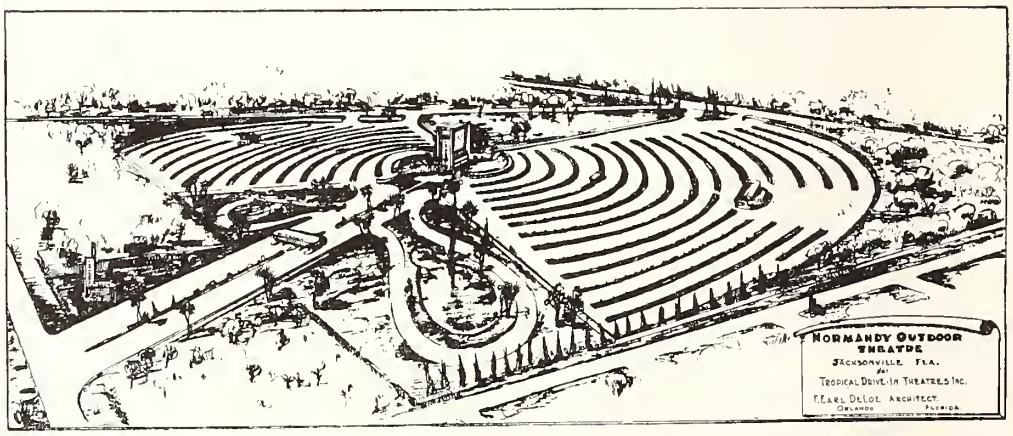
The Empire theatre, Portland, Me., has been purchased by RALPH E. SNIDER, treasurer of the Maine Theatres Corp. Mr. Snider had previously leased the theatre.

EDWARD TOPHAM of Golden State Theatres, reports construction of a 1000-seat theatre in Hayward, Calif. It is the eleventh in the circuit's current construction program.

A special hearing has been granted to JOHN M. SULLIVAN and associates who plan to build a 1,000-seat theatre in San-Mateo, Calif. It will involve a city ordinance which requires ample parking space adjacent to all places of assemblage. Lawyers for Mr. Sullivan assert that adequate land is not available, but that there is sufficient parking space in the street.

JAMES WORK of Pines Grove, W. Va., has announced plans for a drive-in near New Martinsville, W. Va., to be ready for spring opening.

Dixie Drive-In Theatres has purchased a 16-acre tract near the city limits of Greensboro, N. C., and will erect a $150,000 drive-in theatre. Construction will begin shortly and completion is planned by December 15. The new enterprise, to be known as North 29 Drive-In, will have a capacity of 1,000 cars.



Architect's sketch of Normandy twin drive-in theatre now under construction on the outskirts of Jacksonville, Fla. Occupying a 35-acre plot, the double-drive-in is the project of Tropical Drive-In Theatres, Inc., a corporation headed by Richard Beck of St. Cloud, Fla., owner of theatres in Kissimmee, Daytona Beach and St. Cloud, and of the newsreel theatre, Today, in Chicago. Construction is in charge of E. D. ("Jack") Miller, formerly a prominent exhibitor in Chicago, when he headed the Chicago Exhibitors Association for many years. Capacity of the theatre will be 1700 automobiles, plus enclosed seating facilities for 1000. A 70-foot concrete tower will house the double screen. Mr. Miller expects to have the theatre in operation by January.

IDEAL SLIDE-BACK CHAIRS LAST FOR YEARS!

THEY HAVE TO BE BUILT BETTER,
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- Provide 100% more passing space
- Eliminate necessity of standing to permit passing
- Six inches of smooth, effortless retraction with no humps, jarring or disturbance to those behind
- Deep spring cushioned comfort
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- No pinching hazards. Full length back panel entirely covers seat cushions

The ONLY chair affording 100% safety in emergencies. Unoccupied seats automatically, silently slide back, rise and lock into position; automatically disengaging when lowered for occupancy.

No understructure to hamper cleaning.

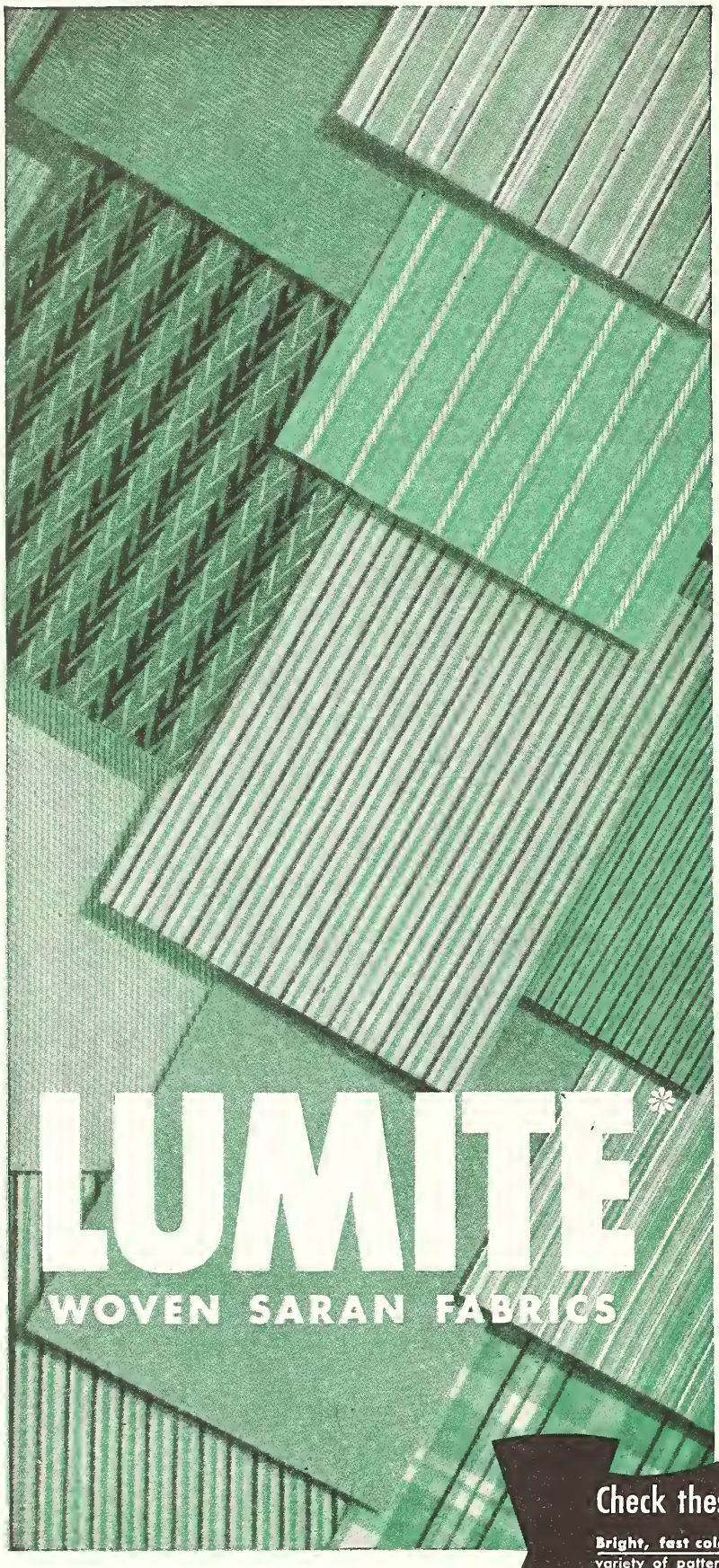
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Better Theatres
GEORGE SCHUTZ, Editor

Weapons for the Business:
An Inventory of Design Values



Progress comes not from developing, but from using new tools. We've got 'em. And we need 'em - - more than ever to meet today's competition.

By BEN SCHLANGER
Theatre Architect & Consultant

CHECKING OVER a batch of notes and specifications on some of the more recent motion picture theatre projects with which I have been connected, I was struck by the evidence of progress made, not merely in the recommendation, but in the acceptance of practices and objectives in design which not so long ago were quite generally regarded as "advanced," too utterly theoretical to be considered seriously.

Naturally, it was never expected that a mere *idea* would be immediately adopted generally. It was necessary to find a theatre operator here and there who could be sufficiently convinced of the logic of a new method to allow its use in an actual project. That did not prove too difficult, and a good deal of what was thus applied experimentally, proved sound at least in principle.

Fortunately, all of us architects who have been especially interested in the motion picture theatre, have been able to work during the last ten or fifteen years in an atmosphere that has been more and more encouraging to changes in architectural practices in theatre design. There has been an increasing amount of agitation for re-examination of past practices and substitution of better ones. As new ideas have been authenticated in actual application, it has become less and less difficult to put still others to the test, until we now can offer quite a body of definite, concrete ways in which to make a theatre serve the purposes of the motion picture much better than before. Let us see what some of these are.

1. *Reduced balcony floor pitches, and the dual incline main floor slope, in combination with carefully arranged staggered seating.* The improved angle of vision, and the elimination of all obstruction of view, as achieved in more recent work, has been accepted even with enthusiasm. It is to be remembered that there is no fixed formula for this type of planning, since every project has its peculiar variations, requiring "custom design" for each building. The cost of such basic planning is most easily amortized.

2. *Reduced projection angles made possible by the conditions contrived in the first item above.* This is one of those by-products that come at no extra cost. The Projection Practice Committee of the Society of Motion Picture Engineers has recommended that no projection angle be greater than 12°, which indicates that the projection angle is of very practical concern in theatre planning. While there are tricks for overcoming much of the disadvantage of a large projection angle, a relatively small angle is one of the refinements of studied basic planning which, in their aggregate, contribute toward the enduring prosperity of a theatre, sometimes through an overall favorable effect on regular patronage, sometimes through economy in time, labor and money.

3. *Higher levels of illumination in the auditorium during the picture projection period.* Here again we acquire a by-product that provides a definite benefit without continued extra cost in the operation of a theatre. For as long as it is found practicable to use the diffusive type of motion picture screen, it will be possible to utilize successfully the light reflected from the screen for greater safety and more convenient movement of patrons.

USING THE SCREEN LIGHT

The light which falls on the walls and ceiling surrounding the screen, when properly controlled, has proved of great value in building up auditorium illumination to a desirable level without expanding the lighting installation. To achieve this, all types of irrelevant and shadow-creating ornamentation are eliminated from the forward part of the auditorium, which were distracting invasions, anyway. Instead, simple, yet interestingly textured surfaces are deliberately designed to function as means of reflecting the screen light, with the light controlled by the form and finish of the surfaces. At the same time, the form and the texture which serve this

(*Continued on page* 24)

FUNCTION IN PLACE OF ORNAMENTATION

The McKean Theatre in Bradford, Pa., as remodeled by Charles M. and Edward Stotz, Architects, Pittsburgh, Pa.



Carrara architectura glass framing aluminum display cases and window of inside box-office obliterated the original entrance area. Below is the lobby toward auditorium before alterations, at right as remodeled.





By CHARLES M. STOTZ

IN REGALING the public with gingerbread ornament, motion picture owners in the past too often ignored the fundamentals that every patron eventually recognizes as essential in a good auditorium. Principal among these are (a) a comfortable seat; (b) a clear view of the screen; (c) no distraction from the screen, and (d) well adjusted sound control and good acoustics. Wise owners all over the country are now correcting the basic defects that exist in a surprisingly large number of the older houses.

At the Grand Theatre, in Bradford, Pa., recently rechristened the McKean theatre by the owners, the Shea Theatre Company, these things have been accomplished by drastic revisions in the auditorium. The sightlines were corrected by removing the existing floor entirely and replacing it with



The auditorium, as it was (below) and as completely reshaped with a covering screen end and wainscot in corrugated Transite. Note removal of forward lighting fixtures.



a concrete floor of parabolic profile. New seats provided more leg and arm clearance.

The auditorium walls were reshaped in streamline curves of corrugated Transite, which framed the screen and completely eliminated the old ornamented proscenium arch. The walls were painted in pleasant contrasting colors, and all distractions (such as lighting fixtures) were removed which might compete with the picture on the screen. The side walls above the Transite wainscot were furred out and covered with a cloth fabric of rich color.

The new shape of the auditorium, the corrugations of the Transite, and fabric on the walls further back, corrected a disturbing sound reverberation; and, with the new sound system, the sound is excellent.

Elimination of the center aisle provided space for seats where most desirable.

Air-conditioning was also added for patrons' comfort. Cooling is effected by the use of well water.

Revision of the lobby provided many new advantages. Isolation of light and sound between the lobby and the auditorium was provided by a new candy and popcorn stand placed in the center of the lobby. It serves as a barrier at the back of the auditorium. The space beside the stand is closed off with a glazed standee rail.

The new candy bar has triple the capacity of the old one. Brilliant lighting, soft finished prima vera wood, and a frame of mirrors make this bar the principal decorative feature of the lobby. Its central axial location has greatly stimulated sales.

An acoustically treated ceiling, and attractively carpeted floor of the lobby reduce sound disturbance to a minimum. The route followed by patrons entering the theatre was floored with a strip of asphalt tile containing a special non-slip ingredient. This area receives the soil from patron's shoes and has reduced maintenance of the carpet.

The old pendant lighting fixtures of the lobby were replaced by flush, ceiling sources covered with roundels, to illuminate the floor. General illumination is provided by spill from a large three-poster display countersunk in the left wall, and by reflection from the candy bar.





Lobby looking toward entrance doors, before (left) and after remodeling.

The balcony stairs were relocated and completely rebuilt to reduce interference with the first floor traffic. The lobby was treated with a soft two-tone color scheme and all draperies, unnecessary projections and mouldings were removed. The interior painting and incidental decorations were by the Rau Company of New York.

The changes in the exterior of the building were of importance in (a) separating the incoming patrons from those leaving the theatre, (b) providing a higher and more attractive marquee, (c) moving the box-office to one side and countersinking it in the building, and (d) providing centralized and more effective display of billings. The old building had a very distracting and ugly architecture. This was economically blanked out by a unifying overall coat of light paint, and the removal of an elliptical arch over the marquee.

The projection of the new marquee is much less than the old one. Its curved face is of irregular shape, the greatest projection being centered on the box-office and entrance, and the new name "McKean"

(*Continued on page* 38)

Announcing for 1949 . . .

■■■ *Beginning in January, BETTER THEATRES will have a new plan of publication, which will provide, in response to many requests from readers for some such means, a way to keep information of lasting value published in* BETTER THEATRES, *conveniently at hand permanently.*

■■■ *Early each year (starting this coming February), the BETTER THEATRES CATALOG EDITION will appear, containing condensations and digests of articles selected for their application to theatre building, maintenance and operation at any time. Additionally, the CATALOG EDITION will provide data on specific lines of products for guidance in purchasing.*

■■■ *The CATALOG EDITION will be separately bound. Regular issues of* BETTER THEATRES, *bound into* MOTION PICTURE HERALD, *will be published actually as a monthly—appearing the first week of every month instead of every four weeks.*

WEAPONS FOR THE BUSINESS: An Inventory

(*Continued from page* 21)

are not without "decorative" value; indeed, they may well remain pleasing to the eye over a far longer period than those devices of embellishment which depend largely on immediate striking effects and sheer novelty.

4. *Greatly improved acoustics achieved by reduction of the volume of the auditorium, and by shaping the auditorium interior surfaces so as to diffuse sound.* We now know that the acoustical problem is minimized by keeping the volume of the auditorium as close to 125 cubic feet per seat as possible, and fortunately many existing theatres, as well as new ones, can be made to conform to that figure.

Where clearances permit, it is possible to create a new ceiling or wall line with light furring construction, in order to reduce present volume. In some instances it may be necessary to remove the old ceiling construction if the main roof framing is not strong enough for both the old and the new false ceilings. Usually it is also thus possible to reduce greatly the amount of any sound-absorbing materials that may have been installed on walls or ceilings in such excessive amount that they have created a "dead house." Furthermore, furring for such acoustical purposes may also provide coves or recesses for more modern lighting.

5. *More effective use of color in treatment of the interior, particularly the auditorium.* Color is important in the creation of recreational atmosphere, but you don't get what you really are after by promiscuous selection, and especially by dealing with color as something absolute and static. Color must always be related to the quantity and quality of the light under which it is to be seen; and its effectiveness depends immediately upon the purpose of the space in which it is used.

In lobbies, foyers, lounges, etc., we may properly think of colors in such terms as *elegant, warm, friendly, formal, intimate, etc.* But in the auditorium we are primarily concerned with an environment, not for the patron, but for the *picture.* Nearly all of the color values are lost in the auditorium during most of the time. And when the picture itself is in color, the auditorium had best be a neutral gray in overall effect on the patron's vision. Now the desired intensity of this grayness can be determined by the texture of the auditorium surfaces. A continuously glossy surface, for example, which produces bright, specular reflections of the picture light, could not be painted dark enough to absorb the screen light sufficiently; conversely, a surface that is deeply pitted—broken up, as it were, by innumerable tiny depressions — would absorb too much screen light.

Textures which are themselves adapted to the reflection of screen light in proper amounts, are best finished in gray, from medium to light shades according to the distance from the screen. The desired shades of gray can be determined on the basis of data now available in consequence of light meter tests made during the projection of a variety of films, both black-and-white and color.

OTHER "BETTER WAYS"

The island box-office at the sidewalk got attached to the motion picture theatre 'way back in the days of the nickelodeon. It is still typical almost 40 years later, but the idea that many theatres—perhaps most theatres—would be better if the ticket booth were inside, is catching on. You see theatres even in small towns with the box-office so located. Why? Because that has been the custom. Actually, there is no need whatever for a box-office to be at the sidewalk where patronage is not of transient character, and not to place it inside a sizeable lobby is to ignore the comfort of regular patrons. Custom is slowly but gradually yielding to the good sense of this argument.

And for decades heavy cases of film have been lugged up to the projection room, and down again. Now hand-operated lifts are more and more recognized as something that should be a standard facility provided in the plan.

It is also possible today to propose, without risking one's neck, the elimination of doors to lounges and even toilet rooms. It is entirely feasible to arrange walls so that they themselves act as screens, thus making doors unnecessary. This saves money in construction and maintenance, facilitates uses of these rooms, and because the toilet room is not isolated behind doors, it encourages neater habits.

It is in the auditorium, however, that one can find the most significant evidence of progress, since this is the theatre. You can't say there has been progress until better methods are actually accepted. Today the idea that function must control auditorium design is generally recognized.

The functional approach to theatre design does not *rule out* interior decoration. It merely puts it where it belongs, not allowing it to defeat basic purposes.

Our motion picture theatres must be beautiful. That should be well understood in dealing with the problems of function. More than ever, because of increased competition from additional forms of popular amusement, emphatically including home television, they must be calculated to attract people by the stimulating environment they offer as well as by their vastly superior technical competence in the field of dramatic entertainment. They need the suggestion of luxury with which most people cannot otherwise enjoy.

To be stimulating, a theatre can stand to be decorated in a relativly high key. Carpeting, drapes, interesting furniture and lighting fixtures, photo-murals, wall coverings of arresting color, texture or pattern, art objects, and so on, all have an important place in the theatre's scheme.

The point is, decoration and function work together to effect a *whole* result. Decoration must not interfere with functional efficiency, and there is never a sound reason for it to do so. This is certainly more widely appreciated today than it used to be, and that is a definite, concrete gain in itself. With it, we are in a position to deal forthrightly with the challenges of these times from other fields.



Unembellished limestone in front; clear, gray surfaces in the auditorium; and a home-like lounge for chat, games and polite refreshments give New York's new Paris theatre the character of its distinguished class.



Cine-Art, Tea and Cakes for the Screen's Minority



TO THAT LITTLE group of theatres which insist that the motion picture can prosper in an appeal to a small minority —provided, of course, that it is the *right* minority—New York has added another playhouse. Located at the Plaza, which provides spacious entrance to Central Park from Fifth Avenue, the Paris theatre, despite its distinctions, is typical of its class. One distinction is that it is America's first unit in the group of theatres operated by Pathe Cinema, which continues the name of a pioneer in the art with theatres in major European capitals.

Characteristically the lounge of the Paris vies with the auditorium for notice. Placed beneath the lobby-foyer area, but visible from the street down a window well, the lounge is a simply appointed home-like room of modern furnishings where tea, coffee, bouillon and little cakes are served at no extra charge. Adjoining it is a galley equipped to serve buffet lunches. Patrons may also play chess, bridge, and backgammon; or inspect products of French industry in cases set into one wall.

The auditorium is a half-oval of smooth surfaces predominantly gray in tone, relieved with white and by a curtain in chartreuse which closes a stage opening that follows the contour of the wall. Illumination is by downlights, plus a line of lamps concealed in the edge of the stage apron to light the curtain at intermission. Anemostat diffusers (the Paris is air-conditioned) era set flush in the ceiling.

Seating, divided between the main floor and a mezzanine, is spaced 36 inches back-to-back, while the chairs, by International Seat, vary from 21 to 22 inches in width. The chairs are covered in rust with the new Goodall "Claremont" wool and cotton woven fabric (a smooth fabric regarded as even more durable than mohair at the same price level).

The entrance vestibule is set into a limestone facade with a marble base.

Attraction selling with today's equipment means a few well chosen, well placed

WORDS ON LIGHT

EVERY advertising man visualizes the copy he writes in terms of type; he thinks partly of what he wants to say, and partly of what it will look like when he says it. Thus words acquire two functions: literal and visual. Both must be in mind when words—especially advertising words—are chosen.

White space in any advertising is the blank canvas against which word pictures are applied. Marquee advertising has white space today — light. This light is one of the things that determine how the words are visualized, given relative importance, force and impact. Another thing is the letters themselves — their size, variation, placement.

All this is a far cry from the paint brush and the can of whiting and water that started many of us in this business. Painting sidewalks was before marquees; and for a long time after marquees, there remained a fixation that all attraction panel letters had to be the same size. The practice is not entirely gone — but the fixation no longer prevails.

Look on these pages for marquee advertising that commands attention — for today's evaluation of "white space" — for composition in variation of letter size to put first things first, eliminates monotony that drones away dully. This is using tools of out-front attraction exploitation dynamically instead of statically. It is selling, not mere labeling. — WALTER BROOKS, Director, Managers Round Table, Motion Picture Herald.



This is how the Broadway theatre competes for attention on a busy business street of Houston, Tex., with structure and message defined in light. The attraction panel and letters are Wagner equipment on a marquee by the Texas Neon Sign Company.



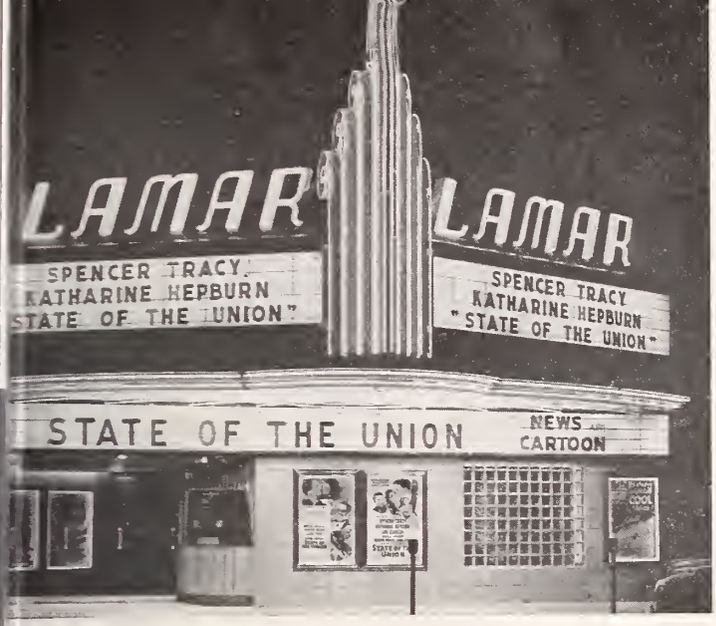


Modern practice contrasted with the old — the State theatre in Tampa, Fla., shown above before remodelling as pictured at left. The original façade was covered with enameled shading from rust to tan. Adler attraction equipment faces the new marquee and spans the doors.



Past and present values again contrasted, in the remodeling of the Capitol theatre in Bridgeport, Conn., renamed the Astor following modernization by William Riseman Associates, Boston architects. With Wagner attraction panels forming the end faces, the marquee has a porcelain enamel front curving into the soffit which extends to the vestibule. The Wagner panels are 12x6 feet.



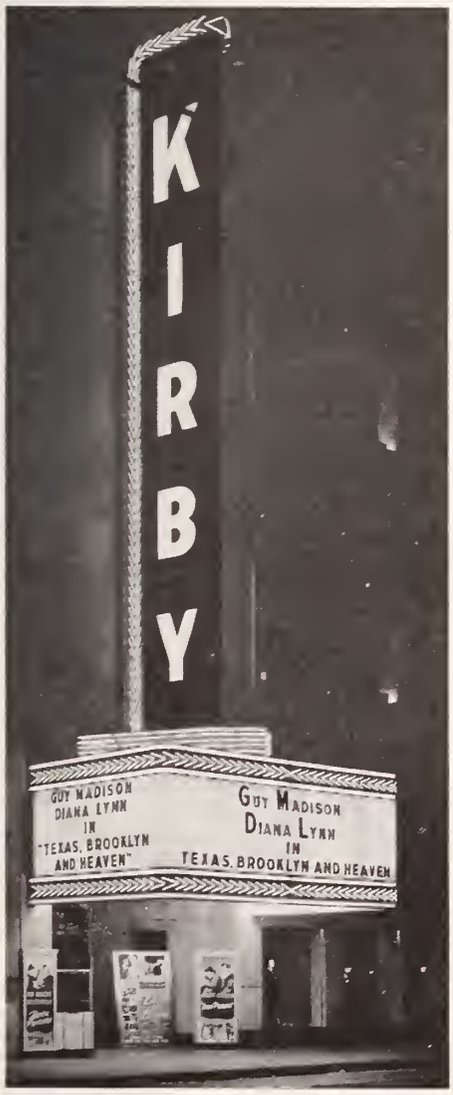


Combining a twin marquee panel and an entrance panel for attraction advertising, the Lamar theatre in Lamar, Colo., now uses plastic letters of green, red and amber, in 17-, 10- and 4-inch. Attraction equipment is Wagner.



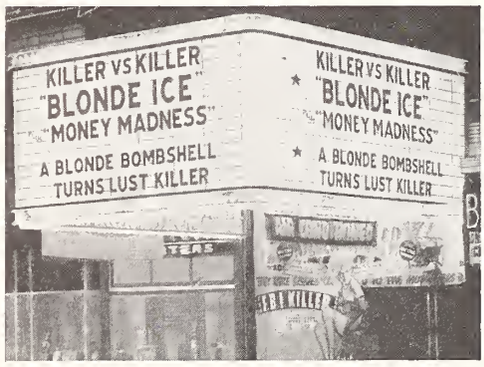
The new marquee of the Biscayne theatre, Miami Beach, Fla., which well illustrates the use of letters in several sizes in well spaced pattern combining selling copy with title and star names. With this Adler equipment, 10-inch plastic are used with 16-inch cast aluminum letters.

A continuous attraction panel practically constituting the marquee recently installed at the Kirby theatre, Houston, Tex. Panels are Wagner frames for five rows, and the Kirby uses 17-, 10- and 4-inch red, and 10-inch blue letters. Sides are 13 feet, front 20 feet long.

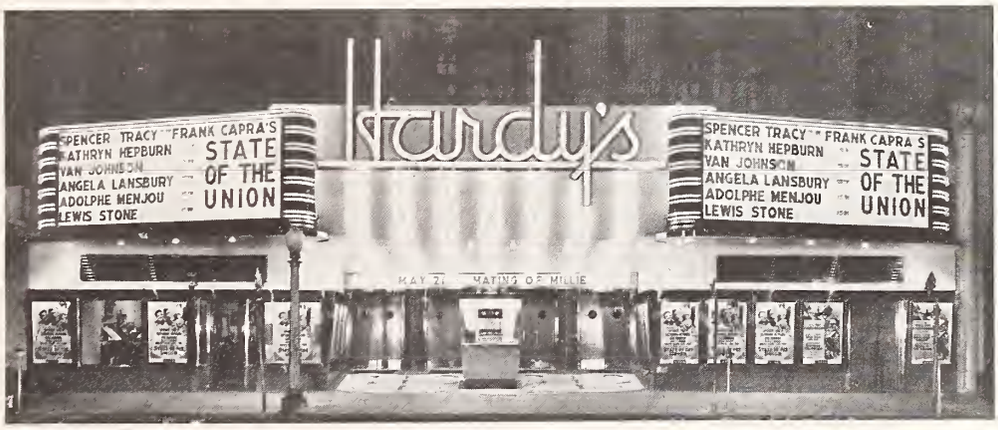




A recent drive-in installation at Daytona Beach, Fla., combining an animated sign with a Wagner attraction panel using red and blue plastic letters.



Continuous frame installation of the Rialto on Broadway, New York. This Adler installation employs 10- and 16-inch aluminum letters. Note the selling copy.



An imposing and novel marquee installation recently completed at Hardy's theatre in Fresno, Calif. With two six-line Wagner frames flanking the entrance, red plastic letters are used in 17- and 10-inch sizes, while 4-inch letters are used in green.

METHOD in MANAGEMENT

in its relations to the physical theatre property • • to the public • • and to personnel

A department devoted to the interests of the house manager, conducted by CHARLES H. RYAN, veteran showman and circuit executive

Don't Be Afraid To Be Progressive

THE HABIT-BOUND slaves of custom are those who follow routine *only*. They create nothing and are missing a large part of the real thrill that this or any other business affords.



CHARLES H. RYAN

A manager I know whose theatre steadily showed a good gross, once said that he didn't want to keep sending in stuff to the weekly manual that his circuit issued because he wasn't like other managers who, he felt, were three-sheeting themselves. The true situation was that this particular manager was doing nothing! His grosses held up for other reasons.

The minute theatre patronage drops off, the individual performance of the showman in charge of a theatre begins to stand out in the clear. Against the background of decreased theatre-going activity, the issue can no longer remain in doubt.

If a theatre still continues to show, under adverse conditions, consistently profitable business, it is quite evident that the consistency is due to the efforts of the manager. By the same token, if a theatre's business drops, the searchlight becomes inevitably fixed upon the deficiencies of the man in charge of that theatre. He may not be at fault, but the burden of proof is his!

The manager who has the courage to make his own decisions, to follow them, improve upon them, or even discard them, is the showman who is going some place, a better place, and in this world, too.

Now about you, yourself—are you afraid that being progressive means being aggressive? Check yourself against other theatre men you know. Who is an outstanding figure in your own organization? Who is looked upon as a leader willing to accept responsibility? Who has initiative, a keen sense of responsibility? Who has a fine record of accomplishment? Who seems to come up with good ideas? Who is promoting ideas for the betterment of the organization with which you are identified?

Just how *seriously* do you take your job? Do you look at it as merely a fill-in during an interim period until you can get something better? Or are you among those who are constantly working for something better in theatre operation?

If you are looking for something to *turn up* that will be advantageous to you, the chances are you will live and die a disappointed man. Opportunities seldom if ever turn up to your advantage without justification upon your part.

If, on the other hand, you can make yourself so valuable that your organization cannot afford to dispense with your services, you will be given greater responsibilities, more authority, perhaps be made supervisor over a number of other individuals.

You cannot go further than your organization goes. You cannot succeed to a greater extent than your employer does. If your employer, or perhaps the theatre, with which you are connected, isn't making progress which you think should be made, ascertain to what extent you may be responsible.

If you are ambitious, be something more than a social security number on the payroll. You can make yourself conspicuous by work, by pounding and driving ahead on your job every day.

HAVE A SYSTEM

There is much in the routine of management that can be done in short order through a system of doing certain things at certain times. By keeping on schedule with these items, a smooth-running office will soon replace the "madhouse" so frequently seen in theatres. It has always been the idea that by taking care of the little details religiously, the really big things become much easier to handle as they arise.

It is difficult to get together any group of employes who keep going full force, day in and day out, without error. It is not human to expect otherwise; but careful study of each individual soon reveals what psychological angle of approach will do most to create the proper amount of incentive.

One manager I know spent about two-thirds of his time around the theatre rigging up lighting effects. He had them perfect, but he most certainly did have the poorest conducted theatre I ever visited. It was left in the hands of the ushers. As a matter of fact, the manager could not tell offhand what his advertising cost was per week!

PROGRAM PIECE FOR THEATRES UP NORTH

December evenings . . . air pretty crisp now outdoors. Bracing at a good pace . . . then making indoors all the cozier.

Used to be the regular thing, winter evenings, to pop some corn and set it down alongside a chair in front of the fireplace. Not so many fireplaces any more. Nor do folks pop corn as much as they used to.

Customs change. You don't think about the fireplace, even if you've got one, when you have central heating. And for fall and winter evenings we have the movies today.

Yes, the movies are close enough to home to be enjoyed often these evenings. Just far enough away to allow you to get a bit of bracing air on the way. Then to relax in a comfortable seat to enjoy a bit of comedy, some music, a play. With popcorn, too, if you like—all popped and buttered for you, waiting in the lobby when you come in!

A cozy place, friendly and comfortable, for your entertainment—popcorn and all—on tangy evenings! That is what we try to make the Blank theatre. Let us be your host often this winter.

•

Staff Meetings

STAFF MEETINGS give employes a better sense of reponsibility and a feeling that they have a share in the organization. They encourage them to think up new little refinements and corrections of operating practice, and original show-selling ideas.

Make your meetings friendly and informal. Relax a bit *yourself,* forget about being the "boss." It will inject a much better feeling and encourage your staff members to enter into the spirit of the occasion.

Let the employes criticize the operation of the house and make suggestions to overcome whatever it is that they disapprove of, if you agree with them. Let them tell you how *they* would attract additional business to the theatre.

And before you break up the meeting, leave some definite thoughts with them on matters to be taken up the following week, *so that they can come prepared* with their ideas.

•

The Manager's Post Is "on the Floor"

"THE FLOOR" is the control room, the lookout, the nerve center of a theatre from which a manager may survey the entire field of his operation, and keep his staff keyed up to peak efficiency.

From the floor the manager checks the light on the screen, the level of the sound heard by his patrons.

From the floor he can watch the flow of business, shift his ushers as needed, keep one eye on the way the doorman handles his patrons, and the other on what's doing at the box-office.

From the floor the manager learns to know his public. He handles requests for refunds, diplomatically inducing patrons to accept re-admissions. Here he makes that intimate contact with his customers which is indispensable to the operation of a successful theatre.

Only from the floor—not from a desk in his office—can the manager, by personal example, inspire his staff to put into action that principle which is the heart-beat of our business: *The Public Be Pleased!*

SOME THINGS THE PUBLIC DOESN'T LIKE

Here are a few things the public takes a very emphatic dislike to. They should be remembered at all times.

1. To walk through an outer lobby that is littered with candy wrappers, cigarettes, or other grime.
2. Hunting in the dark for a seat instead of being led down the aisle by an usher using a flashlight in a way that illuminates the aisle floor, but does not distract patrons seated and watching the show.
3. Settling down to a seat that ought to be comfortable, and would be, if the thing didn't jiggle. Keep those seats firmly fixed to the floor, then people won't be asking you to pay them for getting the jitters. And the seats will last longer.
4. Having the dialogue at such volume levels that the patron has to strain to hear what goes on.
5. Looking at a screen which, because the operator is having a few drags on a cigarette, is purple on one side and red on the other—the result of improperly adjusted projection light equipment.

Showmanship Plus Proprietorship

A GREAT merchant once said that he attributed his success to his recognition of the value of time, the wisdom of economy, the power of kindness, and the obligation of duty. These fit right into the scheme of theatre management, which is, in principle, a kind of mercantile business itself.

There are fellows of whom we say, after a bit of observation, "he is a born showman." We mean he has a certain knack of feeling the public pulse, of anticipating public interest, and of timing his play for it accurately. Such a knack is important in motion picture merchandising, but it means most, by itself, in other kinds of show business.

Our business is not a one-night stand, a circus or a carnival, here today or this week, and soon gone to a new location. Our business presents entertainment at the same places, day in and day out, all year around. Our theatres are local show shops, providing a regular service, places where people should be in the habit of going to satisfy their appetite for recreation, for an emotional pick-me-up.

This kind of show business therefore requires proprietorship, which can be acquired

KEEP YOUR THEATRE WASHROOMS SPIC AND SPAN WITH "SANI-DRI"



MODERN NO. 7 "SR-W" MODEL SANI-DRI (Semi-Recessed)

You incur no obligation to send for our theatre brochure No. 1082, which will be mailed to you upon request.

The Electric Hand Drier

This modern automotive method of drying hands costs 15% or less than old drying methods, and it is electrically operated too.

Several models to choose from. Both wall and floor type. Each beautifully designed to blend with atmosphere of washroom and to conform with space permissible.

"Sani-Dri" washrooms eliminate the following problems:

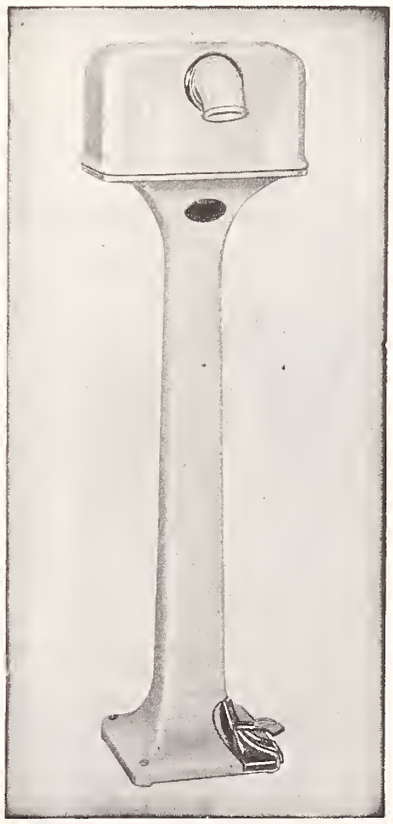
SOILED LITTER
LAUNDRY EXPENSE
EMPTY CABINETS
CLOGGED PLUMBING
FIRE HAZARD

and insures you of the following advantages:

ATTRACTIVE WASHROOM
SANITARY CONDITION
CONTINUOUS DRYING
AUTOMATIC SERVICE
CLEAN EQUIPMENT

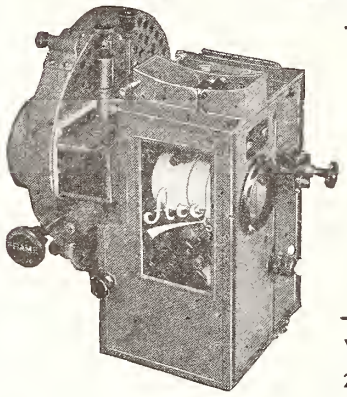
THE CHICAGO HARDWARE FOUNDRY CO.
1248 Theatre Street - - North Chicago, Illinois

IRON, BRASS AND ALUMINUM CASTINGS FOR THE MOTION PICTURE INDUSTRY



NO. 5-SF PEDESTAL MODEL HAND DRIER

YOUR ASSURANCE OF THE *BEST!*



WENZEL
"SMOOTH-RUNNING"
PROJECTOR

You are assured of "Smooth-Running" performance with the Wenzel time-proven projector. See Wenzel for precision replacement parts . . . . your present equipment will do a smoother running job.

Write for Folder No. WC-19 on PRO-4 projector mechanism.

WENZEL PROJECTOR COMPANY
2509-19 S. STATE ST. CHICAGO 16, ILL.

Seventh Edition—

Bluebook of Projection

By F. H. RICHARDSON

$7.25
Postpaid

The Seventh Edition of this standard textbook on motion picture projection brings to all persons concerned with screening 35 mm. film, up-to-minute guidance. **Additionally, the Seventh Edition contains four chapters on Theatre Television, prepared for the practical instruction of motion picture projectionists.** Send your order to—

QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York, 20

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
328 East Town Street **Columbus 15, Ohio**
"The Buildings We Build Build Our Business"

ADLER "THIRD DIMENSION" SILHOUETTE LETTERS
— PLASTIC AND CAST ALUMINUM —
"REMOVA-PANEL" Glass-in-Frame Units
ADLER SILHOUETTE LETTER CO.
3021 W. 36th St., Chicago · 1451 B'way, N.Y.C.

Vallen
CURTAIN CONTROLS AND TRACKS
Silent • Smooth • Automatic
FREE CATALOG
VALLEN, INC. AKRON, OHIO

by dint of interest and hard work. The knack of the showman is an element of it, but to that must be added sound knowledge of the physical property and everything in it that goes to make for satisfying recreation, an ability to organize and direct personnel productively, and a keen sense of citizenship in the community which the theatre serves.

The proprietor of a place of business in a community has to keep close to the people of that community, both outside and inside the theatre. He cannot bury himself in daily routine, or hide himself in his office. He has clerical work to do, but he should have his job so organized that this can be got done at light hours. The rest of the time that he must be at the theatre should be spent pretty consistently on the floor. This is especially true of evening show hours until after the last performance has started.

Patrons are inclined to notice if the manager is around when they come into a theatre. That isn't to say that they miss him if they don't see him. They are impressed, however, when they do see him. It gives them a sense of having their welfare looked after while they are in the theatre. A smile of impersonal but interested recognition, an inquiry as to how the program was enjoyed, perhaps holding open an exit door as a woman patron or two are leaving—these are gestures that help, day after day, to build up the theatre into a community institution.

•

Expense Control

WATCH your expense. A house that makes a profit can increase that profit by curbing the flow of carelessly expended money.

Many a dollar is thrown away in our business because a manager leaves it to his assistant to pass on all purchases. All money spent should be approved by the manager himself.

If you take hold of this yourself, you may soon find that you can do without many things your assistant now buys! The controllable items should have your personal attention!

•

Don't Let Your Ads Become Monotonous

THIS SUBJECT is one we've been shooting at you periodically. It is very important and cannot be stressed too much. Theatre ads have the bad habit of getting stale and monotonous, and unless something is done about them, they stop pulling as they did in the days of yore. Just what

Exploiting a New Seating Installation



To get full institutional value out of the new auditorium chairs of the Miami theatre in the Florida metropolis, Sonny Shephard took 10 inches on two columns in the Miami Sunday Herald for this copy. To the headline he adds this mouthful: "Revel in Luxury in the new lush plush Kroehler push-back seating." Say it fast!

to do about them has been the subject of much discussion and attention in many quarters.

The writer is a firm believer in the effectiveness and importance of institutional advertising entirely aside from the routine selling on the current or coming attractions. We heartily endorse a series of ads that sell the theatre as the entertainment center of the community.

Through the medium of institutional advertising the theatre should emphasize its safety, projection, its type of shows, etc. Intelligently handled, it can direct much attention towards the theatre through some other approach than the worn-out adjectives and superlatives which have lost their powers of persuasion.

Have you tried some institutional advertising lately?

Will Your Cleaning Equipment *do this?* *and this?*



Blow litter from under seats, then vacuum remaining dirt?



Dust high-up, hard-to-reach areas?

HAVE rising costs got you down? If so, note: Nine out of ten theatres, General Electric engineers believe, are wasting money needlessly through failure to adopt modern methods for such jobs as these:

- *removing water, and wet as well as dry dirt, from floors*
- *deep-down cleaning of carpets and rugs*
- *removing coarse litter, like cigar butts, gravel, paper, etc.*
- *dusting polished surfaces without scratching*
- *cleaning seats, upholstery, draperies, and hard-to-reach areas.*

General Electric engineers have analyzed the problems of theatre cleaning, and have come up with new answers to this present-day cause of headaches. The saving, speed and thoroughness of the new G-E equipment, will delight you; the enormously multiplied capacity it puts into the operator's hands is a revelation. You simply cannot afford not to know all about it. Send coupon for specifications and information on "the right machine to do it better than ever."

SEND TODAY!

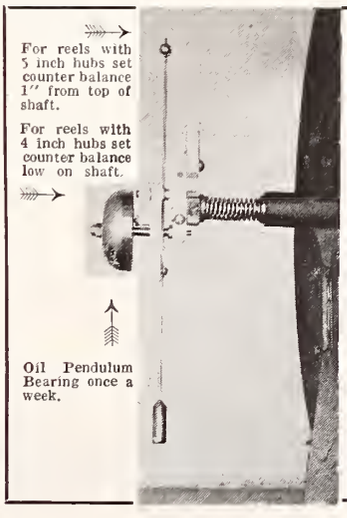


Learn about this G-E service to theatres

Write for a revealing lesson in new methods of theatre cleaning, as developed by GENERAL ELECTRIC engineers. Costs you nothing; may lead to important savings.

GENERAL ELECTRIC

COMMERCIAL CLEANERS, Dept. 22-81
GENERAL ELECTRIC CO. Bridgeport 2, Conn.
Our most serious cleaning problem is .....
.....
Without obligation, please send specifications of your new equipment.
NAME .....
FIRM .....
ADDRESS .....
CITY ..... STATE .....



JACKSON'S Automatic REEL SIGNAL

PATENTED IN U.S.A. & CANADA PATENT NO. 436019 - OTHERS PENDING

● Simplicity combined with dependability. ● Soft toned bell. Not electric. ● Entirely automatic, nothing to shut off or reset, rings at one minute before the end of the reel, duration of ring 10 to 15 seconds. Will not ring in the middle of a reel. Does not touch film or reel. ● Can not damage film. ● Depends entirely on pendulum action. ● Fully balanced and adjusted at the factory, no trial and error settings for the projectionist. ● No springs to break or lose tension. ● Dynamically balanced on reel spindle. ● Highest quality materials and workmanship. ● Installed in 30 seconds. Simply thread the squeeze fit bracket onto the end of the reel spindle and tighten the squeeze bolt. Being of Universal design, it fits all makes of standard Projectors.

No more "white" screens. Saves carbons, electric power, and generator life. Marvellous ingenuity. Will last a lifetime. The best device in the booth.

Price $18.50 Per Pair

ASK YOUR DEALER

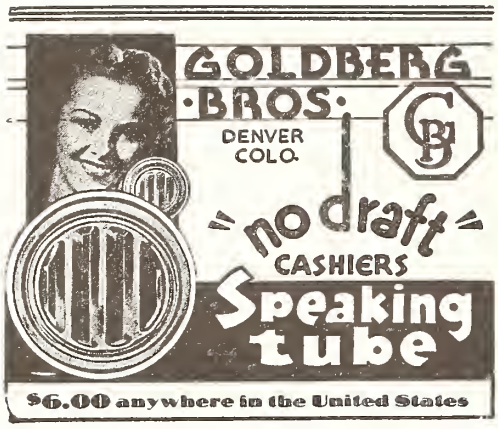
Manufactured by AMERICAN THEATRE SUPPLY CO., INC.
1504 - 14TH AVENUE, SEATTLE 22, WASHINGTON



MAX BLOOMBERG—Partner, Rivoli Theatre, Beaverdale, Pa. and the Rex Theatre, Portage, Pa.—says:

"I am very happy to recommend RCA Service to all theatre operators. In my estimation RCA Service is tops and unbeatable."

To get the benefits of RCA Service —write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.



FOREST
RECTIFIERS
For Every Size Theatre

- TYPE 75 V-6—40 to 75 amps.
- TYPE 45 V-6—40 to 50 amps.
- SUPER MCS—30 to 75 amps
- LD-60 BULB TYPE—30 to 60 amps.
- LD-30 BULB TYPE—30 amps.

FOREST MANUFACTURING CORP.
9-11 WEST PARK ST. NEWARK 2, N. J.

LEARN MODERN THEATRE MANAGEMENT



Advance by special training which will qualify you for the better theatre positions. Start now through modern training. Free catalog. Est. 20 years.
THEATRE MANAGERS INSTITUTE
380 Washington Street
Elmira, New York, U. S. A.

Inspection Reminder-Guide

Heating Plant

1—COAL BURNING BOILER

Inspection of the heating equipment in general, and of the boiler in particular, is normally made in connection with conditioning of the entire system for the heating system. Cleanliness is a primary objective. And check the fire brick lining carefully for leaks and signs of deterioration.

2—VACUUM WATER PUMP

If this equipment is used, check motor for cleanliness, tight connections and proper load. Examine packing of pump glands and all strainers for cleanliness and breaks. Check coupling between pump and motor.

3—STEAM GAUGES

Check for dirt that may clog the instrument and examine indicating arm for operation. Be sure calibration has not been knocked out of alignment.

4—GRATES

Check for breaks and warpage. (If found, investigate methods of firing to see if poker is used too vigorously.)

5—DAMPER DRAFT CONTROL

Examine adjustment of ashpit and check dampers to make sure that when one is open the other is fully closed.

6—AIR VALVES

Check for cleanliness and leaks.

7—Oil BURNERS

This equipment must have pre-season cleaning throughout, and inspection should follow this work to make sure that all strainers are thoroughly free, and there is no dust under fan or its housing. Further, examine electrical connections at automatic controls for firmness and clean relay contacts.

8—INDIRECT HEATING COILS

These should be clean at all times—dust is an insulator. If dirt has thickly accumulated, clean with soft brush. Check air holes in relief valves for proper operation, and float and check valves for cleanliness (for cleaning some solvent like carbon tetrachloride may be used).

9—AIR FILTERS

Permanent filters should of course be thoroughly cleaned in starting the heating season. If throw-away types are used, the season will be started with new ones. All filters must be cleaned or renewed at appointed intervals throughout the year, as elements of the ventilating system.

10—AUTOMATIC OR MOTORIZED VALVES

If such equipment is installed, check the seating for dirt. Do this by testing operation. If any indication of grit inside, the valve should be disassembled for cleaning and checking for any stripped parts or rough seating surface (such a surface can be cleaned by applying a fine file lightly, but be sure to rub off any loose filings.)

11—AUTOMATIC DAMPERS

Examine for foreign material wedged in working parts, also for firm operation of operating arms, chains, etc.

12—THERMOSTATS

This sensitive instrument is not subject to inspection in itself. The only related inspection is of the electrical relays. Note response of the heatng plant to its action when the system is turned on for indication of defects of the instrument itself. A poor location for it will be indicated by response of heating plant too often or too little. Locations at front of audiorium, near doors, or in direct line with them, warrant suspicion.

[NEXT MONTH: STAGE EQUIPMENT]

A LINE O' LAW OR TWO

Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead to it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

State Power Unlimited To Tax Admissions

IS A STATE law valid which compels theater patrons to pay a tax for the *privilege* of attending a theatre? The answer is *yes,* because all higher courts agree that a state Legislature has *unlimited power* to tax "privileges."



LEO T. PARKER

Nevertheless, in Knoxtenn Theatres, Inc., v. Dance (208 S. W. [2d] 536) some theatre operators contested a state law which levied a tax of one cent for each 20c paid for an admission ticket. The tax was required to be paid by the person purchasing the admission ticket, and the theatre operator had to collect the tax when he received the admission fee. Also, the theatre operator was compelled to keep certain records as to the amount of tax collected.

The law was contested on the grounds that a law is void which taxes the *privilege* of attending theatres. The higher court held the law entirely valid, however, saying:

"The power of the Legislature to declare and tax privileges is unlimited. Its discretion in this regard cannot be restrained or controlled by the courts."

Also see Jenkins v. Ewin, Clerk (55 Tenn. 456). This court held "that the power of the Legislature to tax theatres and privileges is unlimited and unrestricted, and might be exercised in any manner and mode in their discretion."

No Liability to Patron If Show Is a Charity

IT IS established law that a charitable institution is not liable in damages for negligence of its employes. Hence, patrons injured while attending a "charitable" place of amusement cannot recover damages. This is so *even though the injured patron paid admission to see the show.* This is illustrated in the recent case of Esposito v. Henry H. Stambaugh Auditorium Association, Inc. (77 N. E. [2d] 111).

A patron of a show who had fallen down a stairway and was seriously injured, sued the association which operated the show for damages and proved that he had paid the regular admission price. Trial testimony proved that the "auditorium association" was founded to maintain the auditorium for recreational, educational and other activities. In other words, it was a *charitable* institution.

In view of this testimony the higher court refused to allow the injured patron damages.

Company of One State Can Be Sued in Another

ALTHOUGH a corporation is incorporated in one state, a suit involving the corporation may be decided in another state. This occurred in Interstate Circuit, Inc., v. Tivoli Realty Company (75 Fed. Supp. 93).

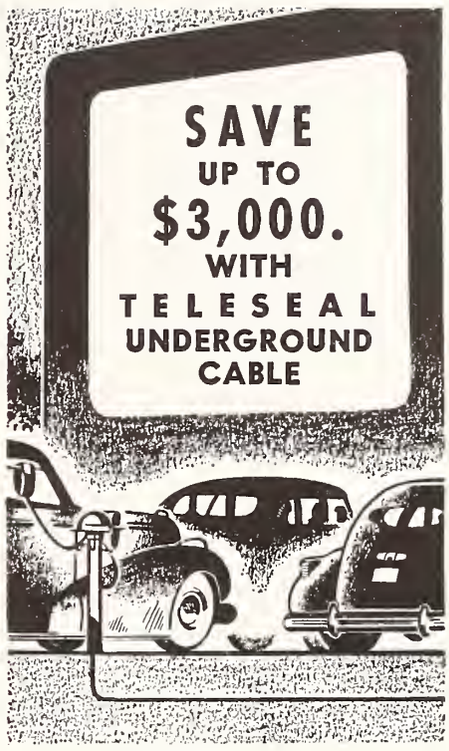
It was shown that the principal place of business of the litigants was in Texas, the suit involving a theatre built in Dallas.

The higher court held that the mere fact that Delaware was the state of incorporation of one or more of the litigants, in an action under the Clayton Act in a federal court in Delaware, did not preclude having the suit decided by a court in Texas.

Legal Service on Agent Is Binding on Principal

SINCE A LEGAL agent may obligate his principal, service of process upon an authorized agent or attorney who represents a theatre corporation, is as valid and binding as a statutory service upon the company itself.

In Union City v. Capitol-Theatre Amusement Company (57 Atl. [2d] 226), the amusement firms appointed Mr. Meth as its agent or attorney for the purpose of representation in a suit involving assessment of the value of real estate for taxation. The city assessor assessed the theatre premises at $600,000; later the county board lowered the assessment to $450,000.



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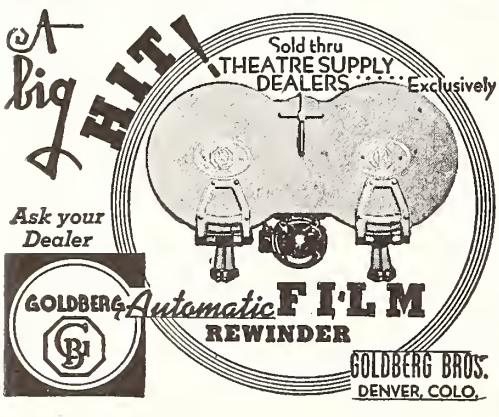
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In a subsequent suit to determine which assessment was correct, the higher court held that service by mail upon Mr. Meth conferred jurisdiction, because Meth had been held out by the theatre corporation as the person on whom service should be made.

When It Is Feasible To Contest Jury Decision

GENERALLY SPEAKING, a higher court will uphold and approve a decision rendered by a jury that *carefully considered all important testimony*. Hence, it is useless for a theatre owner to incur expense of appealing to a higher court *to reverse a jury's verdict unless* the theatre owner can introduce *convincing testimony that the jury's decision was based on improper consideration of the evidence,* or *prejudice.*

For example, in Metzger Theatre Company v. Hancer (165 Fed. Rep. [2d] 1), the dependents of a theatre employe named Hancer sued the theatre company for damages for death of Hancer.

The trial testimony showed that Hancer was trapped in a projection room when films caught fire. He was burned to death. The theatre company attempted to avoid liability on the grounds that the films were not set fire through negligence of a fellow employe. However, the jury decided that the fellow employe's negligence resulted in Hancer's death, and held the theatre corporation liable in $8,500 damages.

The higher court approved the verdict, saying, "It was *for the jury to determine* whether Ritter was an employe for whose negligence the appellee (theatre company) was responsible, and whether Ritter was guilty of negligence which was the proximate cause of Hancer's death."

Complete Plans Needed For a Building Permit

RECENTLY a higher court held that *complete plans and specifications* must be filed with an application for a permit to construct a theatre building, otherwise no permit properly will be issued. This was People ex rel. State Bank & Trust Company (76 N. E. [2d] 201), in which a corporation had filed an application with municipal officials for a permit for the construction of an outdoor theatre, merely furnishing the blueprint of a sketch, and a plot plan for the building.

The city officials refused to issue the permit, and the higher court approved their decision, saying, "Plaintiffs are not entitled to a building permit unless they submit plans and specifications which in all respects comply with the building code of the city where the application is made.

Initialed Contract Valid If Intent Is Proved

ACCORDING TO a recent higher court, parties to a contract who, when the contract was signed, intended to be obligated are fully liable *irrespective of discrepancy in signatures.*

For example, in Willis Theatre v. Kelly (26 So. [2d] 232), an electrical contractor sued a theatre owner for $999 for an electrical installation in the theatre. The contract was not signed in full name by the theatre owner, but was signed only with his *initials.*

The higher court held the theatre owner liable for payment, however, because the evidence showed that the theatre owner *intended* to be obligated when he initialed the contract.

Avoid Leases That End With Government Use

IF THE FEDERAL, state or municipal government condemns theatre property for public purposes, the theatre operator who is forced to move the equipment can recover damages, *unless* the lease contract contains a clause specifically to the contrary.

In United States v. Hy-Grade Fur Company (61 Fed. Supp. 737), the government took, for emergency purposes, certain floor space. The higher court refused to hold the government liable in any amount to the lessee because a clause in the lease provided that the lease was automatically terminated if for any reason the premises should be acquired later on for "public use."

Also, see United States v. Improved Premises, (54 F. Supp. 469); United States v. D. C. Mass. (57 F. Supp. 548); United States v. D. C. E. D. N. Y. (59 F. Supp. 219).

It therefore behooves theatre operators to be certain that their leases do no contain this clause, if they can arrange it, particularly in situations in which the building or the site seems adapted to possible use by governmental agencies.

Seating Segregation on Race Basis Held Valid

A STATE has power to segregate white and colored passengers if equal accommodations are provided. This was the verdict in New v. Atlantic (43 S. E. [2d] 874). The question presented the higher court was whether a state law is valid which requires persons of different races not be seated together. In holding the law valid, the court also held that one refusing to be segregated may be ejected from the premises with as much force as is reasonably necessary.

The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS, MANAGERS AND THEIR STAFFS

"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." ——TERRY RAMSAYE

What Makes for Efficiency In Modern Projection Lighting

By GIO GAGLIARDI
Assistant Chief Engineer of
Sound, Projection & Maintenance,
Warner Theatres, Newark Zone

PRODUCTION and control of artificial light is a critical factor in the creation of motion pictures. Light is used to illuminate motion picture sets, and its reflection through the camera lens produces the desired record on film. Copies of these records are then used in motion picture theatres to modulate rays of light so that the original pattern may be projected and recreated on the screen.

The carbon arc, in its many forms, has become the accepted source for the production of large quantities of high-intensity light, and is almost universally used in motion picture theatres. Both the carbon arc, its mechanical enclosure, and the long optical train necessary for theatre projection have undergone many changes in the last forty years. Long experience and intensive research have produced many improvements in carbons, lamphouse construction, and lamp and projector optical systems. The important fact is that *increasing attention is now being paid to the relationship between all these separate units for the attainment of greatest overall efficiency.*

While I have not intended to confine my interest in these columns to matters of projection light, this division of projection affairs seems to me to clamor for thorough attention at this time, and accordingly I have devoted to it my contributions to the last several issues, and this article as well. In these discussions of projection lighting, it is my purpose to gather together all possible information which may be helpful in showing the relationship of the light source to the screen image. This, in effect, is to deal with the performance in terms of the equipment which gives it physical existence. Efficiency is highly important if the theatre is not to suffer from both waste of dollars and a badly presented performance. Our interest here, then, is not only the character of the equipment itself, but methods of procedure and maintenance which may improve operating efficiency.

The optical elements of a motion picture projection system vary considerably in size, shape and part location, depending upon the type of arc illuminating source which is used. The low-intensity arc lamphouse is equipped with both reflector and condenser collecting system, the suprex high-intensity trim uses the reflector type of optics, while the straight high-intensity lamp is almost universally equipped with a complex condenser lens for light collection. Since the reflector type suprex combination has become so prevalent, I have used it as the basic of type in these articles.

A projection system consists primarily of the following parts:

1. *The light source* (say, 8mm positive, and 7mm negative, suprexcarbons).
2. *The collecting optical element* (ellipsoidal glass or metal reflector).
3. *A projection aperture,* or film gate (standard 0.825 by 0.600 of an inch).
4. *A mechanical intermittent and shutter* (four-star, 90° intermittent; and two-blade, 90° shutter).

EXCUSE IT, PLEASE

Somewhere in the mechanical process from typewriter to printing press, the caption of Figure 2, on page 18, of my article in the October issue of Better Theatres, acquired an error. It gave an arc current of 70 amperes for a 7mm positive, 6mm negative suprex trim. Quite an obvious error. This particular caption should have specified, as the text of the article did, an arc current of 42 amperes.—G. G.

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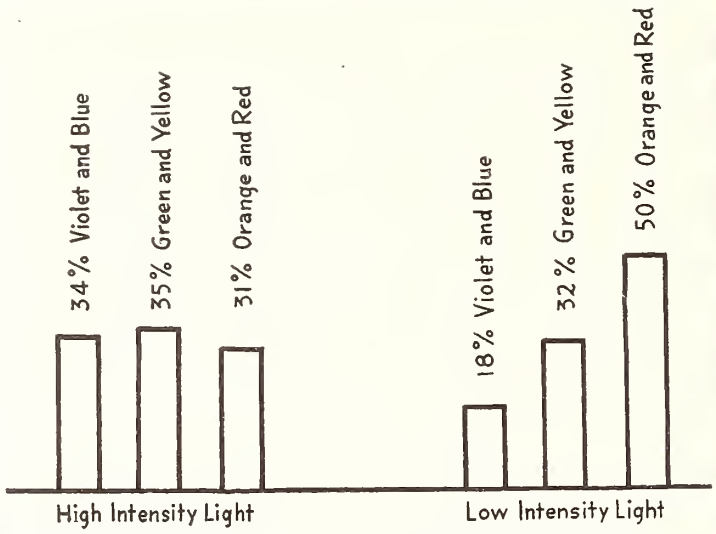


FIGURE 1—Comparison of color composition of light from high-intensity and low-intensity carbon arcs.

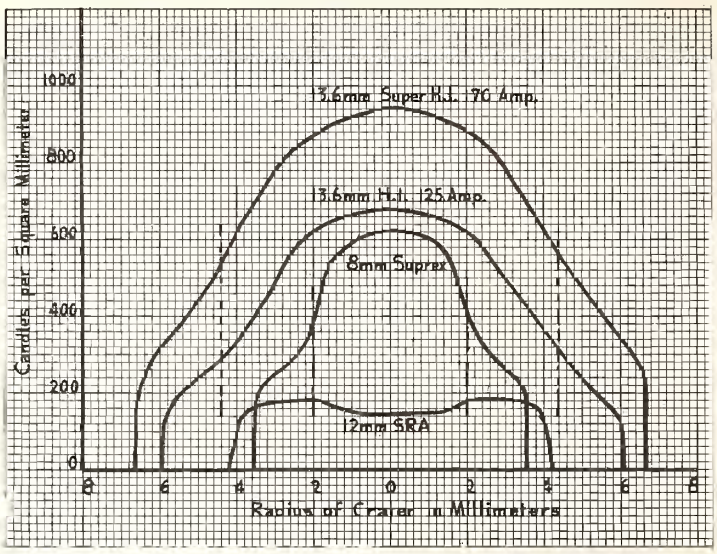


FIGURE 2—Distribution of intrinsic brilliancy across crater face of 12mm low-intensity National SRA carbon, of 8mm suprex carbon at 65 amperes, of 13.6mm high-intensity carbon at 125 amperes, and of 13.6mm super-high-intensity carbon at 170 amperes.

5. *A projection lens* to image the film on the screen.

6. *Possibly various filters,* both for cooling and noise reducing purposes, which may be inserted in the system (heat filters before aperture, glass porthole covers).

7. *A screen* to reflect the film image to the audience.

Now let us take each one of these various parts and analyze their function and *their effect on the efficiency* of the complete projection system.

THE CARBON ARC AS A SOURCE OF LIGHT

The carbon arc has been used as a source of projection light practically from the very beginning of motion pictures, but the form and type of carbons has changed and improved steadily, as the industry put forward increasing demands for more and better light. The optics of motion picture projection demand a concentrated light source of tremendously high intrinsic brilliancy, with a uniform, and even *flat,* field of light emission.

Carbon when used in an electric arc does *not melt,* but changes directly from the solid to the gaseous stage at a temperature of 3600° Centigrade (6300° Fahrenheit). At this temperature the carbon provides an incandescent (glowing) crater, which forms the source of light.

The carbon arc has been the only source which has been able to meet these requirements for illuminating large screens satisfactorily, but modern carbons differ considerably from those used in the original arcs. The first projection lamps burned the carbons in a position slightly inclined from the vertical, with the positive carbon in the upper position, so that the brilliant positive crater was turned partially towards the condenser lens, which focused the light on the film aperture.

The early arcs, however, were noisy, unsteady and inefficient. Steadiness of light was increased, first, by making the positive carbon in the form of a thick-walled tube, with a core of softer, neutral carbon; and by using a metal-coated negative carbon considerably smaller in diameter than the positive. This type of arc was the "low-intensity"; its maximum brilliancy was limited to approximately 175 candle-power per square millimeter of crater surface. The color of its light was predominantly controlled by the orange and red side of the spectrum.

At about the time when large motion picture houses were being built, and large screens became necessary (approximately 1918 to 1920) a new carbon made its appearance. This was the high-intensity carbon, and it was furnished in 9mm, 13.6mm, and 16mm sizes. In this carbon, the core area was much larger, and the core contained certain rare earth materials which become highly luminescent under the action of the higher intensity of the electronic bombardment of the arc stream.

The positive crater of this carbon burns out to a deep cup-like form within which the vapors of the core materials seem to be compressed by the stream of electrons from the negative carbon and so are raised to a much higher vaporization temperature than that of pure carbon. The effect of this action is to produce a brilliancy within the crater cup several times greater than that of the low-intensity arc.

The use of these high-intensity carbons, with all their associated necessary equipment, was limited, however, to the larger theatres by their high cost. Development and adoption of the *suprex high-intensity* carbon did not arrive until around 1935. These small-diameter, copper-coated carbons, operating in a horizontal position without rotation, were able to supply a tremendous light output, very close to the larger high-intensity carbons, at a cost only slightly higher than that of the low-intensity combination. In consequence, light sources of sufficient intensities, *and of proper color composition,* are now available economically to all regular motion picture theatres.

COLOR AND BRILLIANCY

Figure 1 compares color composition of light of high-intensity and of low-intensity carbon arcs. Note that in the high-intensity arc, the light is evenly divided between the three primary colors—blue, green and red; while in the low-intensity arc, the blue is lacking, and the red is predominant.

Figure 2 shows the relative arc crater brilliancy distribution for a low-intensity trim, for an 8mm high-intensity suprex, for a 13.6mm high-intensity trim at 125 amperes, and also for a super-high intensity trim at 170 amperes.

The intrinsic brilliancy of the crater is expressed in *candles per square millimeter of crater surface,* and at the center, the brightness for the old low-intensity carbon is 150 candles per sq. mm., while that of the 8mm suprex high-intensity is 620, while that of the 13.6mm high-intensity varies from 680 at 125 amperes, to 950 at 170 amperes.

As can be seen from the charts, these billiancies are not evenly distributed over the total area of the carbon crater. That is one of the main reasons why the distribution of light intensity over the aperture plate, and therefore over the screen, always seems to decrease from the center to the outer edges.

If we look at the brilliancy curve for the 8mm suprex carbon, we can see that the intensity at the center, where the crater is deepest, and where the bombardment and collision of the electron stream and the rare-earth atoms are the most violent, the light intensity is 620 candles per sq. mm.

As we go outward radially, we see that the intensity decreases sharply to a radius of approximately 2.5 mm, where the special core ends; then the intensity becomes practically the same as that of pure carbon when the outer shell is reached. Although this carbon has a radius of 4mm, the light seems to stop abruptly at 3.5mm. This is due to the tapering, or pencilling, of the carbon as it approaches the arc tip.

In a type of lamp where a 14" reflector is used with a suprex carbon trim, the magnification of the carbon crater is usually 6.4 times. This means that when the carbon crater is located at the focal

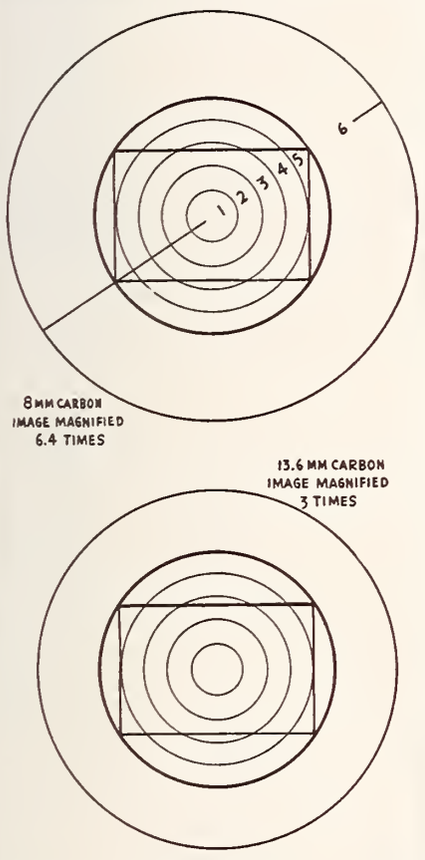


FIGURE 3 — Superimposition of carbon images (magnified) upon a standard film gate aperture. Upper diagram (A) shows 8mm carbon, magnified 6.4 times; the lower figure (B) the 13.6mm carbon, magnified 3 times.

point of the reflector, an image of the crater will be focused on the aperture plate, and this image will be enlarged 6.4 times in diameter. A standard aperture 0.825 of an inch wide by 0.600 of an inch high, has a diagonal of 1.02 inches, or 25.9 millimeters. In order to cover the aperture fully and as evenly as possible,

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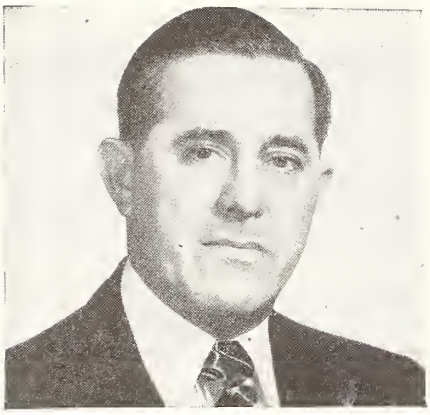
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the spot of brightest intensity on the aperture should have a diameter of over 26 millimeters. Since the magnification has been 6.4 times, the source of this spot would be 26 divided by 6.4 or approximately a section of the carbon crater 4mm in diameter.

In *Figure 2,* lines are drawn at a radius of 2mm, intersecting the brilliancy curve of the 8mm suprex carbon. These show that the brilliancy at this point has dropped to 400 candles per square millimeter.

Similarly, lines are drawn on the brilliancy curves for the 13.6mm carbons, showing the relative parts of the curves which are utilized with a condenser system that has a magnification of 3 times.

Figure 3A represents the circular spot produced on the film gate, using the intensity curves of *Figure 2.* The image of the 8mm carbon, when looking directly from the front, has been enlarged 6.4 times, and the film aperture has been placed upon it in the proper proportion. The zone of highest intensity level has been magnified only enough to cover the actual diagonal of the aperture plate. This area has been divided in the diagram into five concentric zones, which will vary not only in intensity, but also in utilization.

Due to the geometric difference between the rectangular aperture plate and the circular spot, the outlying zones, such as 4 and 5, are not utilized as fully as the inner zones, such as 1, 2 and 3. Zone 6 lies outside of the aperture plate field and provides very little light for the screen. (*Figure 3B* shows a similar image using the intensity of the 13.6mm carbon operating at 170 amperes.)

The diameter of the carbon image and its distribution on the film gate depends upon the magnification, the collecting angle, and the speed of the optical system. In the elliptical reflector type lamp, the *magnification is measured by the distance of the aperture plate to the back of the reflector, divided by the distance from the carbon crater to the back of the reflector.* By looking at *Figures 3 and 4,* you will see how important it is to maintain these two distances in their proper proportions. The lamp manufacturer usually provides the necessary instructions, and they should always be followed *closely.*

Increasing the magnification will usually decrease the light intensity in the center of the aperture, and increase the illumination at the sides and corners. A decrease in magnification will usually raise the intensity at the center, but only at the expense of the sides and corners.

An increase in current causes an increase in the depth and diameter of the carbon crater, so that a slight decrease in magnification may be produced without affecting outside gate illumination.

The importance of the proper location of the positive carbon in the 8mm and

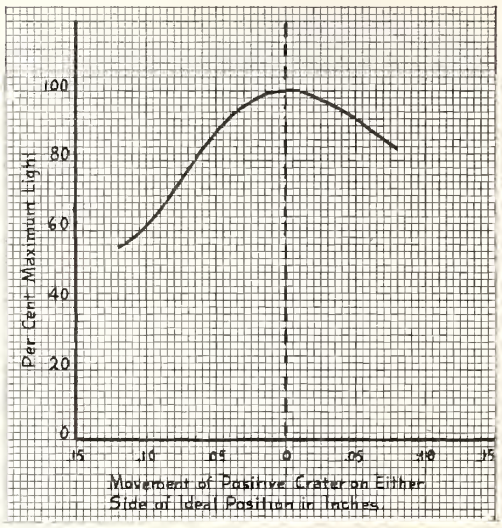


FIGURE 4—Comparison of light variation produced by movement of positive 7mm. suprex carbon crater away from proper position.

7mm suprex carbon trim, cannot be overemphasized. Due to the smallness of the effective crater diameters of these carbons, the relative changes in light intensity and color, compared to changes of crater position with respect to the mirror, are very extreme. A movement of a sixteenth of an inch from the proper setting will produce a decrease in average screen light of over 10 per cent. *Figure 4* shows the change in screen light produced by moving the positive 7mm carbon to either side of its correct position.

Later articles will deal with the relationship of collecting angles and the speed of projection lamp optical systems.

FUNCTION IN PLACE OF ORNAMENTATION

(*Continued from page* 23)

is placed at this point. Thus the exit doors were rendered less conspicuous, and the patron is directly led to the entrance.

The half-moon lights of the old exit doors were cut into rectangular form and the wood refinished with a pickled treatment. The wall surfaces were covered with Carrara glass, set in horizontal panels, and separated by aluminum strips. The outer walls are of wine color, the inner splayed wall a light green.

The lights countersunk in the marquee soffit brilliantly illuminate the pavement, and the box-office area receives the most pronounced lighting. The old box-office stood as an isolated booth in the middle of the sidewalk. It was unsightly, an obstruction to traffic, uncomfortable for the ticket girl and an impediment to crowds leaving the theatre. The new box-office, contained within the building, connects by a stair directly to the office above it.



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Protecting Metal Work For the Winter Siege

AT THIS TIME of the year it is a good idea to check, thoroughly and systematically, all metal work exposed to the weather. It is surprising how quickly these items will rust and deteriorate when neglected for any length of time. A reliable contractor familiar with metal work should be hired for this type of work; the money will be well spent.

A lot of times water tanks, water-cooling towers, fan housings, and fire escapes appear to have been painted very nicely, but on closer inspection it is found that blisters, rust and scale were buried underneath. Now a job of this sort does not protect the metal very much; principally, it looks good on the surface. The rusting, however, goes on under the coating of paint, with peeling resulting in a short time.

A good job of painting steel requires a lot of time, effort and systematic preparation. When it is done "at a price," or by inexperienced workmen, *and especially under inadequate supervision,* the painting will probably be as good as none at all. It won't hurt a bit if the theatre owner or manager knows the difference between a good job and an indifferent one, and lets the contractor and his men be aware of that fact!

In painting steel, all rust and scale should be removed with a stiff wire brush. If the rust is thick and tough, strong steel scrapers can be used, or the spots be knocked off with a hammer and chisel, provided extreme care be exercised when using the hammer and chisel that the good part of the steel is not damaged.

Where the steel has deteriorated to any great extent, or fractures are found, new members should be installed rather than to take any chances. This applies especially to fire-escapes, where the thin metal slats can become nearly rusted through, or get bent.

Every steel member of the fire-escape, such as the hand rails, slats, hinges and counter-weight arrangement, should be checked thoroughly. Before and after the painting job, the fire-escape, espeecially its lowering framework, should be tested several times to be sure that it will work in case an emergency does arise. You know, a fire-escape can operate perfectly all right before the paint is applied, yet the counterweight arrangement will stick after the painting because of heavy accumulation of paint, or large pieces of rust and scale cut free by the workmen and lodged in the working parts.

Be sure of the type of paint to be used in metal work. Paint for exposed steel should be tough and elastic, with good adhesive properties, and be to a large extent waterproofing. The best paint for the undercoating on structural steel is red lead, which contains about 94% of true lead. Where the paint is mixed on the site, the common practice is to use 28 pounds of the red lead dry pigment to one gallon of linseed oil. At least two coats of this red-lead paint should always be applied over the steel, and three coats make a better job. About one week should elapse between these successive coats, and when the surfaces are perfectly dry, the finish coat of black or colored paint can be applied.

POINTS FOR PRECAUTION

It should be kept in mind that when paint is applied to steel members, it nearly always dries very thin on the edges, angles, bolt and rivet heads, therefore it is very good practice to apply, after the first full coat, a special or extra coat over all areas that are painted thin, including the surrounding surface up to about an inch from these areas.

It is also a good idea to have all metal-covered roofing, flashings, drains, gutters and downspouts checked and repaired if need be during the structural steel painting. Defective roofs or drains can cause considerable damage, especially to theatres located where winters are severe. Where rust spots appear, no matter how small, on metal roofs, flashings or gutters, they



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should be scraped clean and then be painted. Locating and repairing leaks in the dead of winter can be a tough job.

The screens overall roof drains should be checked for blockage, and if found defective, new ones should be installed, for blocked drains will cause the backing up of melted snow or ice, thus adding to the load of the roof, and possibly tearing loose the roofing material and flashings. Any open seams around the drains and downspouts should be soldered or caulked with cement, as the leaking water will tend to freeze in winter, with the ice expanding until the metal is broken or bent out of shape.

Where it is found that a gutter has holes or spots rusted through, it is far better to install long sections of new gutter metal rather than to try patching it. Small patches, even if done right, will tend to accumulate dirt, and pools of water will build up ice inside until the entire gutter opening is blocked off. In that case, there will be a heavy load on the fastenings, with the possibility that the entire gutter will tear loose. This same condition will be the result if a defective downspout is patched up or left in a defective condition, with the additional hazard of ice forming all around the outside, as the water leaks out and spills all over the side of the building.

•

Laying Lobby Mats to Last

IN THE LAYOUT of lobby or vestibule floor areas, practices still are being carried over from the past which do not provide the best possible conditions for rubber mat installation. Primarily, rubber mats are laid in the lobby or vestibule to help prevent damage to carpeting in the theatre by water and grit. They should always be laid to obtain the most useful life out of them, and at the same time to avoid any hazards to patrons as they leave or enter the theatre.

On some theatre jobs, where the lobby or vestibule floor area is fully covered with rubber mats, the general practice is to leave a border of concrete or terrazzo from 6 to 12 inches all around sections of depressed mats. These depressed sections may be laid out in many small squares, or in three to four long paths, with concrete or terrazzo borders separating them. Now this may seem like a pretty good layout. But are the borders and depressions finished off exactly and uniformly? In some cases a checkup has shown that the mats extended above the floor surface from 1/32 to ⅛-inch.

As a rule, rubber mats for this purpose come in ⅜-inch thicknesses, and for a ⅜-inch mat the depression should be levelled off at precisely ⅜-inch below the level of the concrete or terrazzo borders. If the edges of either mats or floor borders extend only slightly one above the other, tripping can be expected; and if it is the mats that extend, their edges are subjected to constant kicking and scraping.

The only reason for laying borders of concrete or terrazzo is that it saves a little rubber matting and, perhaps, adds to the appearance of the floor. However, these borders increase the cost of laying the floor where it is to be almost covered with mats. Moreover, as a patron walks over the floor, one foot may be on a mat, the other may come down on a smooth surface of terrazzo; and if the surface is wet, or there is an incline, the patron may slip and fall.

Another bad feature of borders is found where there are door hinges buried in the floor. Then a larger area of concrete or terrazzo has to be left open in order to make the depressed areas symmetrical. In other words, where these special hinges are buried in the floor, an area of about 8x12 inches will be exposed at each door which cannot be covered with concrete, terrazzo or mats. In such a case, to get a good job, the depression has to be made around the hinge box, with it ending right at the door saddle. Then the mat at each door is cut to fit this offset to the door saddle.

Where one wants to lay mats wall to wall, and door saddle to door saddle, thin dividing strips of metal should be properly spaced for the various rubber mat sections. Each section should be 36 inches by 48 inches, wherever possible or practicable, but not over 4 feet wide by 10 feet long. With the smaller sections, it is easier to remove the mats for cleaning. Constant rough handling and rolling of a large section of rubber mat will tend to shorten its useful life.

THE DIVIDING STRIPS

The dividing strips should be of durable, well finished metal ¼-inch wide, and should *extend above the depressed floor level,* say, 11/32 of an inch for a mat ⅜-inch thick. In other words, 1/32 of an inch *below the top surface of the rubber matting,* and be buried solidly at least 1½ inches in the concrete sub-floor. In no case should the top portion of these metal dividing strips have rough edges, or broken sections on which patrons might hurt themselves, or the mats be damaged when handled in cleaning.

The reason that this metal stripping should be slightly below the top surface of the matting is to prevent the sole of the shoe, and especially the small heel of a woman's shoe, from coming in contact with the smooth surface of the metal, which would cause an unpleasantly sharp impact, and perhaps a fall. Additionally, the slight depression of the strip compensates for wear or settling of the mats over a period of years.

Rubber mats come in perforated and corrugated types, and in three standard thicknesses: ¼-, ⅜- and ½-inch. Stock sizes generally are 18x30, 24x36, 24x48, and 36x48 inches. These mats can be made to order of course, for any shape or size desired.

Corrugated and perforated mats have their advantages and disadvantages. The perforated type is most generally used where it is to be recessed in the floor. The corrugated mat is easier to keep clean than the perforated type, but it does not offer as much friction as the latter. However, they both can do their jobs well if of good quality and properly laid.

The corrugated type is used mostly as a runner over carpet. Then the edges should be beveled, especially at the ends; or better still, the ends of the runner should be reinforced with thin metal nosings to help prevent fast wear and possible cracking of the rubber. These beveled metal nosings not only help to prevent tripping, but they keep the mats from shifting easily under the pressure of feet.

Such matting contributes much, incidentally, to appearance and economy when installed around drinking fountains, candy counters, refreshment bars, etc., where carpeting is getting severe usage these days.



that if handles on the boiler and controls are painted a bright yellow, they will be easier to find in a dark boiler room, thus preventing possible burns.

that gasoline, benzine or naphtha has the explosive potential of about a pound of dynamite? Be careful if you use it for cleaning.

that rust on brass fixtures can be removed by applying a heavy cream made of linseed oil and rottenstone? Apply with a soft cloth and rub until the tarnish disappears. Wipe off with linseed oil and polish.

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PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Boy With Green Hair

RKO Radio — Fantasy with Message

This may be the new and different product so many people have been saying is needed to renew the screen's vitality. Or it may not. It is at very least a long step away from the routine, both in story and in the manner of presentation, and it is the history of off-the-beaten-track pictures that they succeed brilliantly or die dismally, when submitted to the public, but almost never turn in merely average results. Perhaps it can be best described in a few words as a fantasy with a message, although that's hardly the language to use in advertising it to the customers. The language for them is "a new and different kind of picture, in Technicolor, with Pat O'Brien, Robert Ryan and Dean Stockwell."

The story by Betsy Beaton, with screenplay by Ben Barzman and Alfred Lewis Levitt, relates the strange experience of a war orphan (Dean Stockwell) who wakes up one morning, in the home of a singing waiter who has adopted him and whom he regards as his grandfather, and discovers that his hair has turned green overnight. His own, his grandfather's and the townsfolk's immediate amazement turn gradually into a kind of fearful suspicion that the change of color is due to some mysterious malady which may be contagious, and the boy suffers keenly, finally running away and falling down sobbing in a forest glade. He raises his head and sees through his tears a group of war orphans whose likenesses have been used on charity-soliciting posters, and these young people tell him there was a reason for his hair turning green.

They say the reason is that the color will make people ask him why it turned green, and will listen to him heedfully when he tells them that war is disastrous to children. He returns to his home, and for a time succeeds in speaking that message to people he meets, but the family doctor and others finally persuade him it is best to have his hair shaved off, since it may return to its natural color when it grows again. He submits to the hair-cutting, but while it is going on, those who persuaded him come to realize they have blundered, although not quite understanding how or why. That night he runs away again, and is picked up by police in a nearby town, where he tells his story to a friendly doctor. His guardian, the doctor and others arrive as he finishes, and read him a letter left for him by his dead parents, killed in the London blitz while trying to protect children. As the adults agree that it is the boy's mission to go into the world spreading his message, he walks away.

Although it reads somewhat more like a subject Walt Disney might have chosen for the animation medium, the story is told realistically and with many unique and effective narrative devices. The Stockwell performance is one of the finest ever turned in by a juvenile, and Pat O'Brien's portrayal of the singing waiter who adopts the boy is by far the best that dependable actor has achieved in recent years. Robert Ryan, who appears but briefly, and the others in the cast give excellent account of themselves.

The production, by Stephen Ames, is elaborate, painstaking and highly effective in all respects. Joseph Losey's direction makes every line and movement count. The picture contains considerable humor, and no romance.

It is a Dore Schary presentation.

Previewed at the Pantages theatre, Hollywood, to a large audience composed in about equal parts of invited press and paying customers who had come in to see "A Song Is Born." Following some restiveness in the early passages, the audience settled down into obviously fascinated attention, and there was applause at the conclusion. Reviewer's Rating: Very Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 82 minutes. PCA No. 13015. General audience classification.
The Boy ..... Dean Stockwell
Gramp ..... Pat O'Brien
Dr. Evans ..... Robert Ryan
Barbara Hale, Richard Lyon, Walter Catlett, Samuel S. Hinds, Regis Toomey, Charles Meredith, David Clarke, Billy Sheffield, John Calkins, Teddy Infuhr, Dwayne Hickman

Fighter Squadron

Warners — Return to War

The excitement which films about American airmen used to generate during the war days has been caught again in "Fighter Squadron," which institutes a revival of a well-worked story line entirely laid aside for the last few years. Other productions in the same overall pattern are on the way from other studios, but Warners is first to enter the post-war market with an aviation yarn strictly from war.

The pattern shows no change if segments of the story do. Once again there is the group of intrepid young daredevils giving Goering's men hell in the skies over the Continent. Their difficulties with the German air force are considerable, but only second to the handicaps placed on their flying techniques by their own ground command, which relies more on charts than on new experiences in actual combat.

Edmond O'Brien, who learned how to preserve himself with the Flying Tigers in China, is the leader of the opposition to regulations and, by his persistence, becomes the influence which serves to modernize techniques such as low level flying by fighter planes ahead of the heavy bombers, immobilizing enemy planes on their own air strips.

In pattern, "Fighter Squadron" shows how the fliers live when they are on the ground with repeated comedy overlays by Tom D'Andrea as the squadron's roaming Lothario. When it is earthbound, this attraction has to rely largely on dialogue. When it gets aloft, however, it generates much high voltage excitement, enhanced by astute consolidation of actual war footage with theatrical counterparts. Scenes of returning planes making belly landings or on one wheel and others of planes distintegrating in air, of course, are not new yet they continue to thrill. Here they are in color.

The all-male cast delivers a standard job of acting. Aside from O'Brien, other principals are Robert Stack, John Rodney, Henry Hull and Shepperd Strudwick. Raoul Walsh directed from a script written by Seton I. Miller, who also produced.

"Fighter Squadron" is difficult to appraise because there has been nothing comparable since the last cycle of air films rounded out its course. There is an unknown equation, also, in public acceptance of, or antipathy to, an outright film about the war. Those who go for it, however, will get their money's worth.

Reviewed at home office projection room. Reviewer's Rating: Good.—RED KANN.

Release date, November 27, 1948. Running time, 96 minutes. General audience classification.
Major Ed Hardin ..... Edmond O'Brien
Capt. Stu Hamilton ..... Robert Stack
Col. Bill Brickley ..... John Rodney
Henry Hull, Tom D'Andrea, James Holden, Walter Reed, Shepperd Strudwick, Arthur Space, Jack Larson, William McLean, Mickey McCardle

The Accused

Paramount-Wallis—Murder, But Good

The plot is direct and minus any confusions deliberately introduced to confuse the audience. Loretta Young, promising psychologist who becomes mired in her own psychiatrics, kills attractive and dangerous Douglas Dick. The point at argument is how the killing is to be solved and what retribution is to be exacted by justice.

In hands less experienced than those of Hal Wallis as producer and William Dieterle as director, "The Accused" undoubtedly would have been another one of those things. Happily, it isn't. Rather is it an interesting, well-integrated and almost always believable drama into which an added breath of life is inculcated by the first-rate performances of its principal players. In this instance there are three—Miss Young, as the college professor who has subordinated impulse to textbook; Robert Cummings, guardian-lawyer of the murdered Dick, and Wendell Corey as the relentless lieutenant of the homicide bureau whose doggedness and diligence succeed in piecing together what the coroner's inquest had declared officially to have been death by accident.

Miss Young, who endeavors to hide her attractions under the severity of professorial dress and habit, bops Dick over the head on a bluff overlooking the Pacific one moonlight night in a frenzied effort to thwart his little disguised advances. Panic-stricken by the consequences of her overt act, she makes it look like a death by drowning. Cummings is dubious. His friend, Corey, is suspicious. Refusing to accept the verdict of the coroner's jury, he

(*Continued on next page*)

(*Continued from preceding page*)

proceeds on his theory, supported by practically no evidence, that Dick was murdered.

The conflict, therefore, is between Miss Young and her conscience—and later her love for Cummings—and Corey. Cummings eventually is compelled to swing from the dubious to the factual when Miss Young gives herself away at a prizefight where the defeated pugilist, it so happens, reveals a close resemblance to the man she had killed. Torn between her instinct to tell the truth and the uncertainty of its effect upon Cummings, Miss Young decides against talking. By this time, scientific speculation has given way to scientific deduction pointing its accusing finger. When Corey levels the direct question at Miss Young, she answers by fainting dead away. In the ensuing trial, Cummings defends her and comes off victor largely on his argument that the crime was one of fear. This is not entirely convincing even if it is the verdict practically any audience will want to hear.

June Truesdell wrote the novel upon which Ketti Frings prepared her excellent screenplay. Dieterle's direction lends authority and intelligence.

Seen at trade showing at Normandie theatre, New York. Reviewer's Rating: Very Good.—R. K.

Release date, January 14, 1949. Running time, 101 minutes. PCA No. 13134. General audience classification.

Wilma Tuttle.....Loretta Young
Warren Ford.....Robert Cummings
Lieut. Ted Dorgan.....Wendell Corey
Sam Jaffe, Douglas Dick, Suzanne Delbert, Sara Allgood, Mickey Knox

Black Eagle—The Story of a Horse

Columbia — Western Melodrama

Primarily "Black Eagle" is a Western, but unlike most Westerns it has digressed from the accepted format and has emerged a thoroughly likeable and enjoyable story of a man seeking only solitude but who winds up by solving most of the problems for his new-found neighbors.

Based on O. Henry's short story, "The Passing of Black Eagle," the picture opens with William Bishop riding a freight to Mexico in his search for perfect solitude. En route he becomes involved with a group of ranchers who are being swindled by an unscrupulous horse-trader. Circumstances forbid Bishop's leaving until he proves his innocence in a murder during which time he exposes the operations and brings about the capture of the fleeing swindler. Black Eagle, the horse, has little to do.

In supporting roles are Virginia Patton and Gordon Jones as two of the ranchers attempting to fight injustices imposed by illegal contracts. Robert Cohn produced and Robert Gordon directed. The screenplay was written by Edward Huebsch and Hal Smith.

Reviewed at the Fabian Fox theatre in Brooklyn. Reviewer's Rating: Good. — GEORGE H. SPIRES.

Release date, September 16, 1948. Running time, 76 minutes. PCA No. 13241. General audience classification.

Jason.....William Bishop
Ginny.....Virginia Patton
Benjie.....Gordon Jones
James Bell, Trevor Bardette, Will Wright

The Mozart Story

Screen Guild - Patrician Pictures — A Musical Genius

Inevitably, the story of the life of Mozart on the screen stands and falls with its music. "The Mozart Story" skillfully manages to give not only an indication of the sufferings and setbacks experienced by this best-loved of all composers, but it offers to music lovers an extensive and well-performed selection of the best Mozart ever wrote. This film offers exhibitors a good opportunity not only for effective tie-ups, but also to bring into the theatre the audience element which is not attracted by run-of-the-mill product.

"The Mozart Story" was produced in Austria. In Hollywood it was dubbed into English and 22 minutes of action and dialogue were added under the supervision of Abrasha Haimson. The added footage served to further illustrate the intrigues set in motion to obstruct Mozart's recognition and success at the court of Vienna.

Hans Holt plays the composer from his early, confident youth to the time when, still a young man, he died in poverty, with few recognizing his greatness. Winnie Markus takes the part of his loyal wife. Many famous historical personages, including Haydn, Beethoven, Antonio Salieri, Mozart's chief protagonist at the court and a character added in the Hollywood footage, and Joseph II, Emperor of Austria, are portrayed.

Music from "Don Giovanni," "The Magic Flute," "Abduction from Seraglio," the "Requiem" and "The Marriage of Figaro" is played by the Vienna Philharmonic Orchestra and a number of arias are expertly sung and recorded.

Seen at the Little Carnegie theatre, New York, where the audience obviously enjoyed the music. Reviewer's Rating: Good.—FRED HIFT.

Release date, November 13, 1948. Running time, 91 minutes. PCA No. 13255. General audience classification.

Wolfgang Amadeus Mozart.....Hans Holt
Constance.....Winnie Markus
Louise.....Irene von Meyendorff
Rene Deltgen, Edward Vedder, Wilton Graff, Carol Forman, Anthony Barr, Walter Jansscn, Paul Hoerbiger

The Man from Colorado

Columbia — Technicolor Western

The Western gets a psychological twist in this post-Civil War melodrama, with Glenn Ford playing an ex-colonel with "war nerves" and a compulsion to kill. He is made a Federal judge when he returns home and uses his power to condemn some innocent men. His neurosis becomes further involved when he begins to suspect that his wife, Ellen Drew, is still in love with William Holden, his best friend and former rival in love. The plot reaches its climax as Ford sets fire to the town to smoke out a band of outlaws and dies fighting in the flames, leaving the field clear for Holden.

The lengthy film is hampered by an involved story, originally written by Borden Chase, with screenplay by Robert D. Andrews and Ben Maddow, which includes not only homicidal mania but disgruntled veterans who return from the war to find their property stolen, as well as mistaken identity, treachery, loyalty to death and a full complement of chases, holdups and gunfights.

Although the accent is on conversation, Henry Levin's direction builds a lot of suspense, and the picture does not lack big production values. The burning town sequence is particularly spectacular.

The cast turns in uniformly capable performances with Holden good as the friend. Ford's portrayal of blood lust is convincing. Ellen Drew is lovely to look at in a succession of attractive gowns.

The film shapes up as somewhat different from the usual Western, depending as it does more on acting and story than on action, but it has lush color, excitement, and enough of the standard chases and gunplay to make it pleasing fare. It was produced by Jules Schermer.

Seen at the Columbia projection room in New York. Reviewer's Rating: Good.—TIBOR KEREKES.

Release date, December, 1948. Running time, 99 minutes. PCA No. 12413. General audience classification.

Colonel Owen Devereaux.....Glenn Ford
Captain Del Stewart.....William Holden
Caroline Emmett.....Ellen Drew
Ray Collins, Edgar Buchanan, Jerome Courtland, James Millican, Jim Bannon, William "Bill" Phillips, Denver Pyle, James Bush, Mikel Conrad, David Clarke, Ian MacDonald, Clarence Chase, Stanley Andrews, Myron Healey, Craig Reynolds, David York

Dynamite

Paramount — Melodrama and Explosives

When two members of a blasting crew start disagreeing over a girl, you can expect fireworks, literally. Actually, however, William Gargan and Richard Crane confine their mutual dislike to some harsh words and a brisk fist fight. Crane plays the college bred boy who rubs veteran blaster Gargan the wrong way by trying to intrude his modern methods. Crane further complicates things by falling in love with Virginia Welles, the boss' daughter, in whom Gargan is also interested. It is a Pine-Thomas subject.

Woven into the plot are the accidental tragedies which occur when blasting charges misfire, the problems of Irving Bacon, the boss, who is hounded by bad luck and his creditors, and the ambitions of Mary Newton, who plays Richard Crane's mother and doesn't want her son to be a "powder monkey."

There is one especially suspenseful episode when a dynamite truck goes careening brakeless down a mountain road and the driver is rescued by a hairbreadth. But on the whole, "Dynamite" moves slowly and with little excitement. Even when the hero is trapped in a cave-in, the situation is a bit obvious.

William H. Pine directed and Milton Raison wrote the original screenplay. The acting is adequate.

Reviewed at the Paramount projection room in New York. Reviewer's Rating: Fair.—T.K.

Release date, January 28, 1949. Running time, 68 minutes. PCA No. 13173. General audience classification.

Gunner Peterson.....William Gargan
Mary.....Virginia Welles
Johnny Brown.....Richard Crane
Irving Bacon, Frank Ferguson, Mary Newton, Douglas Dumbrille

Indian Agent

RKO Radio — Uprisings

Tim Holt and his sidekick, played by Richard Martin, stumble on an unhappy situation in an Indian settlement while they are working as stagecoach guards. The story, characteristic of the category, is complete with cowboy and Indian adventure. The film is better than average and Western fans should be pleased.

The hero saves a stagecoach from attack by a group of warring Indians. In this region the Indians, led by Noah Beery, Jr., as their chief, are supposed to be confined to a reservation. Holt decides that there must be some reason causing the Indians to break the law. Later he and his partner find an Indian papoose in their cabin. The baby's mother brought her child to them because the Indians were starving. The Indian agent was stealing their food supplies. The sheriff suspects Holt of a murder committed by the Indian agent and sends him to jail. Holt is able to escape and prove his innocence by leading the sheriff to the guilty party. Nan Leslie plays a newspaper editor who helps Holt expose the culprit.

Herman Schlom produced and Lesley Selander directed from the screenplay by Norman Houston.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, December 11, 1948. Running time, 65 minutes. PCA No. 13184. General audience classification.

Dave.....Tim Holt
Redfox.....Noah Beery, Jr
Chito.....Richard Martin
Nan Leslie, Harry Woods, Richard Powers, Claudia Drake, Robert Bray, Lee White, Bud Osborne, Iron Eyes Cody

SHORT SUBJECT

THE MITE MAKES RIGHT (Paramount)

Noveltoon (P8-1)

Tom Thumb decides to become something in the world, so he runs away to the circus, and finally becomes the star. An engaging short in color.

Release date, October 15, 1948 8 *minutes*

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, page 4367.

Running times are those furnished by the distributor.

HALF-PINT PYGMY (MGM)
Technicolor Cartoon (*W*-941)

Into darkest Africa where the pygmies dwell goes cartoon director Tex Avery. He brings the sad story of a pygmy with an inferiority complex.

Release date, August 7, 1948 *7 minutes*

FOOTBALL THRILLS, NO. 11 (MGM)
Pete Smith Specialties (*S*-960)

Pete Smith brings you the sensational professional football team, the Los Angeles Rams, going through their paces and demonstrating why they are one of the nation's outstanding grid aggregations.

Release date, August 21, 1948 *9 minutes*

POPULAR SCIENCE (Paramount)
J7-6

The "Flying Wing," the world's fastest and most powerful jet plane, is the feature of this interesting and informative short. After the camera has visited the craft, it is seen in action. The next item is something for the home makers and shows how science is aiding the housewife through the mass-production of entire dinners which then are frozen, awaiting consumption. Prepared by professional chefs, the dinners are shown in their various stages of cooking and freezing.

Release date, August 6, 1948 *10 minutes*

THE LONE STAR STATE (Paramount)
Screen Song (X7-8)

An original short that stimulates audience participation on the subject theme—"Deep in the Heart of Texas." Cal Tinney is the narrator and he rumbles along in friendly fashion as the founding and the development of Texas are portrayed in animated cartoon fashion. There are scenes of early settlers in the days of six-shooters and we see the advent of peace with the Texas Rangers. "Deep in the Heart of Texas" is put over with the aid of a bouncing ball. Three choruses and a verse are effectively sung.

Release date, August 20, 1948 *9 minutes*

WATER BATTLERS (Universal)
Answer Man (3397)

The question asked was how far up a stream salmon go to lay their eggs. The answer is that they go until stopped by the shallowness of the water. The Answer Man demonstrates that the tiny pockets on golf balls act as a brake and they tend to overcome slices and hooks. New York horsecars are shown which went out of business in 1917. From the horsecars the cameraman speeds to Egypt to show the biggest pyramid, erected about 4,700 B.C.

Release date, August 16, 1948 *10 minutes*

JIMMY DORSEY AND HIS ORCHESTRA (Universal)
Name Band Musical (3308)

Jimmy Dorsey brings his newly formed recording orchestra to the screen. The picture opens as Dottie O'Brien sings "Am I Blue?" Other musical numbers include "We Hate Cowboy Songs," "Quien Sabe" and the picture closes with the quartet and band doing Johnny Mercer's "Jamboree Jones."

Release date, August 18, 1948 *15 minutes*

SPINACH VS. HAMBURGER (Paramount)
Popeye (E7-7)

Popeye gets the worst in this short and, comically enough, it's because he tries to convince his four youngsters that spinach's the thing. They like hamburgers. Popeye shows them what spinach accomplished for him in three of his his previous films. They are convinced and eat spinach. This makes them strong enough to put iron chains around Popeye and Olive Oyl. Having fastened their parents to a post, they proceed to eat their hamburgers.

Release date, August 27, 1948 8 *minutes*

CAT NAP PLUTO (RKO)
Walt Disney (94,103)

The sandman plays an important part in this short. The cat annoys the sleeping dog. Every time she wakes Pluto up, his sandman has to come and put him to sleep again. Fnally the situation is resolved when Pluto's sandman calls in the cat's sandman. When both dog and cat are asleep, the two sandmen put one another to sleep.

Release date, August 13, 1948 ***6 minutes***

GLAMOUR STREET (RKO)
This Is America (83,111)

This is a sightseeing trip up Fifth Avenue in an open bus, passing all of the landmarks both old and new, its majestic churches and tall buildings. Starting at the arch in Washington Square in the bohemian atmosphere of Greenwich Village, "Glamour Street" winds its way past luxurious shops until it reaches 59th Street where it becomes a residential section. Then Fifth Avenue discards its air of elegance and finds its own poor relation. It is Spanish Harlem where another language is spoken and the shops are anything but exclusive.

Release date, August 20, 1948 16 *minutes*

GAUCHO FIESTA (Universal)
Variety Views (3347)

The wine festival which is one of the world's gayest occasions as it is celebrated in Montevideo is pictured in this short subject. In the festival everybody turns out for fun and music and charming maids grace the elaborate floats that represent the various grape growing districts. Then the famous Gauchos take over with their spirited horses and distinctive costumes. After the Gaucho barbecue, the men play a game of pato which combines polo and basketball.

Release date, August 16, 1948 10 *minutes*

AMERICA'S NEW AIR POWER (20th Century - Fox)
March of Time (Vol. 14 — No. 16)

With military preparedness the keynote of the country's permanent peace program, this latest subject from March of Time delves into the new developments, the equipment and the training of specialized personnel which will comprise the new jet-propelled Army Air Force. Informative and interesting, the subject shows the operations of fighter planes and bombers; a brief glimpse of the over-all strategy of the Air Force, and the training of the men who will eventually make up the proposed 70 air groups. It would also make a valuable recruiting film.

Release date, October 29, 1948 18 *minutes*

HOT CROSS BUNNY (Warner Bros.)
Bugs Bunny Special (4719)

In an experimental laboratory, Bugs Bunny is a guest, not knowing that he is to be the subject of an unusual experiment. The experiment is to be an attempt to exchange the characteristics between a hen and a rabbit. When Bugs discovers the fate in store, he outwits the would-be experimenters in typical Bugs Bunny fashion.

Release date, August 21, 1948 *7 minutes*

THE MAN FROM NEW ORLEANS (Warner Bros.)
Technicolor Special (4007)

This film tells the story of William Spratling, professor of Architecture at Tulane University who journeyed to Mexico about twenty years ago seeking adventure. He found the picturesque village of Taxco, with the ore from its abandoned silver mines waiting to be made into jewelry and art objects. The colorful climax of this subject is the Fiesta of Silver.

Release date, September 4, 1948 19 *minutes*

FOOTBALL MAGIC (Warner Bros.)
Featurette (5101)

Reviewing the 1947 football season, the film shows the training fields where football heroes are not born, but made. The results of long hours of training are shown in professional pigskin battles and important college contests. High school games and glimpses into back lot football are also shown.

Release date, September 11, 1948 20 *minutes*

PICKLED PUSS (Columbia)
Color Rhapsodies (1501)

This is the unusual and entertaining story of a cat and a mouse who are friends—and stay that way. They go out on a spree and laughter is sure to accompany their adventures. For a time it almost looks as if—but then the bonds of friendship prove stronger and the two remain pals.

Release date, September 2, 1948 6½ *minutes*

WHY IS IT? (MGM)
Pete Smith Specioltie (*S*-51)

This brings up the subject why things always happen to you and not the other guy. Examples of this are alarm clocks that don't go off, the guy in the library who annoys you when you are trying to concentrate, etc.

Release date, September 11, 1948 9 *minutes*

FRIEND OF THE FAMILY (RKO Radio)
This Is America (83,112)

This film shows how animals are taken into the home and become the family's best friend. From six to 60, Americans are soft touches for a ball of fur or a flash of bright and animated color. The pet business has grown into a big business with breeding farms for fish of the five and ten cent store variety to others where the little minnow is valued at $250 each. The constant importation of canaries, finches, love birds and parakeets find a harbor in more than a million homes throughout the country. Accessories for the animals, including leashes and leather collars, consume quantities of leather every year. There are portable pullmans in case you wish to take your pet across the country as well as dog dressing establishments to make the animal more beautiful.

Release date, September 17, 1948 16 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on page 4367, issue of October 30, 1948.

Feature product listed by Company on page 4374, issue of November 6, 1948. For complete listing of 1947-48 Features by Company, see Product Digest, pages 4292-4293, issue of August 28, 1948.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
† ABBOTT and Costello Meet Frankenstein	Univ.	664	Abbott and Costello	July,'48	83m	July 3,'48	4225	4219	4343
Accused, The	Para.	4808	Loretta Young-Robert Cummings	Jan. 14,'49	101m	Nov. 20,'48	4389	4383	....
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25,'48	75m	July 31,'48	4258	4086	....
Adventures of Gallant Bess (color)	EL	905	Fuzzy Knight-Audrey Long	Oct. 10,'48	73m	July 31,'48	4257	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	4343
Alias Nicky Beal	Para.	4812	Ray Milland-Audrey Totter	Mar. 4,'49	....	.....	....	4383	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May,'48	94m	Feb. 21,'48	4065	4010	4291
Angel in Exile	Rep.	719	John Carroll-Adele Mara	Sept. 3,'48	90m	.....	....	4283	....
Angel on the Amazon (formerly Drums Along the Amazon)	Rep.	720	George Brent-Vera Ralston	Nov. 1,'48	....	.....	....	4335	....
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21,'48	67m	Jan. 24,'48	4030	....	....
Angels With Dirty Faces (R.)	WB	807	James Cagney-Pat O'Brien	Dec. 11,'48	97m	Oct. 9,'48	4342	....	....
Angry God, The (color)	UA	....	Alicia Parla-Casimiro Ortega	Oct. 19,'48	57m	Oct. 30,'48	4365	....	....
An Innocent Affair	UA	....	Fred MacMurray-Madeleine Carroll	Oct. 15,'48	90m	Sept. 4,'48	4302	4226	....
Anna Karenina (Brit.)	20th-Fox	B20	Vivien Leigh-Ralph Richardson	May,'48	111m	May 1,'48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June,'48	107m	Apr. 17,'48	4125	4038	4190
An Ideal Husband (color) (Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar.,'48	96m	Jan. 17,'48	4017	4000	4042
† Apartment for Peggy (color)	20th-Fox	B42	Jeanne Crain-William Holden	Oct.,'48	96m	Sept. 18,'48	4318	4310	....
Appointment with Murder (formerly A Date with Murder)	FC	....	John Calvert-Catherine Craig	Nov. 24,'48	67m	Oct. 16,'48	4350	4318	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	4207
Argyle Secrets, The	FC	...	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	May,'48	63m	Apr. 3,'48	4110	4103	4207
Arkansas Swing, The	Col.	953	Hoosier Hot Shots-Gloria Henry	July 29,'48	63m	.....	....	4219	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May,'48	63m	Apr. 10,'48	4117	4111	
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19,'48	66m	May 1,'48	4145	4139	4207
† BABE Ruth Story, The (AA)	Mono.	AA10	Wm. Bendix-Claire Trevor	Sept. 6,'48	106m	July 24,'48	4249	....	4343
Back Trail	Mono.	4757	Johnny Mack Brown-Mildred Coles	July 18,'48	54m	.....	....	4235	....
Bad Sister (Brit.)	Univ.	663	Margaret Lockwood-Ian Hunter	July,'48	90m	June 12,'48	4199	....	....
Behind Locked Doors	EL	906	Lucille Bremer-Richard Carlson	Oct. 17,'48	62m	Sept. 11,'48	4309	4303	....
Belle Starr's Daughter	20th-Fox	B46	George Montgomery-Ruth Roman	Nov.,'48	86m	Nov. 6,'48	4373	4342	....
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10,'48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6,'48	75m	Oct. 9,'48	4341	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Betrayal, The	Astor	....	Martin Eden-Myra Stanton	June,'48	195m	July 10,'48	4233	....	....
Beyond Glory	Para.	4726	Alan Ladd-Donna Reed	Sept. 3,'48	82m	June 19,'48	4205	4039	....
B. F.'s Daughter	MGM	B20	Barbara Stanwyck-Van Heflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	4343
Big City	MGM	B27	Margaret O'Brien-Robert Preston	June 3,'48	103m	Apr. 3,'48	4111	4103	4291
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26,'48	80m	May 29,'48	4182	4155	....
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30,'48	62m	May 29,'48	4183	4146	....
Bill and Coo (color)	Rep.	728	Bird Picture	Apr. 1,'48	61m	Dec. 27,'47	4000	....	....
† Bishop's Wife, The	RKO	B52	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4175
Black Arrow	Col.	942	Louis Hayward-Janet Blair	Aug.,'48	76m	July 3,'48	4225	4069	..
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr.,'48	80m	Feb. 7,'48	4051	4000	4291
Black Eagle, Story of a Horse	Col.	....	William Bishop-Virginia Patton	Sept. 16,'48	76m	Nov. 20,'48	4390	4243	....
Blanche Fury (Brit.) (color)	EL	....	Stewart Granger-Valerie Hobson	Sept. 11,'48	93m	Aug. 28,'48	4290	....	....
Blazing Across the Pecos	Col.	968	Charles Starrett-Smiley Burnette	July 1,'48	55m	.....	....	4226	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20,'48	72m	May 22,'48	4174	4103	....
Blondie's Reward	Col.	912	Penny Singleton-Arthur Lake	June 3,'48	67m	.....	....	4165	....
Blood on the Moon	RKO	909	Robert Mitchum-Barbara Bel Geddes	Nov. 21,'48	88m	Nov. 13,'48	4382	4375	....
Bodyguard	RKO	905	Lawrence Tierney-Priscilla Lane	Sept. 4,'48	62m	Sept. 11,'48	4309	4275	....
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15,'48	60m	May 1,'48	4146	4069	....
Boy With the Green Hair (color)	RKO	....	Pat O'Brien-Robt. Ryan-Barbara Hale	Not Set	82m	Nov. 20,'48	4389	4358	....
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6,'48	90m	May 8,'48	4154	....	....
Bungalow 13	20th-Fox	B47	Tom Conway-Margaret Hamilton	Nov.,'48	65m	.....	....	4310	....
CALIFORNIA Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	4207
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18,'48	58m	May 15,'48	4162	4127	....
Canon City	EL	B26	Scott Brady-Charles Russell	July 6,'48	82m	June 26,'48	4213	4165	4343

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr.,'48	94m	Mar. 6,'48	4085	4010	....
Case Against Calvin Cooke, The (formerly An Act of Murder)	Univ.	673	Fredric March-Florence Eldridge	Sept.,'48	91m	Aug. 28,'48	4289	4275	....
Champagne Charlie (Brit.)	Univ.	....	Tommy Trinder-Stanley Holloway	Aug. 6,'48	72m	Aug. 14,'48	4274	....	....
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July,'48	67m	Aug. 14,'48	4273	..	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	62m	.....	....	4086	....
Code of Scotland Yard (Brit.)	Rep.	713	Oscar Homolka-Derek Farr	Oct. 24,'48	60m	Sept. 4,'48	4302	4283	....
Command Decision	MGM	....	Clark Gable-Walter Pidgeon	Not Set	....	.....	....	4311	....
Connecticut Yankee in King Arthur's Court (color)	Para.	4814	Bing Crosby-Rhonda Fleming	Apr. 15,'49	....	.....	....	4375	....
Coroner Creek (color)	Col.	939	Randolph Scott-Marguerite Chapman	July,'48	90m	June 12,'48	4197	4190	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	73m	.....	....	4127	....
Count of Monte Cristo, The (R.)	EL	738	Robert Donat-Elissa Landi	Oct. 24,'48	119m	Sept. 11,'48	4310	....	....
Countess of Monte Cristo	Univ.	....	Sonja Henie-Michael Kirby	Dec.,'48	77m	Nov. 6,'48	4373	....	....
Courtin' Trouble	Mono.	4768	Jimmy Wakely-Cannonball Taylor	Nov. 21,'48	55m	.....	....	4375	....
Cowboy Cavalier	Mono.	....	Jimmy Wakely-"Cannonball" Taylor	Not Set	57m	Sept. 25,'48	4325	....	....
Creeper, The	20th-Fox	839	E. Ciannelli-O. Stevens-J. Vincent	Sept.,'48	64m	Sept. 4,'48	4302	4283	....
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11,'48	53m	May 1,'48	4145	4127	....
Cry of the City	20th-Fox	841	Victor Mature-Richard Conte	Oct.,'48	95m	Sept. 18,'48	4317	4303	....
DAREDEVILS of the Clouds	Rep.	716	Rob't Livingstone-Mae Clarke	Aug. 10,'48	60m	July 31,'48	4258	4175	....
† Date With Judy, A (color)	MGM	818	Wallace Beery-Jane Powell	July 29,'48	113m	June 19,'48	4206	4139	4343
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30,'48	68m	Aug. 21,'48	4282	4165	....
Dead Man's Gold	SG	4708	Lash LaRue-Fuzzy St. John	Sept. 10,'48	....	.....	....	4335	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	....
Decision of Christopher Blake	WB	....	Alexis Smith-Robert Douglas	Dec. 23,'48	....	.....	....	....	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	July,'48	85m	July 3,'48	4225	4039	....
Denver Kid, The	Rep.	758	Allan "Rocky" Lane-Eddy Waller	Oct. 1,'48	60m	.....	....	4335	....
Design for Death	RKO	907	Documentary	Aug.,'48	48m	Feb. 28,'48	4077	...	..
Desperadoes of Dodge City	Rep.	757	Allan "Rocky" Lane-Eddy Waller	Sept. 15,'48	....	.....	....	4318	....
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	....
Disaster	Para.	4806	Richard Denning-Trudy Marshall	Dec. 3,'48	60m	Oct. 23,'48	4357	....	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	....
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar.,'48	103m	Jan. 3,'48	4001	3956	4131
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	4207
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr.,'48	135m	Jan. 11,'47	3409	3363	3933
Duke of West Point (R.)	SG	S-7	Louis Hayward-Joan Fontaine	Oct. 1,'48	108m	June 19,'48	4207	....	....
Dulcimer Street (Brit.)	Univ.	....	Richard Attenborough-Alastair Sim	Nov.,'48	112m	Nov. 13,'48	4381	....	....
Dynamite	Para.	4809	William Gargan-Virginia Welles	Jan. 28,'49	68m	Nov. 20,'48	4390	4383	....
† EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	4343
El Dorado Pass	Col.	....	Charles Starrett-Smiley Burnette	Oct. 14,'48	56m	.....	....	4318	....
Embraceable You	WB	732	Dane Clark-Geraldine Brooks	Aug. 21,'48	80m	July 31,'48	4257	4175	....
† Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	4291
End of the River, The (Brit.)	U-I	....	Sabu-Raymond Lovell	July,'48	80m	June 26,'48	4214	....	....
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Sept.,'48	78m	May 29,'48	4183	....	....
Every Girl Should Be Married	RKO	908	Cary Grant-Franchot Tone-Diana Lynn	Dec. 25,'48	84m	Nov. 13,'48	4381	4375	....
Eyes of Texas (color)	Rep.	732	Roy Rogers-Lynne Roberts	July 15,'48	70m	July 24,'48	4249	4219	....
FEUDIN', Fussin' and A-Fightin'	Univ.	665	Donald O'Connor-Marjorie Main	July,'48	78m	June 12,'48	4199	....	....
Fighter Squadron (color)	WB	806	Edmond O'Brien-Robert Stack	Nov. 27,'48	96m	Nov. 20,'48	4389	4375	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug.,'48	61m	July 17,'48	4242	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	4190
Fighting Ranger, The	Mono.	4753	Johnny Mack Brown-Christine Larson	Aug. 15,'48	57m			4303	..
Flirting with Fate (R.)	SG	S-5	Joe E. Brown-Beverly Roberts	Sept. 3,'48	70m	May 22,'48	4174	....	....
† Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20,'48	116m	June 19,'48	4206	4139	4343
† Forever Amber (color)	20th-Fox	838	Linda Darnell-Cornel Wilde	Sept. 15,'48	140m	Oct. 18,'47	3885	3475	3933
† Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr.,'48	127m	Mar. 13,'48	4094	....	4343
For the Love of Mary	Univ.	672	Deanna Durbin-Edmond O'Brien	Sept.,'48	90m	Sept. 4,'48	4301	4275	..
Four Faces West	UA	....	Joel McCrea-Frances Dee	July 9,'48	90m	May 15,'48	4162	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	56m	.....	....	4175	....
† Fuller Brush Man	Col.	928	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	4291
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	4190
GALLANT Blade, The (color)	Col.	....	Larry Parks-Marguerite Chapman	Nov.,'48	81m	Oct. 23,'48	4358	....	....
Gallant Legion, The	Rep.	715	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....
Gay Intruders, The	20th-Fox	840	John Emery-Tamara Geva	Sept.,'48	68m	June 19,'48	4206	....	....
Gentleman From Nowhere, The	Col.	....	Warner Baxter-Fay Baker	Sept. 9,'48	66m	.....	....	4283	....
Girl from Manhattan, The	UA	....	D. Lamour-C. Laughton-G. Montgomery	Oct. 1,'48	81m	Sept. 18,'48	4318	4243	....
Give My Regards to Broadway (color)	20th-Fox	827	Dan Dailey-Nancy Guild	June,'48	92m	May 29,'48	4181	4165	4291
Golden Eye, The	Mono.	4720	Roland Winters-Mantan Moreland	Aug. 29,'48	69m	Sept. 25,'48	4325	4311	...
† Good Sam	RKO	962	Gary Cooper-Ann Sheridan	Sept. 1,'48	114m	July 31,'48	4257	4146	4343
Grand Canyon Trail (color)	Rep.	734	Roy Rogers-Jane Frazee-Andy Devine	Nov. 15,'48	67m	.....	....	4375	....
† Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	4207
Gunning for Justice	Mono.	4758	Johnny Mack Brown-Raymond Hatton	Nov. 7,'48	55m	.....	....	4375	....
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
HAIRY Ape, The (R)	FC	....	Wm. Bendix-Susan Hayward	Sept.,'48	91m	Sept. 4,'48	4303	....	....
Hamlet (Brit.)	U-I	Spcl.	Laurence Olivier-Jean Simmons	Not Set	153m	.....	....	....	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May. 8,'48	4154	4117	....

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He Walked By Night	EL	910	Richard Basehart-Scott Brady	Nov.,'48	80m	Nov. 13,'48	4381	4375	....
Hidden Gold (R.)	SG	HC23	William Boyd-Russell Hayden	Aug. 27,'48	61m	Sept. 11,'48	4310	....	....
High Fury (Brit.)	UA	....	Madeleine Carroll-Michael Rennie	Nov. 19,'48	71m	Nov. 13,'48	4382	....	....
Hills of Home (color)	MGM	....	Edmund Gwenn-Janet Leigh	Dec.,'48	91m	Oct. 9,'48	4341	4235	....
Hold That Ghost (R)	EL	847	Abbott & Costello	Aug. 16,'48	86m	Sept. 4,'48	4303	....	....
Hollow Triumph	EL	904	Paul Henreid-Joan Bennett	Oct. 3,'48	83m	Aug. 14,'48	4273	....	4343
† Homecoming	MGM	....	Clark Gable-Lana Turner	May 27,'48	113m	Apr. 3,'48	4109	4079	....
Homicide For Three	Rep.	....	Warren Douglas-Audrey Long	Dec. 8,'48	....	.....	....	4375	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7,'48	85m	Feb. 7,'48	4050	4039	4071
I, JANE Doe	Rep.	710	Ruth Hussey-John Carroll	May 25,'48	85m	May 22,'48	4173	4155	....
Incident	Mono.	4803	Warren Douglas-Jane Frazee	Jan. 9,'49	....	.....	....	4335	....
Indian Agent	RKO	910	Tim Holt-Nan Leslie	Dec. 11,'48	65m	Nov. 20,'48	4390	4375	....
Inner Sanctum	FC	....	Charles Russell-Mary Beth Hughes	Oct.,'48	62m	Oct. 23,'48	4358	....	....
International Lady (R)	EL	734	Ilona Massey-George Brent	Sept. 27,'48	102m	Sept. 4,'48	4303	....	....
In This Corner	EL	903	Scott Brady-Anabel Shaw	Sept. 20,'48	62m	Sept. 11,'48	4310	....	....
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes	(T) Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4291
† Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May,'48	87m	May 15,'48	4163	4127	4291
Isn't It Romantic	Para.	4802	Roland Culver-Veronica Lake	Oct. 8,'48	87m	Aug. 21,'48	4281	4243	....
I Surrender Dear	Col.	....	Gloria Jean-David Street	Oct. 7,'48	68m	Nov. 6,'48	4373	4318	....
I Wake Up Screaming (R.)	20th-Fox	835	Betty Grable-Victor Mature-Carole Landis	Aug.,'48	82m	Aug. 21,'48	4282	....	....
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23,'48	70m	May 8,'48	4154	4127	....
JIGGS & Maggie in Court	Mono.	4805	Joe Yule-Renie Riano	Dec. 12,'48	....	.....	....	4375	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27,'48	68m	May 22,'48	4174	4255	....
Joan of Arc (color)	RKO	....	Ingrid Bergman-Jose Ferrer	Not Set	145m	Oct. 30,'48	4366	4335	....
† Johnny Belinda	WB	804	Jane Wyman-Lew Ayres	Oct. 23,'48	102m	Sept. 18,'48	4317	4310	....
Judge Steps Out, The (formerly Indian Summer)	RKO	....	Alexander Knox-Ann Southern	Not Set	91m	.....	....	3865	....
Julia Misbehaves	MGM	903	Greer Garson-Walter Pidgeon	Oct. 8,'48	99m	Aug. 14,'48	4273	4165	....
June Bride	WB	805	Bette Davis-Robert Montgomery	Nov. 13,'48	97m	Oct. 23,'48	4357	4335	....
Jungle Goddess	SG	4802	George Reeves-Wanda McKay	Aug. 13,'48	61m	Nov. 13,'48	4382	4275	....
Jungle Patrol	20th-Fox	....	Kristine Miller-Arthur Franz	Nov.,'48	70m	Oct. 9,'48	4341	....	....
† KEY Largo	WB	731	H. Bogart-E. Robinson-Lauren Bacall	July 31,'48	101m	July 10,'48	4233	4226	4343
Kidnapped	Mono.	....	Roddy McDowall-Sue England	Dec. 1,'48	71m	Sept. 25,'48	4325	....	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10,'48	60m	May 29,'48	4183	4117	....
King of the Turf (R.)	SG	S-4	Adolphe Menjou-Dolores Costello	Aug. 20,'48	88m	May 29,'48	4183	....	....
Kiss the Blood Off My Hands	Univ.	681	Joan Fontaine-Burt Lancaster	Nov.,'48	79m	Oct. 16,'48	4349	4342	....
LADIES of the Chorus	Col.	....	Adele Jergens-Marilyn Monroe-R. Brooks	Not Set	59m	Oct. 23,'48	4358	....	....
Lady at Midnight	EL	831	Richard Canning-Frances Rafferty	Aug. 15,'48	61m	July 24,'48	4249	....	....
Lady from Shanghai, The	Col.	938	Rita Hayworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	4291
Larceny	Univ.	669	John Payne-Joan Caulfield	Aug.,'48	89m	Aug. 14,'48	4275	....	....
Last of the Badmen (AA)	Mono.	....	Barry Sullivan-Marjorie Reynolds	Nov. 15,'48	74m	.....	....	4335	....
Last of the Wild Horses	SG	4806	James Ellison-Jane Frazee	Nov. 12,'48	....	.....	....	4383	....
Leather Gloves	Col.	....	Cameron Mitchell-Virginia Grey	Not Set	75m	Oct. 9,'48	4341	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Let's Live a Little	EL	907	Hedy Lamarr-Robert Cummings	Nov.,'48	85m	Oct. 30,'48	4365	....	....
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	4190
† Life With Father (color)	WB	702	Irene Dunne-William Powell	Aug. 14,'48	118m	Aug. 16,'47	3781	3475	3909
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	....	....
† Loves of Carmen, The (color)	Col.	....	Rita Hayworth-Glenn Ford	Not Set	98m	Aug. 21,'48	4281	4243	4343
Luck of the Irish, The	20th-Fox	837	Tyrone Power-Anne Baxter	Sept.,'48	99m	Sept. 4,'48	4301	4258	....
Lulu Belle	Col.	....	Dorothy Lamour-George Montgomery	Aug.,'48	87m	June 19,'48	4205	....	....
Luxury Liner (color)	MGM	901	George Brent-Jane Powell	Sept.,'48	98m	Aug. 21,'48	4281	....	....
MACBETH	Rep.	....	Orson Welles-Jeanette Nolan	Oct.,'48	107m	Oct. 16,'48	4350	4335	....
Man-Eater of Kumaon	Univ.	666	Sabu-Wendell Corey-Joanne Page	July,'48	79m	June 26,'48	4213	....	....
Man from Colorado, The (color)	Col.	....	Glenn Ford-Wm. Holden-Ellen Drew	Dec.,'48	99m	Nov. 20,'48	4390	....	....
Mark of the Lash	SG	4807	Lash LaRue-Fuzzy St. John	Oct. 15,'48	....	.....	....	4335	....
Marshal of Amarillo	Rep.	756	Allan Lane-Eddy Waller	July 25,'48	60m	Oct. 23,'48	4358	4283	....
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
† Melody Time (color)	RKO	991	Disney Feature	Aug.,'48	75m	May 22,'48	4173	4155	4291
Michael O'Halloran	Mono.	4719	Scotty Beckett-Allene Roberts	Aug. 8,'48	79m	June 19,'48	4205	....	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23,'48	87m	June 19,'48	4205	4155	4291
Million-Dollar Weekend, The	EL	....	Gene Raymond-Francis Lederer	Not Set	73m	Oct. 16,'48	4350	....	....
Mine Own Executioner (Brit.)	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7,'48	105m	June 12,'48	4197	4190	4343
Miracle in Harlem	SG	X-3	Stepin Fetchit	June 11,'48	71m	Aug. 14,'48	4274	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra	(T) Mar. 1,'48	120m	Mar. 6,'48	4085	4079	....
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	Sept.,'48	83m	Aug. 14,'48	4274	4219	4291
Miss Annie Rooney (R.)	SG	S-8	Shirley Temple-William Gargan	Oct. 1,'48	88m.	June 19,'48	4207	....	....
Miss Tatlock's Millions	Para.	4805	Wanda Hendrix-John Lund	Nov. 19,'48	101m	Sept. 18,'48	4317	4303	....
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15,'48	73m	Apr. 3,'48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	Oct. 1,'48	90m	Sept. 18,'48	4317	4219	....
Mourning Becomes Electra	RKO	904	Rosalind Russell-Michael Redgrave	Oct. 17,'48	121m	Nov. 22,'47	3941	3919	4131
Mozart Story, The	SG	4805	Hans Holt-Winnie Markus	Nov. 13,'48	91m	Nov. 20,'48	4390	....	....
† Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June,'48	94m	Apr. 3,'48	4110	4010	4343
Mr. Peabody and the Mermaid	U-I	667	William Powell-Ann Blyth	Aug.,'48	89m	July 10,'48	4233	....	4343
My Dear Secretary	UA	....	Laraine Day-Kirk Douglas	Nov. 5,'48	94m	Sept. 11,'48	4309	4303	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	.....	....	4095	....
My Son, My Son (R)	EL	737	Brian Aherne-Madeleine Carroll	Sept. 27,'48	117m	Sept. 4,'48	4303	....	....
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1,'48	66m	June 26,'48	4214	....	....
Music Man	Mono.	4721	Jimmy Dorsey-June Preisser	Sept. 5,'48	66m	July 24,'48	4251	....	....
NIGHT at the Opera, A (R.)	MGM	....	Marx Bros.-Kitty Carlisle	Dec.,'48	93m	Oct. 30,'48	4366	....	....
Night Has a Thousand Eyes	Para.	4803	Edw. G. Robinson-Gail Russell	Oct. 22,'48	81m	July 17,'48	4241	4226	....
Night Time in Nevada (color)	Rep.	733	Roy Rogers-Andy Devine	Sept. 5,'48	67m	Oct. 30,'48	4365	4283	....

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Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
Night Wind	20th-Fox	843	Charles Russell-Virginia Christine	Oct.,'48	68m	Sept. 4,'48	4302	....	....
No Minor Vices	MGM	904	Dana Andrews-Lilli Palmer	Nov. 12,'48	96m	Oct. 16,'48	4349	4283	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	77m	Apr. 10,'48	4117	4079	4343
Northwest Stampede (color)	EL	901	Joan Leslie-James Craig	Sept. 5,'48	76m	July 3,'48	4225	4219	....
OKLAHOMA Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	56m	.....	....	4095	....
Oliver Twist (Brit.)	EL	828	John H. Davies-Robert Newton	Not Set	....	.....	....	4219	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	88m	July 10,'48	4233	4127	....
Olympic Cavalcade	UA	....	Documentary	Sept. 24,'48	56m	Sept. 4,'48	4301	....	....
Olympic Games of 1948 (color)	EL	902	Documentary	Sept.,'48	136m	Sept. 25,'48	4325	....	....
† On an Island With You (color)	MGM	828	Esther Williams-Peter Lawford	June 24,'48	107m	May 1,'48	4145	4139	4343
One Sunday Afternoon (color)	WB	....	Dennis Morgan-Dorothy Malone	Dec. 23,'48	....	.....	....	....	....
One Touch of Venus	Univ.	670	Robert Walker-Ava Gardner	Aug.,'48	82m	Aug. 28,'48	4290	4275	....
On Our Merry Way (formerly Miracle Can Happen)	UA	....	Paulette Goddard-J. Stewart-H. Fonda	June 15,'48	107m	Feb. 7,'48	4049	4038	4131
Open Secret	EL	813	John Ireland-Jane Randolph	May 5,'48	70m	Jan. 17,'48	4018	....	....
Outlaw Brand	Mono.	4764	Jimmy Wakely-Cannonball Taylor	Oct. 24,'48	57m	.....	....	4335	....
Out of the Storm	Rep.	717	Jas. Lydon-Lois Collier	Sept. 11,'48	61m	Sept. 4,'48	4302	4258	....
PALEFACE, The (color)	Para.	4807	Bob Hope-Jane Russell	Dec. 24,'48	91m	Oct. 30,'48	4366	....	....
Panhandle (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22,'48	84m	Jan. 31,'48	4037	3943	....
Partners of the Sunset	Mono.	4765	Jimmy Wakely-Dub Taylor	May 6,'48	53m	Aug. 14,'48	4274	4021	....
Pearl, The	RKO	903	Pedro Armendariz-Maria Marques	Aug. 7,'48	77m	Feb. 14,'48	4057	....	4131
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7,'48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	June 10,'48	102m	Apr. 3,'48	4110	3865	4343
Pitfall, The	UA	....	Dick Powell-Lizabeth Scott	Aug. 13,'48	86m	Aug. 7,'48	4267	4226	....
Plot to Kill Roosevelt, The	UA	....	Derek Farr-Marta Labarr	Oct. 22,'48	83m	Oct. 30,'48	4366	....	....
Plunderers, The (color)	Rep.	721	Rod Cameron-Ilona Massey	Dec. 1,'48	87m	Nov. 6,'48	4373	....	....
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	4139	....
Port Said	Col.	....	Gloria Henry-William Bishop	Apr. 15,'48	69m	May 22,'48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Aug. 6,'48	80m	.....	....	3919	....
Prairie Outlaws	EL	...	Eddie Dean-Roscoe Ates	May 12,'48	57m	.....	....	4183	....
RACE Street	RKO	821	G. Raft.-Wm. Bendix-M. Maxwell	Sept. 19,'48	79m	June 26,'48	4214	4207	4343
† Rachel and the Stranger	RKO	901	Loretta Young-Robt. Mitchum	Oct. 2,'48	93m	Aug. 7,'48	4265	4258	....
Racing Luck	Col.	...	Gloria Henry-Stanley Clements	Nov. 18,'48	66m	Nov. 13,'48	4382	4350	....
Range Renegades (formerly Arizona Sunset)	Mono	4766	Jimmy Wakely-Jennifer Holt	June 6,'48	54m	.....	....	4146	....
Rangers Ride, The	Mono.	4767	Jimmy Wakely-Cannonball Taylor	Sept. 26,'48	56m	.....	....	4335	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26,'48	78m	May 22,'48	4173	....	4291
Red River	UA	....	John Wayne-Montgomery Clift	Sept. 17,'48	125m	July 17,'48	4241	3575	4343
Red Shoes, The (Brit.) (color)	EL	....	Anton Walbrook-Marius Goring	Oct. 15,'48	133m	Oct. 23,'48	4357	....	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20,'48	93m	Jan. 17,'48	4017	....	4175
Return of October, The (color)	Col.	....	Glenn Ford-Terry Moore	Nov.,'48	89m	Oct. 23,'48	4357	....	....
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17,'48	90m	May 15,'48	4162	4146	4343
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18,'48	63m	Mar. 6,'48	4086	4069	4131
Return of Wildfire	SG	4801	Richard Arlen-Mary Beth Hughes	Aug. 13,'48	81m	Oct. 2,'48	4334	4258	....
River Lady (color)	Univ.	661	Yvonne DeCarlo-Dan Duryea	June,'48	78m	May 8,'48	4153	4010	4190
Road House	20th-Fox	844	Ida Lupino-Cornel Wilde	Nov.,'48	95m	Oct. 2,'48	4333	4311	....
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7,'48	76m	June 5,'48	4189	3931	...
Rogues' Regiment	Univ.	682	Dick Powell-Marta Toren	Nov.,'48	86m	Oct. 2,'48	4333	....	....
† Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3,'48	99m	June 12,'48	4197	4190	4343
† Rope (color)	WB	802	James Stewart-John Dall-Joan Chandler	Jan. 17,'49	80m	Aug. 28,'48	4289	4243	....
Rusty Leads the Way	Col.	....	Ted Donaldson-Sharon Moffett	Oct. 21,'48	59m	.....	....	4335	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3,'48	102m	Apr. 3,'48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	4291
San Francisco (R.)	MGM	....	Clark Gable-Jeanette MacDonald	Dec.,'48	115m	Oct. 30,'48	4366	....	....
Saxon Charm, The	Univ.	671	R. Montgomery-J. Payne-S. Hayward	Sept.,'48	88m	Sept. 11,'48	4310	4275	....
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	4190
Sealed Verdict	Para.	4804	Ray Milland-Florence Marly	Nov. 5,'48	83m	Sept. 11,'48	4309	4243	
Search, The	MGM	830	M. Clift-A. MacMahon-Ivan Jandl	Aug. 6,'48	105m	Apr. 3,'48	4111	....	4131
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb.,'48	99m	Jan. 10,'48	4009	3956	4042
Secret Land, The (color)	MGM	905	R. Montgomery-R. Taylor-V. Heflin	Oct. 22,'48	71m	Aug. 28,'48	4289	....	...
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31,'48	60m	June 5,'48	4189	4155	....
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	72m	Apr. 17,'48	4126	4069	....
Shanghai Chest, The	Mono.	4718	Roland Winters-Mantan Moreland	July 11,'48	65m	.....	....	4226	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21,'48	70m	Aug. 14,'48	4274	4155	....
Sheriff of Medicine Bow, The	Mono.	4754	Johnny Mack Brown-Raymond Hatton	Oct. 3,'48	55m	.....	....	4335	...
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar.,'48	84m	Feb. 7,'48	4050	....	4175
† Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	May 8,'48	4153	4021	4291
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr.,'48	61m	Apr. 10,'48	4118	....	....
Silver Trails	Mono.	4763	Jimmy Wakely-Christine Larson	Aug. 22,'48	53m	.....	....	4303	....
Singin' Spurs	Col.		Hoosier Hot Shots-Pat White	Sept. 23,'48	62m	.....	....	4283	....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr.,'48	84m	Feb. 28,'48	4077	4039	4343
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25,'48	82m	Aug. 28,'48	4290	4155	....
Smart Girls Don't Talk	WB	803	Virginia Mayo-Bruce Bennett	Oct. 9,'48	81m	Sept. 18,'48	4318	...	
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	....
Smugglers Cove	Mono.	4726	Leo Gorcey-Huntz Hall	Oct. 10,'48	66m	.....	....	4335	....
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Jan.,'49	108m	Nov.13,'48	4383	4039	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6,'48	109m	May 29,'48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	Sept.,'48	83m	Aug. 21,'48	4281	4183	
Son of God's Country	Rep.	741	Monte Hale—Pamela Blake	Sept. 15,'48	60m	.....	....	4258	....
Son of Monte Cristo, The (R.)	EL	739	Louis Hayward-Joan Bennett	Oct. 24,'48	102m	Sept. 11,'48	4310	....	....
Song Is Born, A (color)	RKO	952	Danny Kaye-Virginia Mayo	Nov. 6,'48	113m	Sept. 4,'48	4302	....	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30,'48	66m	.....	....	4059	....
Sons of Adventure	Rep.	718	Russell Hayden-Lynne Roberts	Sept. 1,'48	60m	.....	....	4258	....

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† Sorry, Wrong Number	Para.	4801	Barbara Stanwyck-Burt Lancaster	Sept. 24,'48	90m	July 31,'48	4257	4243	....
S.O.S. Submarine	SG	4803	Semi-documentary	Sept. 17,'48	69m	.....	....	4283	..
So This Is New York	UA	....	Henry Morgan-Virginia Grey	June 25,'48	79m	May 15,'48	4161	4127	....
Southern Yankee, A	MGM	902	Red Skelton-Brian Donlevy	Sept. 24,'48	90m	Aug. 7,'48	4265	4139	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7,'48	79m	Aug. 7,'48	4267	4127	4343
Stagecoach War (R.)	SG	HC24	William Boyd-Russell Hayden	Oct. 22,'48	63m	Sept. 11,'48	4310	....	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15,'48	52m	Jan. 24,'48	4030	....	4042
† State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	4291
Station West	RKO	906	Dick Powell-Jane Greer	Oct.,'48	92m	Sept. 4,'48	4301	4283	....
Strange Mrs. Crane, The	EL	....	Marjorie Lord-John McGuire	Not Set	60m	Nov. 6,'48	4373	....	....
Streets of Laredo (color)	Para.	4813	Macdonald Carey-William Holden	Mar. 25,'49	....	.....	....	4375	....
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Aug.,'48	79m	Apr. 24,'48	4137	4067	....
† Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July,'48	91m	June 26,'48	4213	4165	4343
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4291
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	76m	May 15,'48	4163	....	....
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
† Tap Roots (color)	Univ.	668	Van Heflin-Susan Hayward	Aug.,'48	109m	July 3,'48	4226	4010	4343
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	4291
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb.,'48	74m	Jan. 17,'48	4017	3031	4042
Texas, Brooklyn and Heaven	UA	....	Guy Madison-Diana Lynn	Aug. 27,'48	89m	July 17,'48	4242	4190	4291
† That Lady in Ermine (color)	20th-Fox	836	Betty Grable-Douglas Fairbanks, Jr.	Aug.,'48	89m	July 17,'48	4241	4226	....
That Wonderful Urge	20th-Fox	....	Tyrone Power-Gene Tierney	Jan.,'49	....	.....	....	....	....
They Drive by Night (R.)	WB	808	George Raft-Ann Sheridan	Dec. 11,'48	95m	Oct. 9,'48	4342	....	....
They Live by Night (formerly The Twisted Road)	RKO	820	Cathy O'Donnell-Farley Granger	July,'48	95m	June 26,'48	4213	....	....
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	May 29,'48	4182	4051	....
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
3 Godfathers (color)	MGM	....	John Wayne-Pedro Armendariz	Jan.,'49	....	.....	....	4342	....
Three Musketeers, The (color)	MGM	906	Lana Turner-Gene Kelly	Nov. 26,'48	125m	Oct. 16,'48	4349	4189	....
Thunderhoof	Col.	904	Preston Foster-Mary Stuart	July 8,'48	77m	Aug. 28,'48	4290	4165	....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15,'48	67m	July 3,'48	4226	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	July 30,'48	109½m	May 29,'48	4182	4174	4343
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095	....	....
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27,'48	109m	Jan. 24,'48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	...
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21,'48	42m	.....	....	3931	....
Trail to Laredo	Col.	967	Charles Starrett-Smiley Burnette	Aug. 12,'48	54m	.....	....	4243	....
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28,'48	60m	July 17,'48	4242	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4239	....
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20,'48	56m	Aug. 14,'48	4274	4219	....
Triple Threat	Col.	...	Richard Crane-Gloria Henry	Sept. 30,'48	70m	Oct. 2,'48	4333	4283	....
Trouble Preferred	20th-Fox	851	Peggy Knudsen-Lynne Roberts	Dec.,'48	63m	.....	....	4375	....
Two Guys from Texas (color)	WB	801	Dennis Morgan-Jack Carson	Sept. 4,'48	86m	Aug. 7,'48	4265	4258	....
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Unfaithfully Yours	20th-Fox	....	Rex Harrison-Linda Darnell	Dec.,'48	105m	Oct. 9,'48	4341	....	....
Unknown Island (color)	FC	...	Virginia Grey-Barton MacLane	Oct.,'48	....	.....	....	4235	....
Untamed Breed, The (color)	Col.	....	Sonny Tufts-Barbara Britton	Oct.,'48	79m	Nov. 13,'48	4382	4275	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June,'48	87m	May 29,'48	4181	4010	4291
Urubu	UA	...	Native cast	Sept. 24,'48	65m	Aug. 21,'48	4282	....	4343
VARIETY Time	RKO	902	Edgar Kennedy-Leon Errol	Aug. 21,'48	59m	Aug. 14,'48	4273	....	....
Velvet Touch, The	RKO	961	Rosalind Russell-Leo Genn	Aug.,'48	97m	July 24,'48	4249	4139	4343
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30,'48	77m	June 5,'48	4189	....	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4175
WALK a Crooked Mile	Col.	....	Dennis O'Keefe-Louise Allbritton	Sept.,'48	91m	Sept. 11,'48	4310	4283	...
Wallflower	WB	726	Joyce Reynolds-Robert Hutton	June 12,'48	77m	May 22,'48	4173	3876	....
† Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug.,'48	106m	July 17,'48	4242	4165	4343
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	4207
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	Nov. 13,'48	4382	4069	....
When My Baby Smiles at Me (color)	20th-Fox	845	Betty Grable-Dan Dailey	Nov.,'48	110m	Nov. 13,'48	4381	4303	...
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Will It Happen Again	FC	....	Documentary	April,'48	61m	.....	....	4226	....
Winner Take All (formerly A Joe Named Palooka)	Mono.	4802	Joe Kirkwood-Elyse Knox	Sept. 19,'48	64m	Aug. 28,'48	4290	4174	
Winner's Circle, The	20th-Fox	....	Jean Willes-J. Longden-M. Farley	Aug.,'48	70m	.....	....	4275	...
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	4190
Wolf Man (R)	FC	....	Claude Rains-Evelyn Ankers	Sept.,'48	70m	Sept. 4,'48	4303	....	....
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	4207
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb.,'48	96m	Dec. 21,'47	3993	3972	4071
Words and Music (color)	MGM	....	Judy Garland-Mickey Rooney	Dec.,'48	....	.....	....	4311	....
YELLOW Sky	20th-Fox	....	Gregory Peck-Ann Baxter	Not Set	....	.....	....	4342	....
You Gotta Stay Happy	Univ.	....	Joan Fontaine-James Stewart	Jan.,'49	100m	Oct. 30,'48	4365	4358	....
You Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb.,'48	91m	Jan. 24,'48	4029	....	4190

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGE 4374





Architect for castles—and cottages...

FROM blueprint to model to full-size structure—so grew this "dream castle"—product of the set designer's skill.

As architect for filmdom's castles and cottages, he heightens dramatic effect by his creative work with materials and textures. His sets help establish and maintain story mood... give camera and actors the freedom needed to do full justice to the scene.

For this he must be more than master architect: he must have real understanding of the photographic element in which his sets will "live."

And from his close association with the camera art, he knows how much creative latitude depends on the proper films. Films with the versatility for which the Eastman motion picture family has long been famous.

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In honor of our Branch Managers—

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COLUMBIA'S PLAYDATES & BILLINGS DRIVE

13 WEEKS-FROM NOV. 19, 1948 TO FEB. 17, 1949

Outstanding pictures are now available for you to date during this drive.

Among these are

RITA HAYWORTH · GLENN FORD

The LOVES of CARMEN

with
Ron RANDELL · Victor JORY · Luther ADLER
Arnold Moss · Joseph Buloff · Margaret Wycherly
Screenplay by Helen Deutsch
Based upon the story of "Carmen" by Prosper Merimee
Directed and Produced by Charles VIDOR
Color by TECHNICOLOR

The UNTAMED BREED starring
SONNY TUFTS · BARBARA BRITTON
GEORGE "GABBY" HAYES
with Edgar BUCHANAN · William BISHOP
Screenplay by Tom Reed
Based upon a SATURDAY EVENING POST story by Eli Colter
Directed by CHARLES LAMONT
Produced by Harry Joe BROWN
in CINECOLOR

GLENN FORD
TERRY MOORE

The RETURN of OCTOBER

with
Albert SHARPE · James GLEASON
Dame May WHITTY · Henry O'NEILL
Screenplay by Melvin Frank and Norman Panama
Story by Connie Lee and Karen DeWolf
Directed by JOSEPH H. LEWIS
Produced by RUDOLPH MATE
Color by TECHNICOLOR

WALK A CROOKED MILE

starring
LOUIS HAYWARD · DENNIS O'KEEFE
with
Louise ALLBRITTON
Carl ESMOND
An EDWARD SMALL Production
Screenplay by George Bruce
Directed by GORDON DOUGLAS
Produced by GRANT WHYTOCK

LARRY PARKS · MARGUERITE CHAPMAN

The GALLANT BLADE

with
Victor JORY · George MACREADY
Screenplay by Walter Ferris and Morton Grant
Directed by HENRY LEVIN
Produced by IRVING STARR
in CINECOLOR

GLENN FORD · WILLIAM HOLDEN

The MAN from COLORADO

with ELLEN DREW
Ray COLLINS · Edgar BUCHANAN
Jerome COURTLAND · James MILLICAN
Screenplay by Robert D. Andrews and Ben Maddow
Directed by HENRY LEVIN
Produced by JULES SCHERMER
Color by TECHNICOLOR

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

THAT WONDERFUL URGE
YELLOW SKY
THE KISSING BANDIT
BUNGALOW 13
GRAND CANYON TRAIL
SONS OF ADVENTURE

COURT URGING CONCESSIONS TO SPEED TRUST SETTLEMENT, MYERS TELLS CONGRESSMEN

TOA OFFERS 7-POINT PLAN TO REGAIN PUBLIC ESTEEM, GIVING REASONS WHY

DISTRIBUTORS AND THEATRE OWNERS PUSH FOR ARBITRATION

VOL. 173, NO. 9; NOVEMBER 27, 1948

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THIS IS WARNER BROS.

true

STATISTICAL

story

THAT SHOWS YOU THAT

"Johnny Belinda"

HAS A HOLDOVER POWER BEYOND ANYTHING YOU'VE EXPECTED!



FIRST IT HOLDS OVER—THEN IT MO

THEN IT HOLDS OVER A

READ THE STATISTICS CAR

THEY ARE IMPORTANT T

RIVOLI, TOLEDO

Plays one week. Moves to the Pantheon for an additional week. Then moves again to the Palace for 2 weeks more!

WARNER, W

Plays 3 weeks
4th time in
thing has hap
will come ba
additional w

STRAND, HARTFORD

2 weeks. Then moves over to the Regal for 2 weeks more.

MAJESTIC, P

2 weeks. Then
the Carlton f

CAPITOL, SPRINGFIELD, O

2 weeks. Then moves over to Art for 2 weeks more!

PARAMOUNT
PORTL

One week day.
Moves over t
Box for 10 d

OHIO, LIMA, O.

One week in usual 4-day situation! (Practically every split-week engagement everywhere is held over.)

WARNER, M

Plays one week
week. Holds a
moves over to
for an additi

MASTBAUM, PHILADELPHIA

6½ weeks — all-time record run for this house!

PALACE, CINCINNATI

Plays one week. Moves over to the Shubert for a 2nd. Then moves over again to the Lyric for a 3rd week!

AMBASSADOR, ST. LOUIS

Runs 10 days — then moves over to the Missouri for 3 additional weeks!

DES MOINES & ROOSEVELT, DES MOINES

Runs 2 weeks day-and-date then moves over to the Ingersoll for another week!

DURFEE, FALL RIVER

One week. Then moves over to Capitol for another week. Then moves over again to the Embassy for another week. Unheard of before!

STATE, WATERBURY

Plays full week in normal split-week situation. Then re-booked for additional 3 days! (First day of rebooking made new record)!

WARNER & AMBASSADOR WASHINGTON, D. C.

2 weeks day-date. Then moves over to Met for 9 days more!

WARNER, WILMINGTON

One week. Then moves over to Arcadia for 2 weeks more!

METROPOLITAN, BOSTON

4 weeks -- first time in history of this house!

STATE-LAKE, CHICAGO

4 weeks in this huge house!

HIPPODROME, CLEVELAND

Extended to a 3rd week — then held for a 4th for the first time in Hippodrome history!

STANLEY, PITTSBURGH

2 weeks. Moves over to Warner for 2 weeks more!

WARNER, ERIE

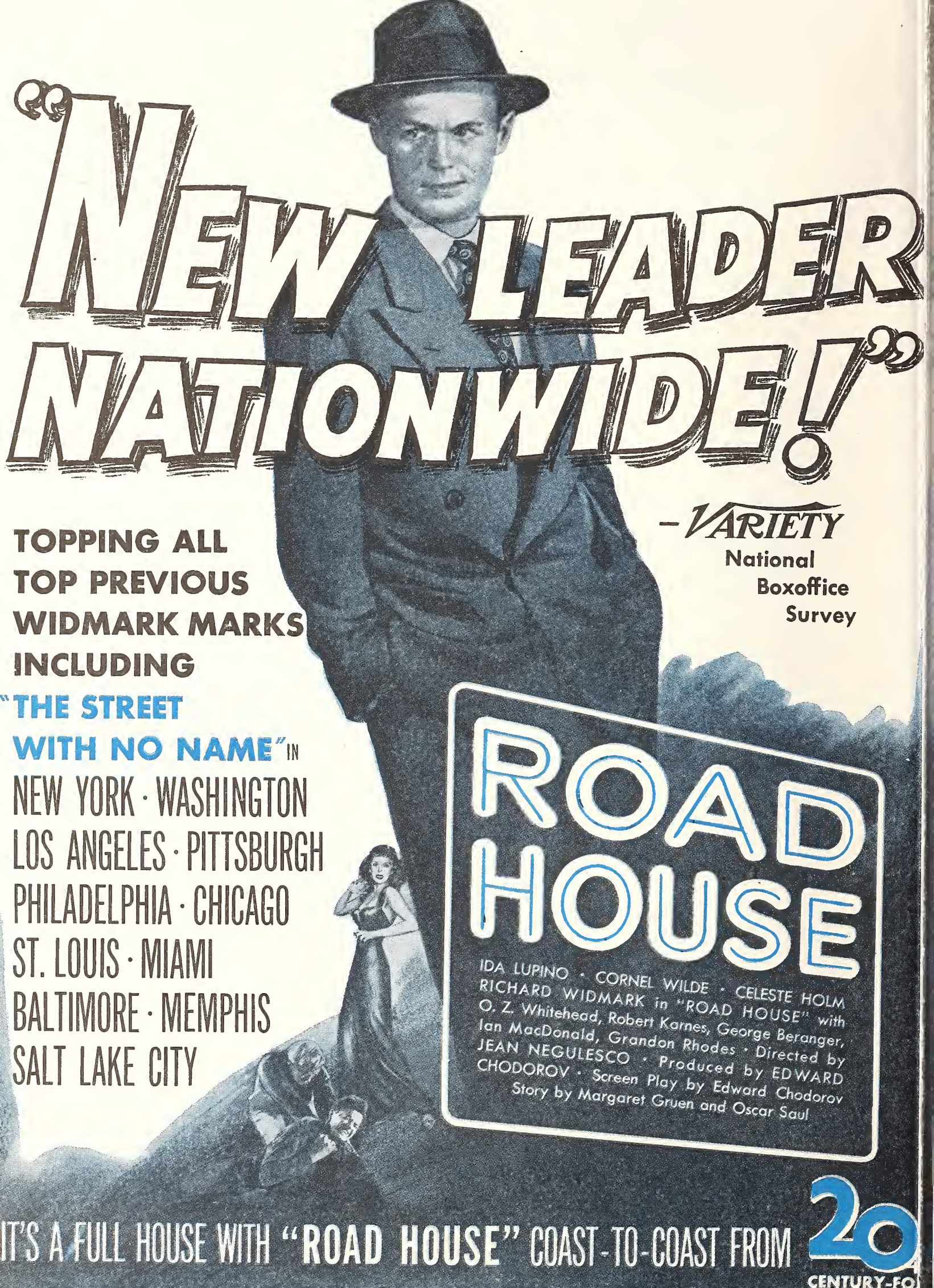
One week. Moves over to Columbia for a week. Then holds there again!

BUFFALO, BUFFALO

One week. Then moves over to the Hippodrome. Then holds there again for 3 weeks more!

FOX, BROOKLYN

One week. Holds for a 2nd week! Holds for a 3rd week. Holds for 5 days more!


"NEW LEADER NATIONWIDE!"
–VARIETY
National Boxoffice Survey
TOPPING ALL TOP PREVIOUS WIDMARK MARKS INCLUDING
"THE STREET WITH NO NAME" IN
NEW YORK · WASHINGTON
LOS ANGELES · PITTSBURGH
PHILADELPHIA · CHICAGO
ST. LOUIS · MIAMI
BALTIMORE · MEMPHIS
SALT LAKE CITY
ROAD HOUSE
IDA LUPINO · CORNEL WILDE · CELESTE HOLM
RICHARD WIDMARK in "ROAD HOUSE" with
O. Z. Whitehead, Robert Karnes, George Beranger,
Ian MacDonald, Grandon Rhodes · Directed by
JEAN NEGULESCO · Produced by EDWARD
CHODOROV · Screen Play by Edward Chodorov
Story by Margaret Gruen and Oscar Saul
IT'S A FULL HOUSE WITH "ROAD HOUSE" COAST-TO-COAST FROM
20
CENTURY-FO

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 173, No. 9 — November 27, 1948

PLAIN BOILED

CONSIDERABLE plain boiled common sense was purveyed at the annual dinner of the Motion Picture Pioneers in New York last week by Mr. G. S. Eyssell, discussing the general future of the motion picture and the current concern about television. From his vantage point of observation, operating the world's greatest theatre and the greatest of real estate projects, known as Rockefeller Center, he seemed to be less than alarmed.

Television, he considered, may be a problem of long range, and perhaps difficult. But he felt that in time it will be turned into "an ally of our industry". He has behind him of course the observation of the days when the motion picture viewed sound with alarm, when radio was a menace to both the screen and the press.

In simple direct approach, amid the day's confusions and alarms, Mr. Eyssell stated very succinctly that "our future as an industry depends on the goodwill of the public" and remarking that the problem is only in "knowing what the people want". He considers that to be "good shows".

That is all obvious enough, but it becomes sensational simplicity amidst the abracadabra and assorted bologna of jugglers and phrases, finance and industrial politics. What this industry needs is plenty of customers, and less of a lot of finagle, excuse, alibi and general buck-passing.

■ ■ ■

RELATIONS—PUBLIC

WHAT with its tenderness and oft expressed concern about what are called "public relations" by Hollywood, it would seem appropriate to suggest consideration of certain operations that tend to become public. The instance at immediate hand is the matter of the assorted paroles and unjailings of Mr. John Rosselli of the Capone sextette of "the Boys in Chicago". They came to fame and went ultimately, but briefly, to prison by courtroom attentions of the catspaw firm of Browne & Bioff, you will be remembering.

The Rosselli paroles become relevant to the subject of public relations in view of his intermittent employments in interspersed chapters of his career as a Hollywood production figure. He has been calling himself a "motion picture executive" for some years, and report comes up of his assorted employment as a "gagman" and "technical advisor".

The Los Angeles police archives appear to have a dossier that runs back to 1925, giving indication of this technician's versatility. Also in view of Federal court attentions of more recent date covering his functioning in Hollywood in what have been called "labour relations" it can not be assumed that the production community has at any time been unaware of the status of this protean worker in the artful vineyard, or entirely unconscious of the implications of acceptance and association.

There are the while indications of the application of a certain order of public relations consciousness in what just might be a superinduced apathy to the whole story of the "Boys in Chicago". Coverage, not militant but coverage, by the *Chicago Tribune* is rendered conspicuous by comparison in any examination of the files, of both the Chicago and national press. Obviously enough no one was sent around to see all the papers, but some spot attention at points of origin could produce an effect.

A capable, long experienced Chicago reporter, discussing the situation journalistically, last week observed: "Remember, those fellows and their clan are still running a lot of things in this town yet."

At the moment the reported decision of two members of the paroled sextette to go into agriculture, Mr. Paul de Lucia, alias Ricca, and Mr. Louis Campagna, poetically called "Little New York", are perhaps a favour to this industry. However, their fertile acres do seem to be located rather handily close to Chicago.

■ ■ ■

THE WEEK'S COLOUR

THE news cables of this week were agog again over an alleged French miracle colour process, known as Rouxcolor. Tuesday night there was a Paris showing of "La Belle Meuniere", produced by M. Marcel Pagnol. The critical response is amazing, as reflected in a report to *The New York Times* by Mr. Michael James. He records that it "was applauded for its magnificent colour, and laughed at for its outrageous miscasting. . . ."

And then, he finds: "The only drawback to Rouxcolor appears to be a slight loss in definition and a colour fringe on the top of the screen and magenta on the bottom." Aside from that it is fine.

As has been pointed out before in these columns, the Rouxcolor process endeavours to cover the theatre screen with the equivalent of a 16mm image, complicated by several old unsolved problems.

* * * *

The new French twitter is rendered a bit more interesting because of the flux of colour litigation and anti-trust actions that have occupied court attentions in Los Angeles Federal court this week, pertaining to Eastman Kodak and Technicolor. The indications are that the Eastman company will sign a consent decree agreeing to supply colour films to all and sundry, along with the know-how. Also the indications are that Technicolor will fight the monopoly issues in the trust action alone.

Any endeavour to require Dr. Herbert T. Kalmus of Technicolor to disseminate his "know-how" would, however, probably prove as practical as a demand from the Government that Jascha Heifetz make violinists out of all fiddle players.

* * * *

The Eastman consideration of a consent decree is consistent with the concern's always practical policy. Eastman settled with the claimants under the Hannibal Goodwin patents, under which patents no film was made. Also avoiding a menace of endless and costly litigation, Eastman, dissolving a Patents Company agreement, long, long ago, made its film available to the independents and all comers. The judgment of that enterprise seems ever to have been that more money could be made in the factory than in the courthouse. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Air Party

TWENTY industry executives in the east who will attend the Robert J. O'Donnell testimonial dinner in Texas have fixed up some preliminary partying for themselves. The whole bunch of them will board a chartered plane in New York December 3 and fly out to Dallas for the December 4 dinner. The plane will be equipped with a bar, and appetizers will be furnished by New York's 21 Club. American Airlines will serve a six-course steak dinner en route. Upon arrival in Dallas, the executives will be guests of honor of the Dallas Variety Club at a reception and party at the Adolphus Hotel. If they're still hungry, there's that O'Donnell dinner to attend.

Advt.

A HUNDRED Fox West Coast houses in the Los Angeles area will exhibit the 10-minute commercial short subject, "Biggest Inch," sponsored by the Southern California Gas Co., at the rate of $10 per thousand admissions, a circuit spokesman announced last week. The outlying houses commenced showing of the film Thursday. The short was produced in 16mm by Polaris Pictures and enlarged for commercial distribution.

Horror-able

Helsinki Bureau

YOU CAN'T SCARE the Finns. Their Valtion Elokuvatarkastamo won't let you. That's the Finns' State Board of Censorship which, during one recent week, banned five so-called "horror films": "Temptation," "The Pearl of Death," "The Mummy's Curse," "The Ghost of Frankenstein" and "The Frozen Ghost." Sweden is the only Scandinavian country where horror films can be shown generally. In Denmark, Norway and Finland the censors usually say no.

TV Taxes

LOOKS LIKE television in Pennsylvania is in for a bad time of it, tax-wise. Last week, the Pennsylvania State Supreme Court ruled that television pictures are essentially the same as motion pictures and that rule means that taprooms presenting television shows must obtain amusement licences costing $120 a year, as originally ordered by the State Liquor Control Board. Now Abraham Wernick, assistant City Solicitor for Philadelphia, is studying the ruling to determine if the city can levy its own 10 per cent amusement tax on those same television-showing bars. The city already imposes a 10 per cent levy on theatre admissions. Taprooms don't charge admission, so any tax levied would have to be on receipts from the sale of beverages and food. In ruling on the similarity of television and motion pictures, the court stated: "Plaintiffs lay stress upon the mechanics of production, but in our opinion, the stress must be placed upon what the observers see, rather than how the thing seen is produced."

MOTION PICTURE HERALD

for November 27, 1948

MYERS charges pressure by court in Government trust suit — Page 13

ALLIED meeting agenda to cover trust suit to television — Page 13

TOA offers seven-point program to regain public good will — Page 14

INDUSTRY finds its way along the trail of conciliation — Page 19

PARAMOUNT trust suit hearing postponed now to December 20 — Page 23

COMPANY heads to continue meetings on industry affairs on coast — Page 23

EASTMAN shift to safety stock exclusively expected by 1952 — Page 27

TWO new suits by Keller-Dorian send color into court — Page 28

NATIONAL SPOTLIGHT—Notes on industry personnel across country — Page 31

FRENCH Government now sets new quota on domestic films — Page 36

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Short Subjects Chart — Page 4399

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Galluping

EVERY MAN his own Gallup. That's the gist of a recent release from the American Institute of Public Opinion, headed "New Method of Reporting Elections Proposed for the Gallup Poll. Undecided Voters to Be Subject of Intensive Probes; Last-Minute Shift Seen to Be Important." In future elections, to avoid the mistakes of the last election, the Gallup Poll will concentrate on questioning those undecided voters concerning their probable voting behavior. The poll will ask how the undecided voters voted in the last election, etc., and etc. Then, when that material is at hand, the Gallup Poll will call in one Democratic and one Republican analyst to examine the data and to interpret it. Their analysis will be in the papers in parallel columns. "The newspaper reader," the release informs us, "thus will have an opportunity to analyze for himself the simultaneous claims of the two parties as to what the poll findings mean."

Towards Mecca

THE SITUATION at the Mecca Building, 1600 Broadway, New York City, filled with motion picture companies, has eased somewhat. National Screen Service recently purchased the building and would like to move in. But the tenants don't particularly want to move out, what with housing what it is today. So a committee of tenants has concluded an agreement with NSS to retain their present office space until June. M. J. Kandel, head of Ideal Pictures and Bonded Film Storage, a Mecca Building tenant, recently purchased the Film Center Building at 630 Ninth Ave., which currently houses NSS. So. Mr. Kandel has agreed to let NSS stay in his building until he gets out of NSS' building.

Suspicious

Washington Bureau

SENATOR Styles Bridges, chairman of the Senate Appropriations Committee, wants to know why the Bureau of Internal Revenue approved the purchase of Amos 'n' Andy and Jack Benny by CBS and NBC, respectively. He's asked the Bureau to explain itself. He charges that the two deals, which have highlighted a tug-of-war for talent between the two major networks, were tax dodges. The performers sold their businesses to the networks so they could profit by the capital gains tax setup, he says. By buying Mr. Benny, NBC gets into the film production business via Mr. Benny's Amusement Enterprises. This producing company has completed its first picture, "The Lucky Stiff," a Jack Benny film for U.A.

20th-FOX SEEKS TO PURCHASE AMERICAN BROADCASTING NET

Spyros Skouras, president of Twentieth Century-Fox, is negotiating with the American Broadcasting Company for purchase, wholly or in part, of the network's radio and television facilities.

Twentieth Century-Fox long has been active in the television field, doing pioneering work in the production of television films and the development of theatre television with RCA. As quoted in the *New York Times* Wednesday, Mr. Skouras said he was attempting to buy ABC outright "for its managment and for its television permits." He added, however, that he did not know how soon the deal would be closed. Other reports were that the negotiations were for a minority interest.

The Federal Communications Commission would have to rule on the purchase only if it involved a controlling interest, but Washington observers Wednesday were of the opinion that because of its magnitude it would be submitted in any case to the FCC, and probably to the Department of Justice. The same sources believe approval for it would be had only after "an uphill fight."

The Communications Act of 1934 now provides that a radio license cannot be granted to a person or company "adjudged guilty of monopoly in the radio communications field." Decisions involving the question have not been definitive in other fields.

The acquisition of the ABC network, subject to FCC approval, would give 20th-Fox television station outlets in important key cities where, under the present frequency allocation, it could not even apply for permits. Twentieth Century-Fox now has television station applications pending in San Francisco, Seattle, Boston, Kansas City and St. Louis.

These applications are inactive as a result of the FCC freeze on all permit considerations. Under FCC rule no company can own more than five stations. ABC has one television transmitter on the air in New York and has permits for stations in Chicago, Los Angeles, San Francisco and Detroit. It also has permits in other cities such as Philadelphia and Washington through affiliates. In addition the network operates four key radio stations and has about 252 affiliates. A 20th-Fox purchase of part or the whole of ABC would provide ABC with much needed motion pictures and Hollywood talent.

First indications that a deal involving ABC were afoot came Monday when ABC stock began to soar. Edward J. Noble, ABC chairman, who holds 53.38 per cent of the 1,689,017 outstanding shares of ABC common stock, at $1 par value, is reportedly involved in the negotiations. ABC stock on Monday hit 9½ on the New York Stock Exchange, the highest it has ever been.

ABC now is worth "at least double or triple" its purchase price of five years ago, it is understood. The *Times* reported that Mr. Skouras, should he be unable to buy the whole network, would settle for a controlling interest.

The only reaction obtainable from all parties concerned was a resounding "no comment."

Intruders

London Bureau

THE TRADITIONAL "A Man's Home Is His Castle," a saying the privacy-minded English swear by, got a small setback last week in House of Commons which legalized the intrusions of electrical inspectors in private homes to search for appliances causing radio interference. After days of arguing over the bill, during which the Opposition speakers in the House denounced the bill as a "monstrous infringement of the privacy and of the decencies of the individual and the supremacy of his home," the House overrode the Opposition and voted the bill law last Wednesday by 256 to 96. Cartoonists had long made political hay out of the bill by picturing an army of "snoopers" invading homes in search of refrigerators, vacuum cleaners and electrical percolators which might conceivably be interfering with radio reception.

Badge of Office

YOU CAN recognize the Paramount salesman by the Ford he drives—a new one, a 1949 one, and every one of the Paramount salesmen is to have one. Through the kind offices of Charles M. Reagan, vice-president of Paramount in charge of distribution, and a gleeful Baltimore Ford concern known as Peterson, Howell and Heather, all Paramount salesmen will be supplied by the first of the year with the aforementioned Ford.

PEOPLE

ERIC JOHNSTON, president of the Motion Picture Association of America, will be guest speaker at the monthly meeting of the Chamber of Commerce of the State of New York next Thursday in New York City. He will talk on the strengthening of American economy.

J. LESLIE HARPER, assistant to the general comptroller of Eastman Kodak at Rochester, N. Y., has been elected an assistant comptroller of the company by the board of directors.

ERIC R. PLESKOW, former films officer for the American Military Government in Bavaria, has been named assistant general manager of the Motion Picture Export Association in Germany under MARIAN F. JORDAN.

SOL HANKINS, former Monogram salesman in St. Louis, has been appointed manager of the company's exchange in Omaha.

GIL GOLDEN, advertising manager of Warner Brothers, with headquarters at the home office in New York, has been named advertising and publicity director of the motion picture division of Brotherhood Week, February 20 to 27, sponsored by the National Conference of Christians and Jews.

ALBERT S. ROGELL, film producer and director, has been elected president *pro tem* of the newly formed Hollywood chapter of B'nai B'rith. CARL POST is treasurer *pro tem* and chairman of the public relations committee.

LARRY AYRES, former salesman at Twentieth Century-Fox's Philadelphia and Buffalo exchanges, was promoted last week to a position in the company's newly formed reissue department. He will be assistant to WILLIAM C. GEHRING, assistant general sales manager.

DAVID D. HORNE, foreign sales manager of Film Classics, Inc., was to leave Friday for London and an extended business tour of Europe.

THOMAS DONALDSON, northeastern division sales manager of Eagle Lion Films, with headquarters in Boston, has resigned effective December 1.

SPYROS SKOURAS, president of Twentieth Century-Fox, was guest of honor at a luncheon given at the Hotel Astor in New York Wednesday by the United Jewish Appeal's amusement division.

H. S. MORRIS, eastern representative for Altec Lansing, has been promoted to product sales manager of Altec Service.

SAMUEL LAKE, formerly with Paramount and Selznick Releasing Organization, has been appointed assistant to HARRY KOSNER, sales manager for Edward Small Productions.

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THIS WEEK the Camera reports:



"FIGHTER SQUADRON", Warners' accolade to the air forces, and using their actual war footage, was given its premiere appropriately at Dayton, Ohio, home of Wright Field. William Keyes, owner of the Victory Theatre there, stands in front of a display with Lt. Col. David Schilling, a jet-fighter specialist.



MAX YOUNGSTEIN, Eagle Lion vice-president in charge of advertising and publicity, will direct the 1949 March of Dimes New York theatre division.





IN HOLLYWOOD, at the Allied Artists - Monogram board and franchise holders' annual meeting, above: Lou Fidler, Denver and Salt Lake City franchise holder; Harvey Mandel, Chicago franchise holder; Charles Trampe, Milwaukee; Herman Rifkin, Boston, and William Hurlbut, Detroit.

IN ALBANY, at the Variety testimonial to Warner executive zone manager Charles Smakwitz: Fred Archibald, publisher of the Albany "Times-Union"; Arthur ("Bugs") Baer, columnist; Harry Kalmine, Warner vice-president, and Mr. Smakwitz.



By the Herald

WILLIAM DOZIER, president of Rampart Productions, as he told trade writers, last week, at the New York office of Universal-International, that producers should work closely with distributors and even go on the road.

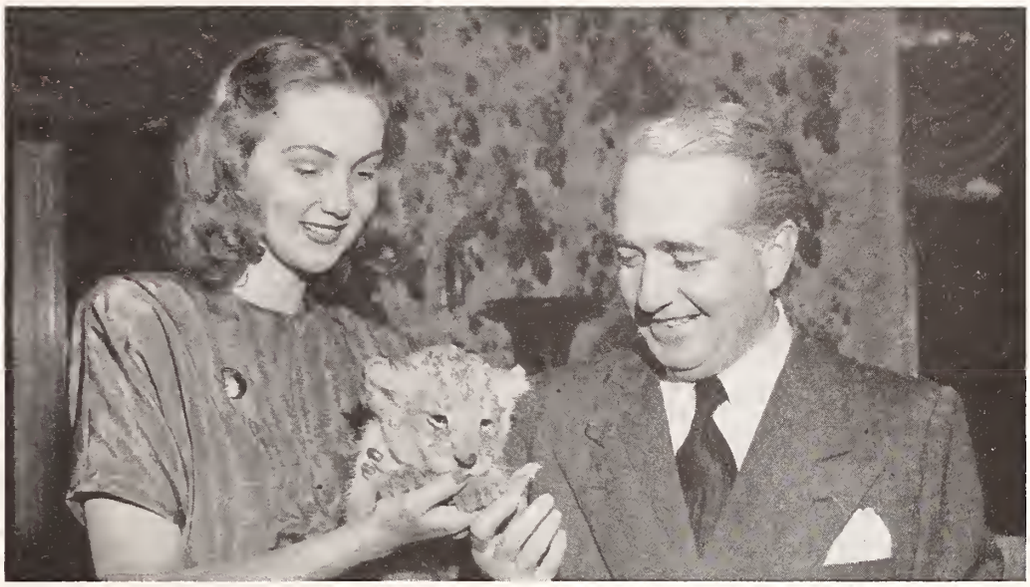


By the Herald

DORE SCHARY, new production chief for M-G-M, as he outlined company policy in New York headquarters last week.



CAROL REED, right, British director, in Vienna for London Films' "The Third Man" location shots, chats with Lord Mayor Theodore Koerner.



BRINGING two lion cubs from Durban, South Africa, June Fulton, South African beauty contest winner, was guest in New York Monday afternoon at a cocktail reception tendered by Universal-International. With her is Joseph Seidelman, Universal-International Films president.



VINCENT SHERMAN, American director of "The Hasty Heart", who will produce in England, explains at a London reception his new production plans. With him is Sir Phillip Warter, Associated British Pictures Corporation chairman.



CERTIFICATE OF ACHIEVEMENT, from the U. S. Navy, is received by chief barker Frank Boucher for the Washington Variety Club. With him are Lieut. J. P. Soltysiak, Captain B. W. Hogan, and James Sandford, right, also of Variety. The certificate is for cooperation with the Navy's Medical Department.



JACK COHN, president, presents the scroll to Mr. Eyssell.

THE PIONEERS

Some 400 pioneers of the industry met for their ninth annual banquet on November 17 at the Waldorf-Astoria, New York, in the good fellowship of a carefree evening. Top talent, inclusive of Milton Berle, entertained them. A highlight of the evening was the presentation of a scroll to G. S. Eyssell, Radio City Music Hall president, as "Pioneer of the Year".

Pictures by Floyd Stone





WILLIAM F. RODGERS, WILLIAM A. SCULLY, EDWARD GRAINGER



S. H. FABIAN, A. H. BLANK



ADOLPH ZUKOR, Y. FRANK FREEMAN

JULES LEVEY, JOSEPH SEIDELMAN, M. A. SCHLESINGER, and NATHAN HIRSCH at left.



CALLING THE NEW MEMBERS TO ORDER for their initiation by Judge Ferdinand Pecora, an annual and solemn ceremony. At the left Jack Levin gives signal.

TWO GUESTS OF HONOR, below. They are Dr. George Gallup, who explained the vagaries of forecasting, and was not heckled, and Winthrop Rockefeller.



MYERS CHARGES PRESSURE BY COURT IN TRUST SUIT

Tells House Group U. S. Is Asked to Concede; Urges Special Anti-Trust Courts

Washington Bureau

Abram F. Myers, general counsel for Allied States, has charged that Robert Wright, Justice Department attorney prosecuting the Paramount anti-trust case, is "being subjected to very great pressure" by the three-judge court hearing the suit "to make concessions in the interest of saving time."

This charge was made Friday while Mr. Myers, "strictly on my own" and not "in behalf of any client," was testifying before the House Small Business Committee. Purpose of his testimony was to urge the creation of special anti-trust courts. All his examples for the need of such courts were drawn from the film industry.

Cites Remark of Judge At New York Hearing

To the only member of the committee present, William H. Stevenson of Wisconsin, Mr. Myers quoted a portion of the November 8 New York District Court record which showed that Judge Augustus N. Hand told Mr. Wright that "a lot of things they (the defendants) are talking about ought to be entirely capable of adjustment from day to day by you and them."

When Mr. Wright agreed, Judge Hand continued: "By way of concessions, you are making a very broad claim that no producer and distributor should own a theatre." Then, said Mr. Myers, the hearing recessed to enable the lawyers to work out an agreement on the partnership theatres. (Hearings are expected to resume December 13.)

Mr. Myers said he was fully in sympathy with Judge Hand's desire to complete the Paramount case, but: "I know that if any concessions are made they will have to be made by the Government and that, I submit, is against the public interest."

Says Pressure Resulted in "Improvident 1940 Decree"

It was Mr. Myers' assertion that a similar type of pressure from the court on the Attorney General had led to the "improvident" consent decree of 1940.

In that instance, he stated, the desire of the District Court to be "relieved of the burden of hearing and deciding" a case so complicated "stopped the wheels of justice for five long years." Mr. Myers believes there is a "need for tribunals which can perform their full duty in such extraordinary proceedings without neglecting any other duties."

A second reason for such courts is the need, he stated, for uniformity of decisions in anti-trust suit. As an illustration, he pointed out that the Paramount, Schine and Griffith anti-trust suits were filed in three different district courts, which handed down very different results. Not until the Supreme Court acted on all three suits, Mr. Myers said, was there any uniformity of opinion. Then all the suits were decided in favor of the Government.

"The Supreme Court," he asserted, "recognized the obvious similarity between the three cases. In returning them to the respective District Courts for final judgments, it indicated that there should be equality of treatment as between the three circuits involved."

Mr. Myers suggested: "How much better from every point of view if these cases could all have been filed in the same court, heard and decided by the same trial judges and been carried to the Supreme Court at the same time." He declared that judges experienced in anti-trust laws, with an elastic court procedure, "would eliminate or greatly reduce the evil of the consent decree in Government cases.

"I believe," he told the committee, "that in many big cases, like the Paramount case, the Government has accepted consent decrees—which always represent a compromise—because Government counsel was appalled by the prospect of trying the cases under the pressure put on them by the judges and under the rules and procedure which prevail in the courts of general jurisdiction."

Later, Mr. Myers told reporters that he had referred to the 1940 Paramount decree and not the recent RKO decree, which he characterized as "not perfect, but certainly the best the Government could expect—possibly even better than they would have gotten from the court."

ALLIED'S AGENDA TO COVER ANTI-TRUST TO TELEVISION

The establishment of special anti-trust courts, the disciplining of errant film players, and an appraisal of the extent of television competition will be high on the agenda of Allied States Association's national board meeting Saturday and Sunday at the Roosevelt Hotel in New Orleans. Concurrent with the board meetings Allied's twentieth annual convention will also open and will continue through Wednesday, December 1.

According to a bulletin from Abram F. Myers, Allied general counsel, the board will discuss the possible inclusion of film rentals into the Robinson-Patman Act; the feasibility of an all-out drive against forced percentage playing; and the possible representation to film companies against making pictures available to television in competition to established theatres. Other subjects to be covered at the board meeting include discussions on the repeal of the Federal admission tax, film rentals and trade topics.

The board meeting will also hear reports on the Paramount, Schine and Griffith cases, the RKO consent decree, the activities of the Caravan Committee, the A. W. Smith-Benjamin Berger conciliation plan, and the encouragement of regional meetings. The board will also vote on the application of Mid-Central Allied for membership.

With more than 600 delegates expected to attend, a highlight of the convention will be the December 1 banquet honoring Allied's past presidents and its honorary life councillor, Herman A. Blum. All will be presented with testimonials at the banquet which will conclude the convention.

THE long, intricate and sometimes exciting story of the origins and rise of the Allied States Association is presented in a handsome, large format brochure, for circulation concurrently with the New Orleans conclave. It is from the pen of Abram F. Myers, as modestly attested by his initials on the narrator's foreword. It becomes at once a document of reference and an archive for the industry. It is notable for its lucidity, and it is entertaining by reason of the skillful inclusion of characterizations and episodes.

The irrepressible Al Steffes lives again in its pages in an incisive, swift profile of his whims and zeal and works. You see him as mule skinner, logger, cowpuncher, bartender—and exhibitor. There are bits about Colonel Cole and how he found how small Texas is. The Colonel was a collaborator on this telling. And you'll read about such figures as Glenn Cross, James C. Ritter, Herman Blum and H. M. Richey.

There is considerable industry history, too, from the facts leading up to that historic 5-5-5 conference and its sequels, which include the coming of age of the Allied States Association. It is a book to keep.

T. R.

TOA OFFERS 7-POINT PLAN TO REGAIN PUBLIC ESTEEM

MPAA Board To Cooperate as TOA Cites Industry Crisis and Challenge

A seven-point public relations program to build public confidence in screen quality; increase the film-going habit; combat discriminatory taxes and highlight the industry's achievements was announced last Thursday in New York by the Theatre Owners of America.

The plan was presented orally by Gael Sullivan, TOA executive director, to the Motion Picture Association of America board at a meeting in the Paramount home office in New York and received their unofficial but enthusiastic endorsement, Mr. Sullivan reported. Eric Johnston, president of the MPAA, speaking for the board members promised cooperation.

Multi-Color Brochure Outlines a Crisis

According to the 12-page, multi-colored brochure outlining the campaign the TOA said that the industry faces a crisis and a challenge because of the box office slump, bad press and radio, television competition and the decline in foreign markets.

The chief objectives of the TOA public relations program are:

1. Maintain the exhibitor as the industry spokesman in his community.
2. Mobilize resources for the reduction of discriminatory taxes.
3. Organize a united front against adverse legislation.
4. Build public confidence in screen quality.
5. Use all media to highlight the industry's achievements.
6. Guard against unfair competition.
7. Increase the film-going habits of the public.

The TOA's brochure points out that an effective industry public relations campaign must operate 24 hours a day, seven days a week with no holidays. "It cannot be a 'one-shot' program; it cannot be jet-propelled into action only when the industry is under attack."

See Every Exhibitor with A Stake in Campaign

Citing the effectiveness of a well organized campaign, the brochure reports that TOA's "Youth Month" public relations program reached 35,000,000 people through the efforts of 2,722 active working exhibitors.

Every exhibitor, TOA member or not, has a stake in the campaign, the brochure claims, and should be underwritten by all exhibitors because it is industrywide, serves all exhibitors and reaches every community. Further, for every exhibitor it means exhibitor prestige, goodwill insurance and box office.

In its appeal the TOA said: "The campaign for today and tomorrow needs more money and more manpower to guarantee its total success. It challenges the resources of all exhibitors. It needs your time, your energy and your loyalty to the motion picture industry. It needs your vast experience and ability. It needs the full exercise of your knowledge of showmanship. It needs you!

"The exhibitor who invests his manpower and money will have one immediate pay-off —more movie-goers, and a continuing pay-off in public respect. For in this campaign it is the exhibitor—and the exhibitor alone —who tells his story directly to the people of his own community. He is the star of the production and its first beneficiary."

The Reasons Why

According to the Theatre Owners of America brochure, the motion picture industry faces a crisis and a challenge because:

"Box Office Slump

Motion picture theatres have been reporting a sharp falling off of receipts, sometimes as much as 25 per cent from the 1946 peak. The rising cost of living has bitten deeply into the family's entertainment dollar. But leisure hours have increased, and motion picture theatres provide the greatest mass entertainment value.

"Bad Press and Radio

Syndicated newswriters and radio commentators have been singing the Hollywood Retrenchment Blues, creating the impression that quality has been sacrificed for economy. The marital and other habits of a few Hollywood stars have created a mounting public disgust. The industry abounds with constructive achievements. We must highlight them.

"Foreign Market Decline

Whether it is tariff barriers in friendly nations or the Iron Curtain in unfriendly ones, one conclusion is inescapable: The Motion Picture Industry can no longer count on a 30 per cent to 40 per cent 'cushion' from abroad. The accent in the future will be on home consumption.

"Legislation and Taxation

The 'Red' label unfairly pinned on Hollywood by samplings of the Congressional Un-American Activities in an example of hasty, headline-seeking attacks. A glance at the items under the 'Established Price' on the box-office card tells the tax story.

"Costly Litigation

The 'Let's take it to court' philosophy has been one of the financial drains on the resources of producers, distributors and exhibitors alike. Funds needed for progress have been needlessly lost in the battle of writs rather than wits.

"Censorship

In spite of Hollywood's production code, there is constant demand for further and stultifying restrictions from state and local censor boards and from 'pressure groups' of all complexions. Eternal vigilance is the price we must pay for freedom of the screen.

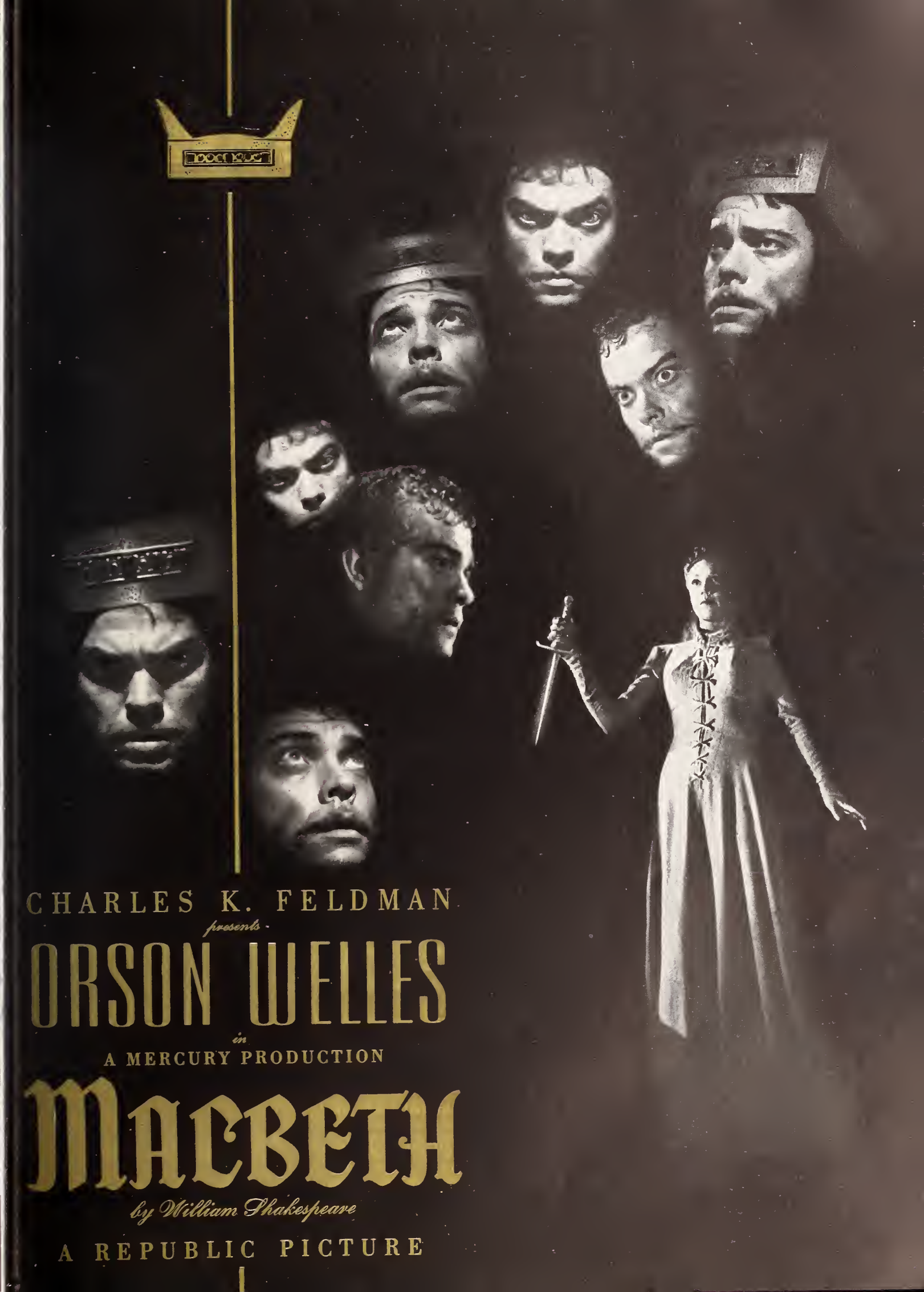
"Juvenile Delinquency

The National Conference on Prevention and Control of Juvenile Delinquency made little reference to the movies' impact on youthful morals, but too often the screen is unfairly indicted for juvenile maladjustments. Those smears stick in the public's mind.

"The Passive Audience

Counting 'repeaters', between 80 and 90 million admissions are collected at the movies each week. But 'ole rockin' chair' claims an estimated 60 million other potential admissions. That's a wide audience to be cultivated, a big market to be secured."

The brochure points out that the local exhibitor can utilize in his campaign the press, radio, television, public meetings, special screenings, community councils and personal contacts.



CHARLES K. FELDMAN

presents

ORSON WELLES

in

A MERCURY PRODUCTION

MACBETH

by William Shakespeare

A REPUBLIC PICTURE



A NOTABLE M

Orson Welles combines his talents as producer, director and actor to bring to millions of entertainment lovers everywhere one of the best known plays of all time.

But great as it is a play, it is Greater *as a motion picture!*

Welles' re-enactment of the Scottish tyrant and Jeanette Nolan's performance as Lady Macbeth are inspired. With the support of the famous Mercury Players, they recreate in full imagination and dramatic force a most memorable production of MACBET

OTION PICTURE ACHIEVEMENT!

NOW BOOKING FOR JANUARY DATES

CHARLES K. FELDMAN

presents

ORSON WELLES

in

A MERCURY PRODUCTION

MACBETH

by William Shakespeare



introducing

JEANETTE NOLAN

with

DAN O'HERLIHY RODDY McDOWALL
EDGAR BARRIER ALAN NAPIER

Produced and directed by

ORSON WELLES

Musical Score by JACQUES IBERT Conducted by EFREM KURTZ

Associate Producer RICHARD WILSON

A REPUBLIC PICTURE



JEANETTE NOLAN
as Lady Macbeth



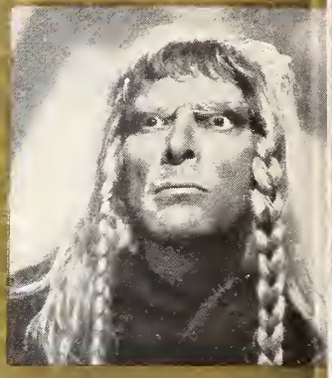
DAN O'HERLIHY
as Macduff



RODDY McDOWALL
as Malcolm



EDGAR BARRIER
as Banquo



ALAN NAPIER
as A Holy Father

CAST

MACBETH	ORSON WELLES
LADY MACBETH	JEANETTE NOLAN
MACDUFF	DAN O'HERLIHY
MALCOLM	RODDY McDOWALL
BANQUO	EDGAR BARRIER
A HOLY FATHER	ALAN NAPIER
DUNCAN	ERSKINE SANFORD
ROSS	JOHN DIERKES
LENNOX	KEENE CURTIS
LADY MACDUFF	PEGGY WEBBER
SIWARD	LIONEL BRAHAM
YOUNG SIWARD	ARCHIE HEUGLY
MACDUFF CHILD	CHRISTOPHER WELLES
DOCTOR	MORGAN FARLEY
GENTLEWOMAN	LURENE TUTTLE
FIRST MURDERER	BRAINERD DUFFIELD
SECOND MURDERER	WILLIAM ALLAND
SEYTON	GEORGE CHIRELLO
A PORTER	GUS SCHILLING
THE THREE	BRAINERD DUFFIELD LURENE TUTTLE PEGGY WEBBER



MUSICAL SCORE

A DISTINGUISHED SCORE BY THE NOTED FRENCH CONTEMPORARY, JACQUES IBERT



CONDUCTED BY EFREM KURTZ, CONDUCTOR OF THE HOUSTON SYMPHONY ORCHESTRA

PRINTED IN U.S.A.

INDUSTRY FINDS ITS WAY ALONG CONCILIATION TRAIL

Lawyers Draft Arbitration "With Teeth"; Exhibition Sets Up Committees

by FRED HIFT

After more than 25 years experience with arbitration and conciliation, the film industry still is looking for a workable method of procedure.

With both exhibitors and distributors sharply aware of the need to curtail litigation, activities along the following lines were under way this week:

1. Lawyers were hard at work, hammering out a draft of an arbitration system "with teeth in it" and covering a much broader scope than the arbitration system set under the 1940 consent decree. With the exception of Columbia, the distributors, including the "Little Three," reportedly have agreed on a new arbitration formula.
2. Conciliation talk was in the air. Both Theatre Owners of America and Allied units were busy discussing and setting up grievance committees in the field. TOA expects to have four boards working by December 15.
3. The American Arbitration Association, with only four active cases, was standing by.

Few details of the new arbitration agreement, which would be embodied in any forthcoming decree, are known, but there are indications that it will increase the power of the arbitrators and that it will cover a much broader ground than its predecessor, which lasted from November, 1940, to June, 1948. To be presented to the U.S. District Court at an early date, this new arbitration formula stands to overlap in wide areas the conciliation systems evolved and publicized by the exhibitor organizations.

It has been learned that the current arbitration proposal, now in final draft, would cover runs, clearances and "certain questions of discrimination brought up by the court." The AAA, with its 31 offices all over the country, would continue to be the mediation agent. The arbitrators, however, would be given broader powers and would be authorized to determine runs.

Arbitrators to Be Given Much Broader Powers

When, under the old system, they had to abide by historical developments when these had set a pattern, they now would be able to set new patterns themselves. Also it would be in their power to upset the distributors' clearance to their own theatres. Further, the burden of proof on the reasonableness of clearances would be with the distributors where, under the old system, the exhibitors had to bear the brunt of proof for the reasonableness of their complaint.

It had been suggested in court that the new system might substitute for competitive bidding. The plan also may provide arbitration of some subjects for which injunctive relief is sought by the Government.

The more sweeping provisions of this new arbitration effort may, it is felt, forestall earlier complaints on the part of exhibitors that the arbitration system as it emerged from the 1940 consent decree was not powerful enough. A spokesman for the AAA this week attributed the failure of the arbitration system as constituted under the consent decree partly to exhibitors who, he said, "just didn't use it enough" and felt they could get more out of the branch manager. To support this contention he cited the fact that between 1940 and 1948 only 520 cases were filed with the AAA. Of these, 148, or 25 per cent, were in the first year of operation.

Addressing the U.S. District Court recently, Judge Joseph Proskauer, representing Warner Brothers, urged the final decree embody an arbitration system "which will relieve this industry of many of its tensions." He was seconded by Whitney North Seymour, Paramount representative, and other defense counsel. John Caskey of 20th-Fox filed a memo with the court, proposing a nationwide system of arbitration.

While the smaller companies have indicated their willingness to go along with a new system of arbitration "providing it doesn't cost too much," Louis Frohlich, counsel for Columbia, remains adamant in his opposition to arbitration which, he says, "inevitably means compromise." Declaring himself "in love with our judicial system and the safeguard provided by litigation and the rules of evidence," Mr. Frohlich stressed that Columbia "wouldn't be forced into it." He also pointed out that exhibitors, using arbitration awards in their favor, at times turned to the courts regardless, using the arbitrator's decision as support.

Only Four New Complaints Now on File with AAA

The AAA, operating under a stay of the statutory court decree pertaining to the tribunal's decision to abolish arbitration, now has 21 cases pending under the old decree. Four new cases, filed on a completely voluntary basis, have been entered since June and are active. This reluctance to avail themselves of the AAA services is thought to be the result of a "wait-and-see" attitude on the part of exhibitors.

The New York District Court thought it did not have the power to continue an arbitration system which would be binding on both parties. The Supreme Court, citing the lower court's evident satisfaction with arbitration results, left the establishment of a new system to the discretion of the District Court, specifying, however, that the system "could not, of course, be mandatory."

Arbitration of any kind, when part of a new decree, would be "voluntary" as far as exhibitors are concerned. It would become binding only once the theatre owner signs a complaint. The companies, however, would have to arbitrate any complaint.

Exhibition Is Busy With Conciliation Programs

While the lawyers in New York this week were busy conferring on arbitration, exhibition, mindful and vocal on the need to "keep the industry out of the courts," was going ahead with its own remedy. Conciliation was the talk of the day at exhibitor organization headquarters and at exhibitor conventions.

Both the conciliation plan of TOA and that of 20th-Fox's A. W. Smith Jr., as worked out with Benjamin Berger, president of North Central Allied, attempt to reconcile differences on a local level with recourse to "headquarters" in case no satisfactory solution of a problem can be found. Both plans cover the wide scope of exhibitor grievances, but neither group's conciliation units will concern itself with the negotiation of film rentals. It will be conciliation by exhibitors for exhibitors.

The conciliation plan of TOA is based on

(*Continued on page 22, column 1*)

ARBITRATION INDUSTRY FACTOR MANY YEARS

Arbitration has been with the industry for many years. Prior to 1923, when the Film Boards of Trade, which included arbitration clauses in the uniform exhibition contract, began to operate under the guiding eye of the Hays Office, arbitration units were functioning in connection with activities by credit agencies. In 1929, when the first U. S. vs. Paramount suit went to trial, Judge Thomas D. Thacher threw out both the uniform exhibition contract and compulsory arbitration as a violation of the anti-trust laws. In 1933, the NRA code authority tried an arbitration system, and then, in 1940, arbitration was made part of the consent decree. Prior to the decree, arbitration had constituted an important part in several efforts of both exhibitors and distributors to arrive at a workable Fair Trade Practices Code.



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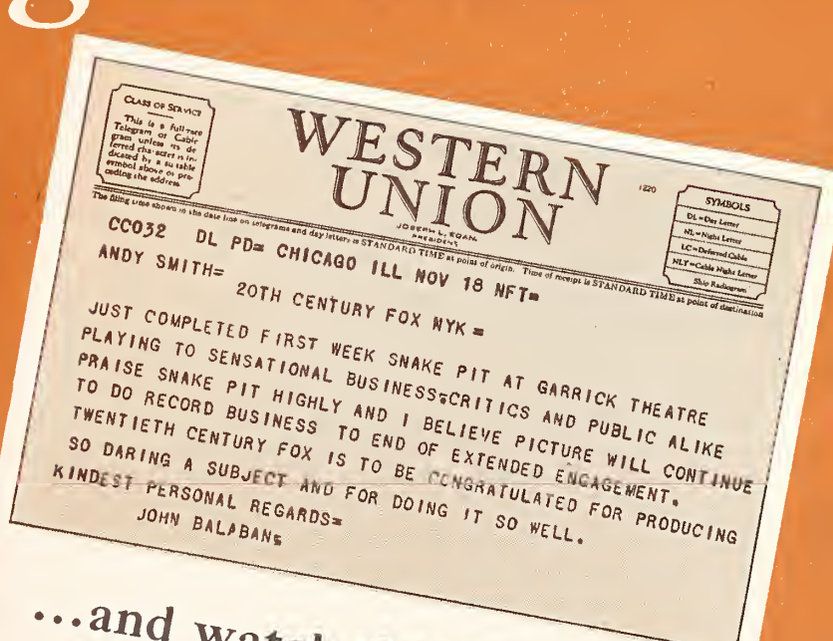
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7-48!"*



...and watch the Christmas opening in Los Angeles!

20th CENTURY-FOX

CONCILIATION

(*Continued from page 19*)

the establishment of 12 or more units throughout the country, but it is left to "the discretion and judgment of each such unit" to determine the mechanics of the system. The TOA executive committee, which adopted the plan early in November, recommended the creation of a three-man committee to consist of one TOA member, one member from another association operating in the area, and one member with no association ties.

Conciliation boards now are being set up in Boston, New Haven, Oklahoma City and Memphis. They should be functioning by December 15. The cooperation of most companies is expeted.

Would Go for Review to National Executives

These boards are to consider grievances and, should they be found meritorious, would take them up with the branch manager. Should no satisfaction be obtained, the whole matter would then be sent up for review by TOA national executives who would take it up with home office heads of the companies concerned. According to Arthur H. Lockwood, TOA president, conciliation could concern such matters as failure to supply prints on time, conditioning the licensing of one feature upon another, tying in more than one theatre on the licensing of pictures, forcing of features and shorts, the failure of salesmen adequately to solicit customers, and the like. A 60-day trial period has been voted by TOA.

Under the Smith-Berger plan, the formation and shape of the conciliation units are up to the local Allied organizations. Here also, three-man committees are called upon to sift grievances and to attempt to settle them at a local level. So far no other company but 20th-Fox has indicated willingness to cooperate with these committees. The project, which originated with a letter from Mr. Smith to Mr. Berger when the former read trade reports that the NCA head planned to encourage damage suits on a "wholesale" scale, got under way in June.

So far seven exhibitor organizations have expressed willingness to cooperate and to set up committees. They include North Central Allied; Allied of New Jersey; Independent Theatre Owners Association of New York; the ATO of California and the United Motion Picture Theatre Owners of Pennsylvania. Others are considering the plan and several Allied units have approved it.

Kansas-Missouri Unit To Set Up Committee

The board of the Kansas-Missouri-Theatres Association, meeting in Kansas City, last week voted to set up a grievance committee which it said was ready to hear the complaints of any exhibitor, whether he is the member of the association or not. Members of the conciliation group are Harley Fryer, Jay Means, Ralph Larned and George Baker. An alternate for each also has been chosen. Elmer Bills, president, is chairman with J. A. Becker, secretary, as his alternate.

Earlier last week it was learned that the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois would approach Mid-Central Allied Independent Theatre Owners, United Theatre Owners of Illinois and non-affiliated houses to organize a St. Louis area conciliation board. The group, as any other of its kind, would not attempt to arbitrate rental questions, but would concern itself with trade disputes between exhibitors and distributors.

Gael Sullivan, executive director of TOA, will be in Albany December 1 to discuss with exhibitors in the Albany exchange area the feasibility of setting up a grievance board. If reaction is favorable, a committee may be set up that same day.

Not all exhibitor organizations are found willing to go along with conciliation plans. Allied Independent Theatre Owners of Eastern Pennsylvania did not approve the Smith-Berger plan, declaring that "the history of all conciliation, mediation and conference efforts has been a never-ending record of repeated failures to secure any measure of relief for the independent exhibitor." However, conciliation last week paid off in New York. Independent Theatre Owners Association of New York reported that the first case filed with its newly-created grievance committee was settled "to the satisfaction of the complaining theatre operator, Leon Rosenblatt. He had sought relief on clearance, availability and run in behalf of Rosenblatt-Welt theatres.

BERGE ASKS MORE FOR JUSTICE DEPARTMENT

Washington Bureau

The best way to enforce the anti-trust laws is by tripling or quadrupling the annual appropriation of the Department of Justice's anti-trust division. That's the suggestion of Wendell Berge, former assistant attorney general in charge of the anti-trust division, as proposed last Thursday to the House Small Business Committee conducting hearings on monopoly. Mr. Berge urged that the division get an annual appropriation of somewhere between $10,000,000 and $15,000,000 a year, compared with the present appropriation of $3,400,000.

SIMPP Must Make Depositions In Detroit Anti-Trust Suit

Members of the Society of Independent Motion Picture Producers must make preliminary depositions in Detroit in their $8,750,000 anti-trust suit filed in Detroit August 24 against two large exhibitor groups. This ruling was handed down last week by Federal Judge Arthur A. Koscinski. The SIMPP suit was filed against United Detroit Theatres and Earl J. Hudson, its president, and Cooperative Theatres of Michigan and James F. Sharkey, its manager.

Legion Reports Foreign Product More Offensive

Washington Bureau

The National Legion of Decency reported today a "marked increase" in the number of morally offensive films during 1948, but attributed this largely to the increased number of foreign films reviewed.

The Legion's report was presented by the Bishop's Committee on Motion Pictures to the General Meeting of the Catholic Archbishops and Bishops of the U. S. at Catholic University here November 17 to 19, but was made public only this week.

The report revealed that during the year November, 1947, to November, 1948, 451 features were reviewed by the Legion, of which 174 or 38.58 per cent were classified as A-I, or morally unobjectionable for general patronage; 188 or 41.69 per cent as A-II, or morally unobjectionable for adults; 82 or 18.18 per cent as B, or morally objectionable in part for all; and 7 or 1.55 per cent as C, or condemned.

In the 1946-47 year, of 440 films reviewed, 195 or 44.52 per cent were classed as A-I, 172 or 39.09 per cent as A-II, 70 or 15.91 per cent as B, and 3 or 0.68 per cent as C.

The percentage of B films was the highest in Legion history during 1948.

Breaking the 1948 pictures into domestic and foreign films, the report showed that of 367 domestic films reviewed, only one was condemned and 52 or 14.17 per cent classed as B, while of 84 foreign films, six were condemned and 30 or 35.71 per cent were given a B rating.

"While noting the relatively high percentage of morally offensive material in the Hollywood product," the report stated, "the bishops expressed their gravest concern with the moral qualities of the imported product. Exhibition of such films can do serious harm to the morals and the moral standards of these who patronize them."

The bishops warned that in domestic pictures suggestiveness in scenes, dialogue or costuming was the most frequent ground for objection to films, being found on 57 occasions. Improper attitude toward marriage, either treating matrimony irreverently or portraying divorce as the acceptable solution to marital problems, was the next most frequent source of offense, reported in 28 films.

The Most Reverend Joseph H. Albers, Bishop of Lansing, completed his term as a member of the motion picture committee, and the Most Reverend Michael J. Ready was appointed to the vacancy. The Most Reverend William A. Scully, Coadjutor Bishop of Albany, is chairman of the Bishop's Committee.

Kingsberg Heads Committee

Malcolm Kingsberg, president of RKO theatres, has been named chairman of the special gifts committee for the Federation of Jewish Philanthropies.

Paramount Suit Delayed Again, To December 20

The Paramount, *et al.*, anti-trust hearings have been delayed again and again. Tuesday the date was set back to December 20 from December 13. That December 13 date was a postponement from the November 29 date set when the November 8 hearings were postponed on November 10 for further defendant-plaintiff conferences.

The postponement to December 20 was decided upon by the three-judge court trying the case in order to straighten out their calendar. The earlier postponement to December 13 was agreed to by Federal Judge Augustus N. Hand after weighing statements that data concerning theatre partnerships could not be compiled by November 29 for presentation to the court.

When the hearings were postponed November 10, the postponement was to allow counsel for the majors and the Government to get together on the possibility of taking some of the joint ownership problems out of the case. The court was hopeful that an agreement could be reached on the divestiture or retention of those ownerships without the court having to make the decision.

The postponements, however, are seen as furthering chances that one or more of the four remaining major defendants and the Department of Justice may agree on a consent decree.

Most advanced of the consent decree plans is understood to be that of Twentieth Century-Fox. Now under consideration by company officials is a plan by which 20th-Fox would retain only its first run theatres except in Los Angeles, where the company would continue to operate about 30 subsequent run houses in addition to the first runs. Where two or more first runs are operated in the same city, the houses would play the same picture day and date.

Variety Clubs Unveil Father Flanagan Statue

Representatives of many Variety Club tents around the country will attend the Variety Club ceremonies for the presentation and unveiling of the Father Flanagan statue and plaque November 28, according to Edward Shafton, Omaha, chairman.

Dallas will send a special delegation of 20 barkers to participate in the unveiling, and to inspect the Boys Town project with a view of fashioning their own Boys' Ranch along similar lines. Julius Schepps, chief barker, will head the delegation.

Others expected to attend include A. H. Blank, head of the Tri-States theatres, Des Moines; Elmer Rhoden, from Kansas City, and Pat McGee of the Cooper Foundation. An informal dinner for out-of-town visitors has been arranged by Mr. Shafton for November 27.

Windsor Asks $6,000,000 In New Trust Action

The Windsor Theatre Co., Baltimore, filed a $6,000,000 anti-trust action in Baltimore District Court Friday against the Wallbrook Amusement Co., Hilton Theatre Co., and Thomas D. Goldberg, president of the two Baltimore companies. The Windsor, operating the Windsor, charges a conspiracy with the major distributors since May, 1941, to restrain and injure the Windsor's business by depriving it of first neighborhood run product. The suit is an outgrowth of an earlier action filed by the Windsor in the District of Columbia against the Baltimore companies and six major distributors: MGM, Paramount, Twentieth Century-Fox, United Artists, Universal, and Warner.

RKO Loop Reissue Program May Prompt Court Action

Chicago Bureau

Because RKO held over a reissue program of "Last Days of Pompeii" and "She" for a three-week Loop run at the Grand, the company may be involved in court action under rulings of the decree in the Jackson Park anti-trust suit. This decree forbids Loop runs of longer than two weeks. Miles Seeley, attorney for RKO, asserts that the decree does not stipulate the prohibiting of more than a two week run for reissue product. Thomas McConnell, attorney for the Jackson Park, contends that the playing of the two films constitutes a first run regardless of reissue.

New Jersey Allied Will Fight State Censorship

At a membership meeting at the Newark, N. J., Athletic Club last Wednesday, Allied Theatre Owners of New Jersey pledged to fight a state censorship measure which may be introduced when the legislature meets in January. The organization said the proposed measure was brought about by showings in Newark of "indecent and immoral" pictures produced in places other than Hollywood. The meeting also condemned Hollywood players who, by their conduct, brought ill repute to the industry. The meeting was presided over by Edward Lachman, president, who appointed Wilbur Snaper chairman of the unit's next convention, scheduled for Atlantic City next September.

Companies Must Answer Coast Suit December 15

Twelve distributing companies, defendants in a monopoly and anti-trust suit filed November 17 by Steve and Emma Chorak, owners of the Puente theatre at Puente, Cal., were ordered by Federal Judge Ben Harrison, of Los Angeles, to show cause December 15 why a restraining order should not be issued in the case. The suit, which charges conspiracy on clearances and asks treble damages of $241,500, also names the Edwards Theatre Circuit, James Edwards, Jr., and Arthur L. Sanborn.

Company Heads Will Meet Again On Coast Dec. 15

A decision to adopt "greater militancy" in the Motion Picture Association of America drive to improve public relations for the industry was taken by the company presidents last week at the final meeting of the MPAA executive board in New York.

Following the meeting it was announced that the members of the executive committee would reconvene in Hollywood December 15-17. At that second series of meetings the company heads will acquaint representatives of the film colony with industry problems and seek the cooperation of production workers in finding their solution, Eric Johnston, MPAA president, said.

In connection with the public relations campaign, it was announced that four institutional industry short subjects will be released soon. The industry's national distribution committee, headed by Robert Mochrie of RKO, was to have met this week to map release plans for the four subjects. The shorts include: "Let's Go to the Movies," "This Theatre and You," "Movies Are Adventure" and "The Art Director."

At the Thursday meeting, held in the Paramount board room, the executive committee elected Y. Frank Freeman, Paramount vice-president, chairman of the Industry Film Project Committee. He succeeds N. Peter Rathvon, who resigned recently.

To convince the company heads of the need for more militancy, Mr. Johnston had part of his "Report from Europe," published recently in *The Screen Writer,* read out aloud. "The kind of criticism we do like to have and which carries weight with us comes from moviegoers who refer to a specific picture and register their likes and dislikes down to specific scenes. The criterion for dealing with any subject on the screen is decency and good taste. Within that framework Hollywood must be free to deal with life as it is and literature as it is."

Washington Variety Club Holds Annual Dinner

More than 500 members, their families and friends attended the thirteenth annual dinner dance of the Washington Variety Club, held at the Statler Hotel last Saturday. The affair was staged to climax the year's work in charities. Activities in this field include: a contribution of an emergency hospital dental clinic; resuscitators for Garfield Memorial Hospital, equipment for the Crippled Children's Service of Arlington County, maintenance of the Glaucoma Clinic at the Episcopal Eye, Ear and Throat Hospital, shut-in screenings at 15 local hospitals and orphanages, repairs and equipment for Glenn Dale Sanatorium, and other contributions. Local and international officers of the Variety Club attended.

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20th-Fox Profit In Quarter Up To $2,224,954

Consolidated net profit of $2,224,954 after all charges for the third quarter of 1948, compared to $2,206,320 for the same period in 1947 was reported last week by Twentieth Century-Fox Film Corporation and all subsidiaries, including National Theatres Corporation and Roxy Theatre, Inc. Consolidated net profit of $9,119,613 after all charges for the 39-week period ended September 25, 1948, was reported at the same time.

The 20th-Fox board of directors last week declared a quarterly cash dividend of $1.12½ per share on the outstanding prior preferred stock, payable December 15, 1948, to stockholders of record December 1, 1948. A quarterly cash dividend of 37½ cents per share was declared on the outstanding convertible preferred stock and 50 cents on the common, both payable December 23, to stockholders of record December 1.

After deducting dividends on prior preferred and convertible preferred stocks, the consolidated net profit of the corporation amounted to $3.12 per share on the 2,769,100 shares of common stock outstanding. For the third quarter alone it came to 75 cents per share of common stock.

With net profit for the first three quarters of 1948 reported at $9,119,613, net income for the same 39 weeks in 1947 was $10,608,098. Net profit before taxes for the three quarters of 1948 was $16,707,032 as compared to $20,283,644 last year.

The consolidated profit and loss statement shows $66,110,184 in film distribution, theatre operations and administration expenses. This compares to $71,442,960 last year. Gross income from film rentals and theatre receipts for the first 39 weeks of 1948 amounted to $121,432,769, which compares to $130,767,635 last year. Profit for the second quarter of 1948 was announced as $3,967,817.

Reorganization May Treble Rank's Pinewood Output

London Bureau

Latest step in J. Arthur Rank's gigantic reorganization plan is the transformation at his Pinewood Studio, where Independent Producers, Ltd., a service company, has been changed to Pinewood Films, Ltd., both a servicing and a production company. The old board of directors, consisting mainly of a large number of producers, is abolished. In its stead, three directors only will be in charge: Mr. Rank, John David and George Archibald, managing director. Mr. Davis, Mr. Rank's right hand man, believes that as a result of new production plans now in hand, the Pinewood output in 1949 will be nearly three times as great as the annual rate since the studio reopening in 1946.

Government To Keep Secret Ricca's Parole Violations

United States Attorney Otto Kerner, Jr., gave notice Monday in Chicago that the Government would refuse to tell Federal Judge Michael Igoe its reasons for seeking a revocation of the parole of Paul Ricca, a member of the Browne-Bioff gang of film industry extortionists who, with several others, was released on parole in August, 1947. The Department of Justice is then prepared to appeal from any order of Judge Igoe setting Ricca free. However, in the event of the expected decision by Judge Igoe, Ricca will remain free pending a decision by the Circuit Court of Appeals.

Monogram Loss Put at $117,608

Hollywood Bureau

A loss of $117,608 for the 13-week period ended October 2 was reported for Monogram last weekend by Steve Broidy, president. This compares with a loss of $86,414 for the same period last year. Both quarterly figures reflect estimated refund of prior years' Federal income taxes under the loss carryback provisions of the Internal Revenue Code.

Mr. Broidy also announced that since the issuance of the annual report to the stockholders for the fiscal year ended July 3, 1948, outstanding direct borrowings from banks, under the existing $3,000,000 revolving line of credit, have been further reduced by payments totaling $455,000, leaving a balance of $2,130,000 direct borrowings outstanding. According to present plans, additional substantial reductions will be made in the immediate future, Mr. Broidy said.

Earl E. Revoir, who has been associated with Monogram Pictures since May, 1944, has been appointed assistant treasurer.

Brandt Dismissal Plea Denied by Court

The motion of Harry Brandt and associated defendants for dismissal of Paramount's action alleging fraudulent reports on percentage pictures has been denied by Justice Samuel H. Hofstadter in New York Supreme Court. Paramount seeks to recover damages amounting to $573,000 from almost 100 theatres owned or operated by some 167 individuals and corporations named as defendants in the action. In denying the defendants' motion the court held that Paramount's complaint stated a good cause of action.

Sons Lease Theatres

The Terrace and Kent theatres in Yonkers, N. Y., have been leased to Donald McConville and Burton Astor by Harold Friedman. Mr. McConville is the son of Joseph E. McConville, head of Columbia Pictures International, and Mr. Astor is the son of Louis Astor, Columbia sales executive.

Eastman Shift To Safety Stock Is Due by 1952

Operating on a three-year conversion schedule involving $10,000,000 for new equipment, the Eastman Kodak Company has its sights set on 1952 as the year when it will have made a complete changeover from production of the ordinary nitrate to cellulose acetate safety film.

According to Donald E. Hyndman, eastern manager for the motion picture division of Eastman, the company hopes to turn out from 15 to 25 per cent of its total 35mm film stock production in 1949 on safety film. The cost to the producer will be $14 plus tax, a total of $15.93, per thousand feet. This compares to a cost of $12.52 per thousand feet for the nitrate positive now in use.

Mr. Hyndman said the heads of the print departments of the different companies had been informed that enough of the safety stock now is available to make every fourth picture on acetate next year. So far only one picture, MGM's "When Winter Comes," has been printed entirely on the new safety stock for test purposes. The next feature to be released on safety film will be Warners' "The Decision of Christopher Blake."

Eastman already is said to have invested from $10,000,000 to $15,000,000 in development of the new acetate stock. Plans now call for Eastman to turn out close to 50 per cent of its total 35mm release print stock on safety by January 1, 1951.

Mr. Hyndman pointed out that, to reap the full advantages of the change to safety film, all 35mm motion picture stock would have to be of that kind. Once this is a fact, he observed, tremendous savings for the industry could and would accrue from the development, since insurance rates would undoubtedly drop, the elaborate fireproofing of projection booths would be unnecessary and transportation problems therefore would be eased.

Eastman has been turning out its new safety base for a year and a half with the Government as the initial user, Mr. Hyndman said. Elaborate tests have shown the wearing quality of the acetate stock is on a par with nitrate film and that it neither swells nor shrinks more than nitrate.

Armand Francis Ortes Dies

Armand Francis Ortes, 68, well known screen actor of the silent days, died at the San Francisco home of his sister November 19. He had appeared in pictures starring Mary Pickford, Lenore Ulric and the late Elissa Landi.

Arthur R. Cooper

Arthur R. Cooper, 55, former booker for United Artists, died at Springhill, Nova Scotia, November 12. He had been associated with the industry as an exhibitor and booker for 20 years.

2 NEW SUITS SEND COLOR INTO COURT

Eastman and Technicolor Sued by Keller - Dorian; Sign Eastman Decree

1. Judge William C. Mathes in Los Angeles District Court Wednesday entered a consent decree judgment against Eastman Kodak in the Justice Department's anti-trust suit against Technicolor, Inc.

2. In New York Eastman and the Technicolor Corporation found themselves the target of a $300,000,000 damage suit filed by the Keller-Dorian Colorfilm Corporation. The suit charged violation of the anti-trust laws and failure on the part of Kodak to exploit its "lenticulated" film under a 1927 contract with Keller-Dorian.

The Government's anti-trust action originally was brought in Los Angeles August 19, 1947, against Eastman Kodak and Technicolor, Inc. It was charged that, from 1934 to 1945, the Kodak and the Technicolor companies had engaged in "a conspiracy which has enabled Technicolor to monopolize the manufacture of three-color release prints of feature motion pictures," particularly in regard to the monopack process, which involves the use of only one film to provide three colors.

First Decree Rejected

The accepted consent decree was first submitted to Judge Mathes Tuesday in Los Angeles by the Department of Justice. Judge Mathes ruled that the decree in its original form was not sufficiently specific in its provisions on making Eastman patents available to all users. He instructed counsel to confer on changes necessary to rectify this deficiency. A revised decree was prepared Tuesday night by Government and Eastman attorneys and accepted Wednesday.

Following the filing of the damage suit by Keller-Dorian, the company asked U. S. Attorney General Tom Clark to defer the consent decree with Eastman, asserting it would in effect "whitewash" Eastman of identical practices complained of in its private action. The Los Angeles Court was told Keller-Dorian had been asked and had declined to participate in consent decree discussions. Judge Mathes indicated he did not consider the deferment in order.

Two Actions Involved

The Keller-Dorian suit involves two actions. In one, the three defendants—Eastman, Technicolor, Inc., and the Technicolor Motion Picture Corporation—are sued for $250,000,000 in damages, alleging violation of the Sherman and Clayton anti-trust laws and the Robinson-Patman Act. Specifically it is charged that the three companies monopolized motion picture color photography and color cinematography as shown in their failure to carry out a 1927 contract with Keller-Dorian, providing for the exploitation of its color process. The Keller-Dorian process was cheaper and simpler, the action states.

Asks $50,000,000

The second suit concerns the Eastman alone and asks for $50,000,000 in royalties allegedly due under the contract. It also asks the court to order Eastman to comply with the 1927 contract.

Thomas J. Hargrave, president of the Eastman Kodak Company, in a statement issued in Rochester, said, "These suits are without justification and the claim for damages is absurd. The Eastman Kodak Company has continuously devoted funds, manpower and facilities to the investigation and development of processes that have offered the possibility of improving color photography. One was the Keller-Dorian process. It used what is called "lenticulated" film. After a fair trial on the market, however, we found that other processes enabled us to meet commercial requirements more easily and economically.

"Eastman Kodak has continued experimental work . . . with lenticulated film. As yet, the ecompany has not arrived at results which warrant the use of such film for widespread use for professional motion pictures. This circumstance has no relation whatsoever to any agreements between the Eastman Kodak Company and Technicolor."

Dr. Herbert T. Kalmus, president and general manager of Technicolor Motion Picture Corporation, said Technicolor "has not now and never has had any contract with the Keller-Dorian Company" and declared he considered the suit "preposterous and without foundation." He also declared that it had been Technicolor's position from the beginning of the U. S. anti-trust suit against it that there was no foundation for it.

Must License to All

Under the terms of the submitted consent decree, which was accepted by Judge Mathes, Eastman Kodak would have to license all of its current patents to any applicant royalty free and further would have to license all patents it might acquire in this field during the next five years on a reasonable royalty basis. Also, Kodak would have to furnish technical information and know-how to all licensees.

Loew's Pays Dividend

Directors of Loew's, Inc., at a meeting in New York November 17, declared a regular quarterly dividend of 37½ cents per share on the company's common stock, payable December 31, 1948.

Paramount Nets $6,445,000 in Third Quarter

Estimated earnings of $6,445,000 for the third quarter ended October 2 were reported this week by Paramount Pictures, Inc. These earnings are after all charges, including estimated provision for taxes on income, and includes $1,417,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries, and approximately $600,000 of non-recurring income. The 1948 quarter earnings compare with $8,105,000 for the quarter ended October 4, 1947.

The 1948 quarter earnings represent 94 cents per share on the 6,835,839 shares outstanding on October 2, 1948, which compares with $1.15 per share for the quarter ended October 4, 1947, on 7,020,972 shares.

Earnings for the nine months ended October 2, 1948, were estimated at $20,015,000, including $4,729,000 share of undistributed earnings of partially owned non-consolidated subsidiaries, and approximately $1,250,000 of non-recurring income. Earnings for the first nine months of 1947 were estimated at $25,512,000.

The nine-month earnings for 1948 represent $2.93 per share, whih compares with $3.63 per share for the first nine months of 1947.

Effective with the beginning of the fiscal year 1948, Paramount has excluded the earnings of all subsidiaries operating outside of the U. S. and Canada, except to the extent that dividends have been received from such subsidiaries in dollars.

The board of directors of Paramount Friday declared the regular quarterly dividend of 50 cents per share on the common stock payable December 24, 1948, to stockholders of record Dec. 3.

Out of Court Settlements Reached in Liberty Suit

Chicago Bureau

Paramount, Warners and Republic have reached an agreement in the Liberty theatre equity suit here giving the plaintiff the opportunity to negotiate for first run product against defendant theatres in Michigan City. Settlement for similar opportunities is now being discussed by the Liberty and Columbia. Hearings for the remaining defendants will be heard January 14 in U. S. District Court.

Berger to Meet Rodgers On Sales Policy

Ben Berger, president of North Central Allied, has announced that he and other members of the organization soon will meet with William F. Rodgers, vice-president in charge of sales for MGM, for conferences in Chicago.

It's Argument Time As Academy Prepares for Awards Presentation

by WILLIAM R. WEAVER
Hollywood Editor

The Academy of Motion Picture Arts and Sciences is in the news, and destined to be more so shortly. You walk into the gracious office of Margaret Herrick, executive secretary of the organization, and find that affable and efficient lady poring over a newspaper clipping handed her by Gene Murphy, of Howard G. Mayer & Associates, the public relations organization which funnels Academy information to the outside world and *vice versa*.

The clipping turns out to be an article by the Washington (D. C.) *Star's* Jay Carmody in which that columnist gravely opines that "Hamlet" would "sweep the list" of Academy awards this year if the Academy would amend its rules in such fashion as to make a film of foreign origin eligible. This makes Mrs. Herrick and Mr. Murphy sad, not only because "Hamlet" and all other films exhibited publicly for an admission fee within the Los Angeles area and inside the calendar year are eligible for award, but also because Mr. Carmody and all other working journalists have been put in possession of all the Academy rules long since and often.

Staging of Presentation One of Many Problems

Yet Mr. Carmody is legion. It is decided that Mr. Murphy will write him a letter, and the talk turns to other things, particularly to pending proposals for the staging of the annual Award presentations next March, of which several are to be studied by the board of directors at its meeting that very evening.

This question of where, when and how to stage the annual ceremonies is but one of many which come up for answer in the course of the Academy year, but it is always the one concerning which dispute and contention run highest, usually welling over the proper banks of discussion among Academy members and flooding the trade and lay press. A veritably astounding assortment of suggestions, representing all facets of industry interest and from quarters as remote as foreign newspapers, descend annually upon the desks of Academy officers. They range, this year, from a Valentine's Day program in the Pasadena Rose Bowl to a strictly commercial radio broadcast sponsored by Camel cigarettes in consideration of photographing all the Oscar winners against Camel-signatured backgrounds.

Everybody Makes Academy Business His Own

The question will be decided that evening, and that will be not the end but the beginning of the avalanche of gratuitous advice and counsel. For the Academy is everybody's business, and everybody tries to make it his own, which would be considered a very happy state of affairs indeed if it were not for the fact that everybody does not take the trouble to find out anything about it. Anybody at all can find out all there is to know about it by writing to the Academy of Motion Picture Arts and Sciences at 9038 Melrose Avenue, Hollywood 46, Calif., for the completely informative literature maintained in steady supply.

The concentration of interest upon the where, when and how of the annual Award presentation tends somewhat to deflect attention from a great many Academy activities which contribute more soundly and directly to the advancement of filmic art and science than does the annual naming of the year's bests. Of these there will be more anon in this space, which breaks off the present chronicle at this point to await nightfall and the action of the Academy board.

Later: The Academy board that night decided to hold its annual award ceremonies on March 24 on a studio sound stage, not yet selected, with a buffet and ball to follow and with attendance limited to Academy members and industry representatives. American Broadcasting company will broadcast the event.

Production Level Moves Up Slightly; 30 in Work

The production level inched up from 28 to 30 on completion of three pictures and start of five.

Producer Lamar Trotti started "You're My Everything" for 20th Century-Fox, with Walter Lang directing Anne Baxter, Dan Dailey and Anne Revere.

RKO Radio launched "Sam Wynne," with Will Price directing Martha Scott and Jeffrey Lynn in the leads.

Universal-International's Leonard Goldstein rolled "Ma and Pa Kettle," directed by Charles Lamont, presenting Marjorie Main and Percy Kilbride in their "Egg and I" roles.

Paramount is represented by "Manhandled," a Pine-Thomas production directed by Lewis R. Foster, presenting Dorothy Lamour, Sterling Hayden, Dan Duryea and Irene Hervey.

Monogram started "Gun Runner," a Jimmy Wakely Western, produced by Louis Gray. The picture will be directed by Lambert Hillyer.

Screen Writers Elect Seaton President

George Seaton was elected president of the Screen Writers Guild at a membership meeting in Hollywod last week. Other officers elected include: Don Hartman, Oliver H. P. Garrett and Wells Root, vice-presidents; Karl Tunberg, secretary, and Valentine Davies, treasurer.

STARTED

MONOGRAM
Gun Runner

PARAMOUNT
Manhandled (Pine-Thomas)

RKO RADIO
Sam Wynne

20TH CENTURY-FOX
You're My Everything

UNIVERSAL-INTERNATIONAL
Ma and Pa Kettle

COMPLETED

UNITED ARTISTS
Impact (Popkin)

UNIVERSAL-INTERNATIONAL
Calamity Jane and Sam Bass

WARNER BROTHERS
Montana

SHOOTING

COLUMBIA
Home in San Antone
Jolson Sings Again
Bonanza!

M-G-M
The Stratton Story
Neptune's Daughter
The Great Sinner
The Secret Garden

MONOGRAM
Tuna Clipper

PARAMOUNT
Easy Does It
Bitter Victory
Samson and Delilah
Top O' the Morning

REPUBLIC
Montana Belle
The Duke of Chicago

RKO RADIO
She Wore a Yellow Ribbon (Argosy)
Roseanna McCoy (Goldwyn)

SCREEN GUILD
I Shot Jesse James (Lippert)

20TH CENTURY-FOX
Down to the Sea in Ships
The Beautiful Blonde from Bashful Bend
Mr. Belvedere Goes to College
Hard Bargain

UNITED ARTISTS
Champion (Screen Plays)
Africa Screams (Nassour)

WARNER BROTHERS
Task Force
Happy Times

Foreign Heads Of Westrex See Prospects Good

Optimism on sales prospects abroad was the keynote of meetings this week of the Westrex Corporation's foreign sales managers. Attended by 18 Westrex managers, representing the service and export subsidiary of Western Electric Company, the meetings were held at the company's home office in New York and were presided over by Eugene S. Gregg, vice-president and general manager. The meetings were held from November 12 through November 24.

Despite obstacles posed by dollar shortages, insufficient building materials for new theatres and studios, and government regulations, the outlook for equipment was considered generally bright, since the film industry in many countries has been unable to acquire sufficient new equipment since before the war.

According to Miles A. Goldrick, managing director of the Western Electric Company, Ltd., London, little, if anything, has been done to reconstruct the war damaged theatres in England. The austerity program has permitted practically no modernization of equipment nor have any new theatres been built. As a result, the general appearance of British theatres is substantially the same as in 1938, with the addition of 10 years of wear on seats, carpets and other furnishings. Other countries report similar conditions because of the lack of building materials.

In China, according to D. D. Wight, former manager of Asia, Shanghai and China, there are only 250 theatres to serve a population of 450,000,000, and little prospect of building any since there is a critical shortage of materials and funds. Even modernization is practically impossible, he said, because of heavy import restrictions.

In Canada, R. F. Crews reported, the situation is somewhat different. The government import agency has ruled that theatre equipment be classified as capital goods and, as a result, many theatres are well equipped with the latest post-war equipment.

In all countries, the managers reported, American motion pictures are most desired by the people, and attendance, although slightly below war time peaks, is still better than the pre-war years.



Meeting in New York, last week, were 18 representatives of subsidiaries of the Westrex Corporation abroad. Seated, left to right, front row: D. L. Smith, assistant manager, Caracas, Venezuela; H. T. Petersen, manager, Copenhagen; F. H. Gildemeyer, manager, Rio de Janeiro; R. R. Abarbanell, manager, Manila; G. F. Van Weyenbergh, assistant manager, Brussels; S. Glass, commercial manager, Dublin. Second row: R. F. Crews, manager, Bombay; J. J. DeBoer, manager, Havana; H. E. McFarland, manager, Singapore; W. E. Kollmyer, manager, Shanghai; W. H. Meisel, manager, San Juan, Puerto Rico; R. Hill, commercial manager, Sydney; J. H. Riley, chief engineer, London. Third row: B. W. Budtz, sub-manager, Port-of-Spain, Trinidad; H. V. Zeppelin, manager, Buenos Aires; H. B. Allinsmith, regional manager of the Far East; E. S. Gregg, vice-president, Westrex; M. A. Goldrick, managing director, London; F. H. Hotchkiss, regional manager of Continental Europe; U. B. Ross, regional manager, Latin America; J. G. Van Erk, manager, Amsterdam; D. D. Wight, manager, Shanghai.

Jackter Heads Columbia's Billing, Playdate Drive

Rube Jackter, Columbia's assistant general sales manager, has been appointed chairman of the committee in charge of the company's current playdate and billing drive, running through February 17. The drive is confined to district and branch managers and salesmen and does not include bookers and office managers. Mr. Jackter was in the process of organizing his committee last week.

RKO Renews Booking with Movies - En - Route

Following a six-month trial period, when it distributed pictures to steamship lines by itself, RKO last week signed a new contract with Movies-En-Route, it was learned. The new contract provides the same terms as the prior agreement which ran for a year and under which RKO had its film booked aboard the various boats by Movies-En-Route. RKO executives said the experiment failed because the other companies didn't go along and also because the lines preferred to deal with one central agency. Movies-En-Route handles the bookings of all companies, but does not hold the rights to the 16mm versions of Twentieth Century-Fox features. During its six-month try, RKO booked its pictures on the *S.S. America* and the Swedish steamship line. Jack Kennedy, in charge of the project and working under the supervision of Robert Maroney, head of the RKO 16mm international department, will continue in that capacity.

Legion of Decency Reviews Eleven New Productions

The Legion of Decency has reviewed 11 new productions, approving all but one. The following were placed in Class A-I, unobjectionable for general patronage: "False Paradise," "The Gay Amigo," "Gunning for Justice," "The Mozart Story," Sinister Journey," "Strange Gamble," "Trouble Makers" and "A Valiant Hombre." "Dulcimer Street" and "Last of the Badmen" were placed in Class A-II, unobjectionable for adults. "Adventures of Don Juan" was placed in Class B, objectionable in part, because the picture "tends to condone immoral actions" and it has "suggestive scenes, dialogue and costume."

Metro Plans 17 In Six Months

MGM plans to release 17 pictures in the six months starting December 1, William F. Rodgers, vice-president and general sales manager, announced last week.

Of the 17, two are Masterpiece Reprints. Eight are in Technicolor. A total of 29 are set for release during the calendar year 1948. Four of these will be Reprints.

December releases include: "Hills of Home," in Technicolor; "Words and Music," in Technicolor; "San Francisco," and "A Night at the Opera," both reprints.

January releases: "3 Godfathers," in Technicolor; "Force of Evil," an Enterprise production; "The Kissing Bandit," and Herbert Wilcox's "Piccadilly Incident."

February releases: "Act of Violence," and "The Sun Comes Up," in Technicolor.

March releases: "The Bribe," and "Take Me Out to the Ball Game," in Technicolor.

April releases: "Little Women," in Technicolor; "The Great Sinner," and "The Barkleys of Broadway," in Technicolor.

May releases: "The Stratton Story," and "The Secret Garden," in Technicolor.

For November MGM is releasing "Three Musketeers," in Technicolor, and "No Minor Vices," an Enterprise production.

Buys Drive - in Interest

Neil Hellman, general manager of the Fabian-Hellman Drive-In Theatres, Albany, N. Y., has purchased the Fabian interests in the Tri-City drive-in theatre at Binghamton, N. Y. The purchase, Mr. Hellman said, does not affect the three other drive-in theatres which are owned jointly by Fabian and Hellman.

ALBANY

The Palace screened Greer Garson's capering in "Julia Misbehaves," plus "Bungalow," while the Strand presented "Red River" and "The Strange Mrs. Crane." The Grand topped its bill with "Northwest Stampede" and added "The Spiritualist." The Colonial had the local first run of "The Pearl." The Ritz, after 13 days with "Kiss the Blood Off My Hands," had a Saturday opening with "Rogues Regiment" and "Adventures of Gallant Bess." . . . Attendance at the testimonial dinner held by Variety Club for Charles A. Smakwitz, new Warner zone manager, hit an all-time record here of 260. Independents present included: Sid Kallet, of Kallet Theatres; John Gardner, Schenectady; Harry Lamont, Lamont Theatres; Joseph Grand, Albany; Julius Perlmutter, Schenectady; Samuel Rosenblatt, Watervliet; Leonard L. Rosenthal, general counsel for Upstate Theatres, Inc.; Bob Johnson and Dick McKay of the Smalley offices. Down from Gloversville with Louis W. Schine, vice-president of the Schine circuit, were: Seymour Morris, William Kraemer, Bernie Daimond, Chris Pope and Donald Schine.

ATLANTA

Near Blackshear, Ga., Bill Raulerson has opened his new 400-car drive-in. . . . Martin and Thompson announce they will have their new drive-in near Marietta, Ga., ready about January 1. . . . The new Duncan and Richards theatre, the Crisp in Cordele, Ga., was opened November 11. . . . The Lam Amusement Co. will have its new theatres ready in Rome and La-Grange, Ga., ready about spring. . . . Perry Spencer, for many years southern publicity agent for Universal, died of a heart attack in Miami, Fla., on November 10. Services were held in Atlanta. . . . The following theatres have closed: the Loudon, Loudon, Tenn., and the Lincoln, Gainesville, Fla. . . . James C. Lowery, formerly with Martin theatre, Manchester, Ga., is manager of the Ritz theatre, DeFuniak, Fla. . . . Jack Burkett will open a small theatre in Moore Haven, Fla., until he gets his new large one open. . . . M. B. Arge has been appointed manager of the Clay theatre, Green Cove Springs, Fla., replacing J. M. Strickland, who will go to Leesburg, Fla., in the home office of M&M Theatres there. . . . Anderson and Hudson have opened their new theatre in Lake City, Fla. . . . The new owners of the Kent theatre, Immokalee, Fla., are Mr. and Mrs. Fether, of Miami, Fla. . . . The new directors of the Atlanta Variety Club are: Emory Austin, Guy Bown, Fred Coleman, Boyd Fry, R. J. Ingram, Bob Langer and Nat Williams.

BALTIMORE

Outstanding for big business at first runs for week beginning November 18 was "When My Baby Smiles at Me," at the New theatre, where it had a tremendous reception. Five other new pictures were presented at other first runs: "Body Guard" at the Hippodrome, with vaudeville; "Miss Tatlock's Millions" at Keith's; "Station West" at the Town; "The Prairie," with "The Sea Spoilers," jointly at the Times and Roslyn. "June Bride" was held over at the Stanley; "Julia Misbehaves" was



held at the Century, and "Henry V" went into a fifth week at the Little at advanced prices. This house has done especially fine with the 60 cent admission for students, selling thousands at that price. . . . Frank Hornig, Jr., has been elected to the Board of Directors of the Motion Picture Theatre Owners of Maryland, Inc., to succeed Henry C. Valentine, who went to Virginia, and is now general manager of the Lyon Circuit there, with offices at the Elco in Portsmouth. . . . Fortieth annual anniversary banquet of the Motion Picture Operators' Union, Local 181, AFL, will be held May 21, 1949. . . . Admitted to the Bar: Irwin Cohen, head of Capitol Pictures Co. of Baltimore, and Leopold Vogelstein, son of Mr. and Mrs, Harry Vogelstein, Baltimore Poster Company. . . . Hicks' Circuit loaned their Westway theatre for a benefit showing of "Stanley and Livingstone," for a Saturday morning showing sponsored by the Boy Scout Troop, No. 57, and admission was obtained by one box or can of food to be given to the needy at Thanksgiving.

CHICAGO

A number of solid box office pictures are in the Loop and the theatres, with a few exceptions, are showing profitable returns. Continuing to capacity is "The Snake Pit," which grossed $25,000, all the house can take. . . . Newcomers are "The Loves of Carmen," "When My Baby Smiles at Me," with Burt Lancaster in person; "The Saxon Charm," and "Night Has a Thousand Eyes," the last two being poor. . . . Outstanding is "La Traviata," at the World Playhouse, which hit a record $7,500. . . . Dave Kimmel, RKO salesman here for 20 years, has resigned to enter the steel industry. . . . Mike Godshaw also left a similar post with United Artists. . . . M-G-M has added Tom Woods and Conrad Cook to their contract department. . . . The Harlem Avenue Outdoor theatre was the first drive-in here to close its doors for the winter season. . . . Dick Graft was upped from booker to country salesman at U-I. . . . Dorothy Siegell, with U-I's contract department for two decades here, was transferred to the company's Los Angeles exchange in the same department. . . . Constance Nolan and Norman Platt are new Paramount exchange employees. . . . E. J. Graff was appointed program director for WBKB, Paramount station.

WHEN AND WHERE

November 27–28: Allied States Association national board meeting in New Orleans.

November 27–December 1: Allied States Association annual convention at the Roosevelt Hotel, New Orleans, La.

December 6–7: Theatre Owners of Oklahoma annual convention at the Skirvin Hotel, Oklahoma City.

December 7: Allied Independent Theatre Owners of Kansas and Missouri membership meeting in Kansas City.

January 28–29: Theatre Owners of America officers and directors meeting at the Mayflower Hotel, Washington, D. C.

CINCINNATI

Coincident with an upsurge in retail buying, due to early holiday shopping, business theatrewise is showing some improvement over the weeks immediately preceding. . . . The Ripley theatre, only house in nearby Ripley, O., was extensively damaged by fire recently, while the theatre was unoccupied. An overheated furnace is given as the cause of the fire which resulted in collapse of the floor and ceiling. The house is owned by W. L. Crist and operated by Hugh Gooding. . . . Bert M. Stearn, president of Cooperative Theatre Service, has announced that O. B. Pearce, operating the Alan theatre, at St. Albans, W. Va., has joined his association. . . . The Cincinnati Variety Club, Tent No. 3, is undergoing extensive remodeling under direction of Irving Sochin, chief barker. . . . The Freeman theatre, unit of the Jack Frisch circuit, has been closed. . . . The Harrison Theatre Corp., at nearby Harrison, Ohio, has reopened the Home theatre, formerly the State, after an extensive remodeling program. . . . Thomas Smiley, salesman for the local MGM branch, has resigned to take over management of the Denver branch of Harros Wolfberg, independent distributor. . . . James Castile, assistant manager of Chakeres' Fairbanks theatre, has switched posts with Daniel Grisso, assistant manager of the Majestic, both Springfield, Ohio, houses.

CLEVELAND

Dick Haymes, Evelyn Knight and several top specialty numbers brought capacity crowds to the RKO Palace, in the third successive week of stage shows. Straight motion picture houses also are doing business, with "Johnny Belinda" establishing a four-week record at Warners' Hippodrome, "Red River" holding very strong in its third week, "Kiss the Blood Off My Hands" a second week holdover, and "Hamlet," at $2.40 top, a sellout in its fourth week at the 1,200-seat Loew's Ohio, where it will run a fifth and last week. . . . The Will Rogers Memorial Hospital Fund Drive will climax locally December 22, with a stage and screen show to be held in the Music Hall. Nat Wolf, Warner Ohio zone manager, is general chairman of the affair. . . . First day-

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and-date Kiddie show is reported by Republic Pictures, which will play "Bill and Coo" at four Akron theatres—the Rialto, Nixon, Copley and Holland—during Christmas week.

COLUMBUS

"When My Baby Smiles at Me" at the Ohio, playing as a single, was the top box-office attraction of the week. "Station West" did well at the Palace, and the Grand had one of its better box office weeks with a first run of "Canon City." The Broad brought in "Coroner Creek" for a six-day stay. . . . The *Dispatch* stated that Columbus will not have network TV facilities until December, 1950, and that it is impossible to forecast when the Dispatch's station, now under construction, will be in operation. The Crosley TV station, expected to be on the air with the Ohio State-Michigan game last week, also does not know when telecasting will begin here. James Leonard has been named manager. . . . Vincent Moran has been named assistant manager of the Grand. . . . Columbus and Franklin County Motion Picture Council is making application for affiliation with the Columbus Federation of Women's Clubs. Club now has 60 members, representing 30 women's organizations. . . . The *Ohio State Journal,* only local morning daily, will advance its advertising rates one cent a line starting January 1. New rate will be 21 cents. . . . Fire followed by a dust explosion, damaged the old Biemiller opera house at Sandusky, Ohio. . . . Mrs. Helen Lyons, owner of three theatres in Pomeroy, Ohio, was robbed of $1,000 in theatre receipts.

DALLAS

"June Bride" at the Palace opened strong to top film offerings along Elm Street. "Night Has a Thousand Eyes" fair at the Majestic, as was "The Black Arrow," first run at the Tower. "Forever Amber," which played the Melba three weeks last year at advanced prices, is now going well on regular policy. "Sahara," reissue, is above average at the Telenews. . . . Joe M. Schenck, long-time Hollywood producer, attended managers' meeting of Robb and Rowley Theatres, of which he is a partner. . . . Interstate handling presentation of "Carmen," produced by North Texas State College, at Fair Park Auditorium December 7. . . . Southwest dean of amusement writers, John Rosenfield of the Dallas *Morning News,* announced his choices for first ten pictures of the year: "Apartment for Peggy," "The Big Clock," "Black Narcissus," "Canon City," "A Double Life," "Gentleman's Agreement," "Hamlet," "Red River," "Rope," and "Treasure of Sierra Madre."

DENVER

Norman Probstein, St. Louis, buys State for reported $200,000 from Pathe Industries. Only theatre Pathe owned. Probstein bought State Theatre Co. stock, and Buzz Briggs, manager, resigns as vice-president, but stays on, at least for a while, as manager. . . . Robert Riddle, United Artists salesman for New Mexico, resigns. . . . Ross Bluck, off Film Row for some time, back again as booker at Universal. . . . Alamosa, Colo., council passes on first reading tax of 10 cents on all admissions over 30 cents. Mayor, civic organizations and 50 others urge council not to pass on final reading. . . . Frank H. Ricketson, Jr., Fox Intermountain Theatres president, reelected president Central City Opera House Association. Robert Selig, his assistant, again named to board of directors. . . . Don Beers, auto dealer, will open his 877-seat Santa Fe, Santa Fe, N. M., December 1.

DES MOINES

Paul Webster, former Warners branch manager, is now a salesman for Universal here. He replaces Mort Eichenberg, resigned. . . . Variety Club Tent 15 held two meetings November 26—a luncheon-business meeting, and a dinner. Col. William McCraw was the evening speaker. . . . Marie Slatkowske, King Enterprises office manager, sprained her ankle and is on crutches. . . . NSS has already planned its Christmas party. It will be December 17 at the Pastime. . . . Motion picture censorship was the discussion topic at a public forum at Sioux City last week. Members of the panel were divided on the wisdom of censorship, two were opposed, one was in favor. . . . The Atlantic, Atlantic, has won the annual attendance contest staged by the Pioneer Theatre Co. of Minneapolis. The Atlantic, with a 65 per cent gain in attendance over a year ago, took first place among theatres in 10 towns on Pioneer's Iowa circuit. All employees received a week's pay as a prize. . . . The Windsor, Hampton, is celebrating its 31st anniversary under the management of Charles Peterson and Walter C. Peterson. . . . The Waterloo PTA is sponsoring a series of children's shows at local theatres through the cooperation of Waterloo theatremen. . . . Theatre business in Des Moines dropped off last week after taking a spurt the week before.

HARTFORD

Morris Keppner, owner of the Glastonbury theatre, Glastonbury, Conn., has started building an 800-seat theatre in East Hartford. . . . Harold Freed of the UA New Haven exchange has been reelected president of Local B-41 of Exchange Employes Union, New Haven, with other officers including Saul Shiffrin of MGM, vice-president; Sol Vitali, Monogram, secretary and treasurer; and Robert Hoffman, business agent. In addition to new officers, Belle Shiffrin of 20th-Fox, and Ed Canelli of Republic were named to the executive board. . . . The petition of Joseph Jette to erect an outdoor theatre in Williamstown, Mass., has been rejected by that town's Board of Selectmen. . . . Hawley Fairchild, formerly assistant manager, has been appointed manager of the Warner circuit's Capitol, Danbury, Conn. . . . Sperie Perakos, general manager of the Perakos Theatres, New Britain, Conn., was chairman of a recent Ahepa banquet and dance, held in that city, honoring past district governors of the Greek social organization. Perakos is president of Yankee District Lodge Number Seven of the social club.

INDIANAPOLIS

Showing of "Rope" on weekend dates at the Parthenon at Hammond was held up by action of the mayor. Manager Raymond Dunn later reset it for a mid-week run opening November 29 and said he would station special police at the door to keep the children out. Mayor V. C. Anderson has it under advisement. . . . Sonja Henie premiered her 1949 Hollywood Ice Revue before an audience of 10,200 at the Coliseum Wednesday. Attendance is expected to exceed 200,000 in the 18-day run. . . . The week's visitors included LeRoy Furman, general manager of Gamble theatres, and Fred Dolle, of Fourth Avenue, Louisville. . . . Harry Wachendorf, who came here from Canada, is now assistant manager at the Lyric. . . . First run business was off last week. "A Song Is Born" was the leading money picture with a moderate $12,000 at the Indiana. "June Bride" took $11,000 at the Circle. "Red River," which grossed $16,000 in its first week at Loew's, got $9,000 in the holdover.

KANSAS CITY

The fact that one theatre, the Paramount, held "Johnny Belinda" for three weeks, and that the 3,500-seat Midland held "Julia Misbehaves" and "The Search" for two weeks is taken to indicate that "it can still be done." The current bill at the Roxy is "Hollow Triumph," doubled with "The Spiritualist." The Kimo is playing "Jenny Lamour." . . . A winter storm, the first of the season, moved into western Kansas November 18. Heavy snow delayed trains and other traffic, many motorists were marooned. . . . A. V. Cauger Service, Inc., has moved to new and larger quarters on Winner Road in Independence, Mo. . . . The Durwood circuit is starting construction of a drive-in on the highway near St. Joseph. It will cost $175,000 and will have elaborate concession stands. . . . The Durwood circuit house organ, *Circuit Chatter,* has put in its first appearance. Dough Burrill is editor. . . . Edward E. Erickson, film salesman for 20 years in the St. Louis and Kansas City territory, died November 14.

LOUISVILLE

Loew's State premiered "The Return of October." "So This Is New York" and "Silent Conflict" played the Strand. The Rialto brought in "Miss Tatlock's Millions" doubled with "Bungalow 13." The National was scheduled to hold "The Saxon Charm" and "Money Madness," and then was to bring in "Kiss the Blood Off My Hands" and "Sons of Adventure." The Mary Anderson held "Johnny Belinda" for a fourth week, while the Brown continued to run "A Song Is Born" and "Bodyguard," which was run the previous week at the Rialto. . . . According to district manager Gene Lutes the following changes have been made at Chakeres Kentucky Theatres: James Atterbury, formerly assistant at the Capitol, Frankfort, now manager of the Trail, Morehead; Ben Hathaway, formerly assistant at the Fairborn, Fairfield, now assistant at the Capitol, Frankfort.

MEMPHIS

Variety Club staged a big Thanksgiving party for paraplegic patients of Kennedy General Hospital. Patients in their wheel chairs were taken to the Memphis tent's quarters at Hotel Gayoso for a turkey dinner. Ben Bluestein, chairman of the club's committee, was assisted by Bailey Prichard, R. V. Reagin, Leonard Shea, Tommy Bal-

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dridge, R. L. Bostick, William Kemp, Herman Chrisman, R. M. Hammond, Cliff Wallace, Herb Kohn, Steamboat Johnson, Henry Hammond, Babe Rounsville and Ed Williamson. . . . First run attendance was paced by Loew's Palace, where "Julia Misbehaves" was held over for a second week. Loew's State showed "My Dear Secretary." Malco had "Walk a Crooked Mile." Warner showed "June Bride." Ritz brought back "Henry V." Strand had a double feature. . . . Wilson theatre, Wilson, Ark., and New theatre, Pocahontas, Ark., were opened this week. . . . Mid-south exhibitors visiting Film Row: K. K. King, Searcy; J. C. Bonds, Hernando; Howard Langford, Marks; Moses Sliman, Luxora; Mrs. Earl Day, Peach Orchard; Mrs. John Lowrey, Russellville; L. N. and Ed Hunes, Jonesboro; W. E. Ringger, Leachville; Carl Burton, Fort Smith; Orrin Collins, Paragould; Henry Haven, Forrest City; M. E. Rice, Jr., Brownsville; W. F. Ruffin, Jr., Covington; G. L. Hlems, Scott's Hill; W. H. Gray, Rutherford; J. A. Thornton, Bruce; Mrs. Vallery Burke, Benoit; Mrs. C. H. Collier, Globe; C. J. Collier, Shaw; Ben Jackson, Ruleville; Bernive Cochran, Amory; S. D. McRee, Coffeeville; C. A. McGowan, Moorehead, and L. J. Lenhart, Kansas City.

MIAMI

When the new Wometco theatre, the Miracle, opens in Coral Gables, it will incorporate a new policy. Instead of having half-price for children only, the policy will be half-price for students. The adult prices will be more than the usual neighborhood theatre rate. . . . Mel Haber, new resident manager of the equally-new Miracle theatre, has announced that the first show will be a premiere, with proceeds going to a Coral Gables charity. . . . "Carmen" opened at the Flamingo this week and was booked for seven days instead of the usual five, the co-feature being "Loves of Don Juan." . . . Variety club's Harry Saffer celebrated his 25th wedding anniversary this week. . . . Perry Spencer, formerly southern division exploitation manager for Universal-International, died of a heart attack this week, following his just-recent employment with Wometco theatres in a similar capacity. . . . "Miss Tatlock's Millions" had crowds in front of the Paramount theatre for a midnight show, while the Town had "Kiss the Blood Off My Hands." "An Innocent Affair" at the Miami and Lincoln, and "Good Sam" at the Paramount were the main features booked this week.

MILWAUKEE

First run grosses continued well above average this week with four new offerings moving into downtown houses. Brightest spots in the picture were the Palace with "Loves of Carmen," the Warner with "June Bride," and the Towne with "Three Musketeers." "Johnny Belinda" is still keeping the turnstile spinning in its fourth week moveover from the Warner into the Alhambra. . . . The new Board of Directors of the Independent Theatre Owners Association held its first meeting this week with no business of significance in issue. Harry Perlewitz and Harold Pearson were retained as business agent and field representative, respectively. The Association offices are



now complete. . . . Fontas Georgiadas, buyer and booker for the Schuyler circuit, has resigned from that position and is vacationing before announcing his new connection. . . . The Eighth Street theatre is up for sale.

MINNEAPOLIS

Theatre men enjoyed a second straight week of good business, with most films pulling better-than-average grosses. Top honors went to "Johnny Belinda," with "June Bride" and "Cry of the City" also doing well enough to earn holdovers. "Luck of the Irish," "Pitfall" and "Kiss the Blood Off My Hands" are the new offerings moving into the Loop. . . . A proposed new Minneapolis city charter, to be voted on December 6, is expected to draw strong opposition from theatre men on the basis of certain licensing provisions considered dangerous to the trade. . . . Minneapolis labor leaders have backed the application of Mrs. Betty Secrest for a neighborhood theatre. . . . Ground work has started on a 500-car drive-in near Mitchell, S. D., to be operated by Henry Noltemier, Steve Moro and Bill Clark. . . . The fight being made by Crystal Village residents against the drive-in project planned by Clem Jaunich has been ordered from Wright County back to Hennepin County District Court, where injunction proceedings were filed. Jaunich had asked for the venue change.

NEW ORLEANS

Paramount's "A Foreign Affair" opened last week at Loew's State. "Roadhouse" was at the Saenger. "Kiss the Blood Off My Hands" opened at the Orpheum and "Station West" moved to the Liberty for a second downtown week. The Joy presented "Mr. Peabody and the Mermaid." The Center showed "Tap Roots." At the Tudor was "Apartment for Peggy." "Blood and Sand" completed its downtown run at the Globe. "No Minor Vices" opened at the Poche. "Tarzan's Secret Treasure" and "Billy the Kid" was the Strand's double bill. . . . Film Row visitors last week included Joe D. Lyons, Lucedale; Ira Phillips, Bordelonville; Fred T. McLendon and A. L. Morgan, Union Springs; Mr. and Mrs. W. L. Paternostro, Lake Charles; Mr. and Mrs. Corban, Winona; J. V. O'Quinn, Kaplan; Sidney Otis, Gulfport; Dox George, Shreveport; Nick Lamantia, Bogalusa; Jack Dowling, Brookhaven; Locke Bolen, Jackson; W. M. Sendy, Kenner; Milton Guidry, Erath; and F. G. Pratt, Jr., Vacherie. . . . The Leaksville theatre, Leaksville, Miss., closed November 13. The house was operated by Charles Waterall. . . . The drive-in theatre, Monroe, La., has been closed until further notice. . . . The new drive-in theatre, Monroe, La., which was scheduled for an early opening, will have this opening delayed indefinitely due to recent heavy rains which flooded the grounds. . . . E. A. Barney has leased the Roxy theatre, at Mansfield, from the L. & S. Amusement Co. and will take over on December 1.

NEW YORK

Four Hollywood-made pictures opened on Broadway this week. They were: Twentieth Century-Fox's "When My Baby Smiles at Me," at the Roxy; Paramount's "Miss Tatlock's Millions," at the Paramount; MGM's "A Southern Yankee," at the Criterion, and MGM's "Hills of Home," at the Radio City Music Hall. . . . The November meeting of the Society of Motion Picture Engineers was held at Reeves Sound Studios Tuesday evening. It was open to the public. . . . Walter Reade, Jr., Reade circuit executive, issued a call to all personnel of the organization to participate actively in their spare time in civic and welfare activities of their local communities, at a meetng of city and district managers at the home office. He said that public goodwill was the circuit's "stock in trade." . . . New York's Cinema Lodge of B'nai B'rith saluted the Anti-Defamation League in a special program at the Hotel Astor Tuesday. Participating were Mayor William O'Dwyer, Judge Meier Steinbrink, national chairman of the ADL; Jinx Falkenberg and Tex McCrary, and Elmo Roper, researcher.

OKLAHOMA CITY

"The Crusades" is playing the Criterion. "The Paradine Case" moved from the Criterion to the Tower this week. . . . Oklahoma State sales tax reports for September show 320 returns totaling $31,610.72 for the theatres as compared to 326 returns totaling $31,853.35 for the same month of last year. . . . The Winn theatre, Quapaw, was totally destroyed by fire this week. The fire swept the entire business block. . . . John J. Howley is the new resident manager of the Delman at Tulsa. He succeeds L. O. Daniel, Jr., temporary manager, who has returned to Dallas to take over public relations for the Adelman theatres as well as the Dallas Delman. . . . The Gee-Bee drive-in near here has closed for the winter season.

OMAHA

Fred Waring garnered $19,500 in two performances on the Orpheum theatre stage. . . . Phil March is keeping both the Coed and Wayne theatres running while he remodels them at Wayne, Neb. . . . Everett Surface has reopened the Portel theatre, Thurman, Ia. It was closed following a booth fire. . . . Jerry Brown, owner of the Phoenix theatre at Neola, Ia., is a member of the Neola City Council. . . . Mrs. C. Gehlsen, wife of the exhibitor at Burke, S. D., died. . . . F. A. Van Husen, Variety Club chief barker and Western Theatre Supply Company boss, is ill in a local hos-

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pital. . . . Byron Hopkins, exhibitor at Sidney, Ia., has entered Mercy Hospital, Council Bluffs. . . . William Laird has been promoted from assistant booker to salesman at Universal here. . . . Some popcorn yields in the area are running as high as 75 bushels per acre compared to a normally good yield of 30 to 40 bushels. . . . Sam Epstein's will, admitted for probate in County Court, provides that his share in the Epstein Theatre Corporation go to a son, Jack. Most of his estate will go to a widow, Rose.

PHILADELPHIA

The holiday season with the influx of football crowds helped swell the downtown crowds this week with business brisk at the theatres. . . . The Film Society of the Philadelphia Museum of Art launched its new season this week with a showing of "The Louisiana Story," with memberships of $10 providing five other monthly showings of unusual, artistic films. . . . Local Variety Club is setting up a separate corporation to carry on its permanent charity of a summer camp for handicapped children. . . . Eddie Emanuel is the new chief barker of the Variety Club, with Hal Cohen and Meyer Adelman his assistants. Ben Biben is the new treasurer, and Harry Tennys the new property master. . . . A permit has been granted to Melvin P. Fox for the construction of a two-story motion picture theatre and store building on the east side of Frankford Ave. at Tyson St. in the Frankford section of the city, at a cost of $150,000. . . . Local drive for the Will Rogers Memorial Hospital, headed by Earle W. Sweigert, ended November 22. . . . The city treasurer announced that amusement taxes collected for the first 10 months this year amounted to $214,877. . . . The new amusement tax at nearby Norristown, Pa., which went into effect March 5, netted the borough treasury $28,685.51 up to the end of October, it was reported by the borough treasurer.

PITTSBURGH

Lou Gilbert, veteran theatre manager, has been given leave of absence by Warners because of illness. He will stay in Florida for an extended period. Dave Smith will take over at the Regent until Gilbert's return. . . . The amazing five-week run of "Johnny Belinda" in the Stanley and Warner theatres came to a close. The picture exceeded average figures each week of its run. It was replaced by "June Bride," which moved over from the Stanley. When "June Bride" moves out the house goes back to the reissue business. "They Drive by Night" and "Angels with Dirty Faces" will occupy the screen. . . . Kenneth Hahn, former assistant manager at the J. P. Harris to Sam Fazio, has been promoted to the booking office as assistant to John McGreevey. Joe Miglipizzi takes over the post formerly held by Hahn. . . . The big surprise locally was the opening week done by "Road House" in the Harris. The picture grossed $17,000 and that business warranted a second week.

SAN ANTONIO

"Night Has a Thousand Eyes" was tops at the Aztec. "Good Sam" did well at the Majestic. "Meet Me at Dawn" was the British production at the Josephine, and "Black Arrow" was the Texas feature. . . . Ramiro Cortez, booker, has returned from a business mission through the lower Rio Grande Valley. . . . Manuel Gonzalez, with the Pan-American Film Exchange, Laredo, was a Film Row visitor.

SAN FRANCISCO

Business on Market Street was slack this week, with most houses doing below average business. Exceptions were "June Bride" and "Kiss the Blood Off My Hands." . . . Red Jacobs, formerly branch manager for RKO exchange, last week purchased the Portland and Seattle branches of Favorite Films of California, Inc. Jacobs previously had bought the interests of Moe Kerman and Joe Felder, and with the acquisition of the interest of Harry G. Price he now becomes sole owner of the exchanges. . . . Plans have been submitted to the City Planning Commission of Belmont for permission to construct a theatre in that locale. . . . The new $250,000 house in Porterville is now under construction, according to Everett Howell. The house will seat 1,200 and is another of the Principal Theatres circuit. . . . Blumenfeld Theatres new drive-in at El Cerrito is now open. Joe Novitzky is manager. It was built at a cost of $500,000.

SEATTLE

"Johnny Belinda," in its fourth week at the Music Box, led the city's holdover list. . . . The Seattle Censor Board ban on the showing of "Rope" won court approval as Superior Judge James T. Lawler denied a temporary injunction sought by Warner Brothers which would have restrained the censor board from causing the arrest of persons exhibiting the film in Seattle. . . . Joe Lewis, of Bellevue, purchased the Brook theatre near Snoqualmie from Mr. and Mrs. W. A. Cochrane, who built the theatre and have operated it continuously for 25 years. . . . Bob Cleveland, who has been eastern Washington salesman for Eagle Lion, has rejoined the sales staff of RKO Radio. . . . The Roxy theatre in Aberdeen, which has been closed the greater part of the year, has been taken over by Earle Thompson, Sr., and will be managed by his son, Earle Thompson, Jr. . . . A. G. Pecchia, who operates theatres at Eatonville, Morton, and Randle, expects to have his new theatre in Tocamo ready for opening soon.

TORONTO

The blackouts, designed to conserve electricity in the power crisis, continued on schedule, almost three hours daily Monday through Friday, but more Toronto theatres were being equipped with independent generators to permit continuous performances. "The Best Years of Our Lives" stayed for a fifth week at the Odeon-Toronto; "Julia Misbehaves" played a fourth week at Loew's; "June Bride" kept on at Shea's for a third week, and "Road House" was good for a second week at the Tivoli and Eglinton. "Apartment for Peggy" opened to big business at the Imperial. Six theatres were offering double bills, thus indicating the state of the city in the power situation, and there was considerable opposition in the Royal Winter Fair and the football finals, plus wind and rain. . . . In a Federal government shake-up, the National Film Board was placed under the direction of Hon. R. H. Winters, newly-appointed Minister of Reconstruction and Supply, and Prime Minister Louis St. Laurent announced that the Film Board would no longer produce cultural pictures exclusively. . . . Toronto had a theatre opening November 20 when the Donlands opened its doors as a $300,000 East-End unit of Bloom & Fine Theatres, a subsidiary of Famous Players. . . . H. C. D. Main, Toronto independent exhibitor, was reelected president of the Motion Picture Theatres Association of Ontario and George H. Peters of Canadian Odeon is the new secretary.

VANCOUVER

First run business is spotty downtown. Best in town were "Rope," at the Orpheum; "Tap Roots," in its third week at the Vogue; "Luxury Liner," in a second week at the Capitol, and "Forever Amber," at regular prices at the Strand. . . . For the second time within 10 days the Orpheum theatre has been robbed. . . . Sneak previews are now a regular weekly feature at the Stanley and Dunbar theatres. . . . Mrs. Earl Dalgleish, wife of the British Columbia Warner manager, has been elected president of the Vancouver Parent-Teachers Federation. . . . Nick Talanerck has opened his new Capitol, 300 seats, at Smoky Lake, Alberta. . . . Famous Players' regional meeting, attended by all B. C. managers and head office personnel, was held at the Hotel Vancouver.

WASHINGTON

Business was better than previous weeks. Only holdover for the week was "When My Baby Smiles at Me" at Loew's Palace. New openings included "Miss Tatlock's Millions," at the Warner; "No Minor Vices," at the Capitol; and "Washington Girl," at RKO Keith's. Carryovers were: "Loves of Carmen," at the Metropolitan, and "Red River," at the Columbia. "Red Shoes" continues at the National, and "Hamlet" at the Little and Playhouse. . . . Loew's Capitol had the world premiere of "Three Godfathers" on Thanksgiving Day. . . . Frank M. Boucher, chief barker of Tent 11, Variety Club of Washington, accepted a Certificate of Achievement from the U. S. Navy in recognition of the cooperation and services rendered by the Variety Club to the Medical Department of the Navy during World War II.

Kansas - Missouri Allied Meeting December 7

William L. Ainsworth, president of Allied States Association, will be one of the principal speakers at the meeting of Allied Independent Theatres Owners of Kansas-Missouri to be held at the Hotel Continental, Kansas City, Mo., December 7. The board of directors of the regional Allied unit will meet the morning of December 7, preceding the closed afternoon session.

Warners Promotes Sokley

John Sokley, office manager for Warner Brothers' Chicago branch, has been promoted to a post on the sales force in the Chicago area. Arthur M. Weinberger, Warner office manager in New York, replaces Mr. Sokley. Cal Leeder, home office booker for Warner Pathe News, will replace Mr. Weinberger. All changes are effective November 29.

UA Merger With Selznick Is Off; Approach RKO

"We regret to announce that negotiations working toward a merger of personnel and physical facilities only, in the United States, of United Artists and Selznick Releasing Organization have been terminated due to disagreement on certain basic phases of the proposed arrangement."

Gradwell L. Sears, president of United Artists, and David O. Selznick, for Selznick Releasing Organization, thus made it clear last week that the plan had collapsed. The decision to end the talks was made at a meeting at the Selznick studios in Hollywood. Later it was reported that Mr. Selznick was preparing to approach RKO with a similar, if revised, proposal.

Mr. Sears, in a statement, said: "At the outset, the merger of the distributing facilities of UA and SRO interested me greatly because I could foresee certain immediate benefits accruing through the additional quality and volume derived from Mr. Selznick's pictures, particularly in view of the fact that the additional volume would be represented by so few units. However, . . . it is reasonable for the stockholders at UA to expect the maintenance of its name and facilities intact."

Mr. Selznick's statement said his company "could not contemplate any deal that does not permit of the separate identity and organization of SRO throughout the world. Under the circumstances, SRO will continue to operate separately as heretofore."

Plan Early Demonstration Of Phonevision System

The first large-scale experiment in Phonevision, the transmission of a telecast paid for by the viewer, will take place in six months and will involve between 600 to 700 sets, Commander Eugene McDonald of Zenith Radio Corporation, inventors of the system, told the executive committee of the Motion Picture Association of America in New York last week.

Zenith has asked a number of producers to make adequate motion picture features available for the test. Talks with three Chicago television stations to cooperate in the experiment have been held. The Balaban & Katz station, Colonel Robert McCormick's WGN-TV and Zenith's own television studio have given tentative assurances to this effect.

Commander McDonald told the motion picture executives that both DuMont and Philco sets had already been adapted for Phonevision purposes and that all that was needed was the addition of three tubes. The system works by transmission of a key circuit, needed to unscramble the picture received by air, over the telephone lines. Subscribers would choose a program and ask for it by telephone.

As outlined by Commander McDonald, the film producer would get 35 per cent of the money thus collected. The station also would get 35 per cent and the phone company would get 25 per cent. The rest would be applied to pay for copyright, etc.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 93—Bikini A-Bomb ship sunk by Navy. . . . Truman vacations in Florida. . . . Eleanor Roosevelt honored with law degree in England. . . . Ft. Bliss, Texas, 100th anniversary. . . . Australian armor display. . . . Embroidery fashions. . . . Sports: ice skating, acrobatics, wrestling, basketball.

MOVIETONE NEWS—Vol. 31, No. 94—Truman back to work. . . . Town in Kansas buried by blizzard. . . . Mrs. Kasenkina quits hospital . . . Navy jet aviation. . . . Pigskin parade.

NEWS OF THE DAY—Vol. 20, No. 223—British rejoice over birth of royal prince. . . . Death at sea of *Pensacola*. . . . Rootin' Tootin' toddlers contest. . . . Louis St. Laurent new premier of Canada. . . . Truman on vacation. . . . The gentler sex, women's wrestling championship. . . . Football.

NEWS OF THE DAY—Vol. 20, No. 224—The Kasenkina drama. . . . Truman ends vacation and confers with Marshall. . . . A baby Chimp's day. . . . Football.

PARAMOUNT NEWS—No. 26—Navy sinks cruiser *Pensacola*. . . . People in the eyes of the world. . . . Canada welcomes new Prime Minister. . . . Georgia: nation's youngest governor, Herman Talmadge. . . . Milady looks to 1949. . . . Football.

PARAMOUNT NEWS—No. 27—Latest jet: Navy's flying wing fighter. . . . Hollywood stars off to London via Canada. . . . Busy President. . . . Football.

UNIVERSAL NEWSREEL — No. 197 — *Pensacola*, atom torn cruiser, sunk. . . . Canada: MacKenzie King hands post to St. Laurent. . . . Truman on vacation. . . . Mrs. F. D. R. receives degree. . . . Royal heir born to Elizabeth. . . . Football.

UNIVERSAL NEWSREEL—No. 198—Weather: blizzard hits west; it's spring in east. . . . Truman and Marshall confer on crisis. . . . Navy tests jet fighter. . . . Football.

WARNER PATHE NEWS—No. 28—People in the news: The Truman family; Louis St. Laurent; Defense Secretary Forrestal. . . . Football. . . . Disaster rides miniature rails. . . . Paris fashions. . . . Variety Club cheers polio victim. . . . Thanksgiving under water. . . . Great events: Mayflower compact signed.

WARNER PATHE NEWS—No. 29—People in the news: Truman, Marshall, Kasenkina, Salvador Dali. . . . GIs study Russian. . . . Kid fashions. . . . Aviation. . . . Baby Chimp. . . .Football.

TELENEWS DIGEST—Vol. 2, No. 47—Report on France. Night club show censored by BBC. . . . Finishing touches on English liner *Caronia*. . . . Montgomery confers with military leaders in Holland. . . . Natives of Dutch East Indies hunt rats. New York: War declared on V.D. . . . The Kitty Hawk returns home. . . . Marshall greets Truman. . . . Kasenkina leaves hospital. . . . General Batista ends four-year exile in U. S. President of Uruguay visits Brazil. . . . World's longest auto race, Buenos Aires to Caracas, Venezuela. . . . Football highlights.

Universal Plans Production of Business Films

Hollywood Bureau

To reduce its overhead and to realize a greater utilization of its studio facilities Universal-International was at midweek negotiating with Thomas Wolff, writer employed by the National Association of Manufacturers, to produce one or more short subjects for NAM's industrial purposes. Universal thus becomes the first major studio to make its facilities available to commercial and industrial film production.

Upon his arrival at Universal City Monday Mr. Wolff submitted a completed script for a two-reel subject. The U-I production department will prepare a cost budget for the NAM. If Universal's budget is not approved it is understood Mr. Wolff will submit the script to other studios for quotations on production cost.

Although title and subject matter of the script were not revealed it was indicated that if approved the subject will go before the cameras some time next month. The film will be designed for industrial, theatrical and television exhibition.

RKO District Managers To Meet in New York Monday

Robert Mochrie, RKO Radio vice-president and general sales manager, has called a two-day meeting of the company's district managers at the Waldorf-Astoria Hotel in New York, Monday and Tuesday. Ned E. Depinet, RKO president, will attend with other executives, including Harry J. Michalson, short subject sales manager; Walter E. Branson, Nat Levy and Charles Boasberg, western, eastern and north-south division sales managers, respectively.



FRENCH SET QUOTA FOR OWN PICTURES

by EUGEN WEBER
in Paris

The French Government on November 3 decreed that French films must be shown in French theatres for a period of five weeks in each quarter. A decree of the same date restricts the exhibition of foreign features.

Foreign films which are to be shown both in the original and dubbed versions must not be shown in the original version in more than five theatres in the Department of Seine (Paris and neighborhood) and 10 theatres of the other Departments.

Foreign films which are to be shown in the original version only must not be shown in more than 10 theatres in the Department of Seine and 20 theatres of the other Departments.

The decree on the quota makes an exception for the current period, from July 1 to December 31, 1948. During this period the 10 weeks during which French films must be exhibited may be distributed over the whole six months.

The decree limiting the exhibition of foreign features carries its sting in the paragraph relating to the exhibition of foreign films to be shown both in the original and dubbed versions. Already foreign films are shown mostly in dubbed versions, well liked by the French public. But there is still a large public, be it of foreigners who want to see their films in their own tongue or of French who prefer the original versions, who must now see their foreign films in first run houses or very soon after. And they must see the picture in a space of time limited by the fact that after a film has passed through five theatres, the film must go to earth. No revivals either, once five theatres have played the feature.

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Midway in November there were 22 features in production in the French studios. This compares with 12 pictures for the same week last year. The features were being produced by Ydex, Roitfeld-Francinex, Guillaume-Radot, Codo-Cinema, Alkam-Films, Films-Richebe, Ariane-Sirius, Speva-Films, and General Films, among others. Stars at work included: Louis Jouvet, Jean Marais, Gaby Morlay, Francoise Rosay, Danielle Darrieux, Pierre Blanchar, Jean Vilar, Pierre Renoir, Jean-Pierre Aumont, Jean Gabin, Suzy Delair and Pierre Brasseur.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Mexico now has a flourishing circuit of 350 theatres exclusively exhibiting 16mm pictures. Of these, 152 are in the western-Pacific belt; Guadalajara, Mexico's second city, and Mazatlan, key Pacific port. This circuit was built up quickly, in less than a year. A similar circuit of some 200 houses is being established in the southern portion of Mexico.

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The Mexican Government will encourage quality production by awarding cash prizes, beginning next year, to pictures to be selected by a committee to be organized soon. Box office drawing power will be a factor in making the selections.

This announcement was made by Andres Serra Rojas, former Secretary of Labor, in assuming the presidency of the film trade's own bank, the Banco Nacional Cinematografico. He succeeds M. Sanchez Cuen, now Subsecretary of National Economy.

"I will do everything that I can," he said, "to consolidate the industry and to elevate the standard of Mexican motion pictures, because I believe they have come of age."

The bank, he said, was determined to put the Mexican picture trade on a strictly business basis and therefore will discourage all productions that are experimental or otherwise highly speculative.

The trade received loans, credits and discounts totaling $3,763,637 from the bank during the first 10 months of 1948.

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Carlos Niebla, the MGM manager, is completing arrangements for the simultaneous exhibition in seven theatres here of the "Fiesta Brava" beginning November 18.

Companies To Be Paid For Japanese Costs

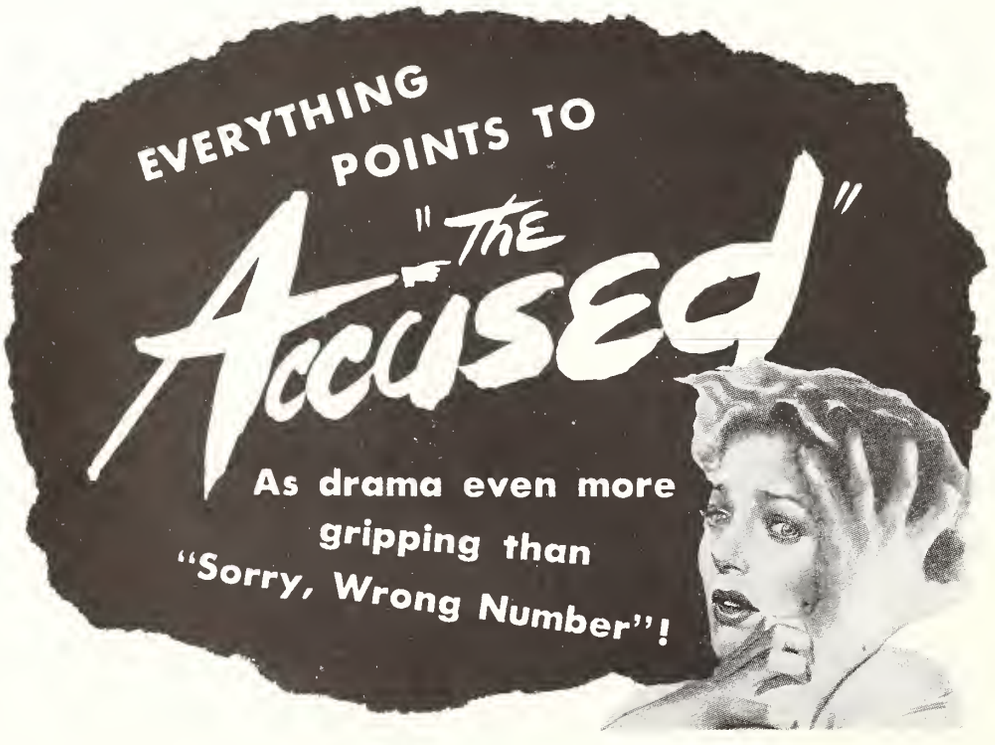
In return for 75 black-and-white and five Technicolor films, to be made available in Japan, Korea and the Ryukyus before next June 30, General MacArthur's headquarters in Japan will convert from $150,000 to $200,000 in blocked Motion Picture Export Association funds in Japan into dollars to cover the industry's out-of-pocket expenses.

The signing of the army's new contract with MPEA for operations in Japan was announced recently. It provided for the advance payment of expense dollars to MPEA and other information media in return for which the Army gets from the firms an equivalent amount of currency which the firms could not convert.

In giving additional details of the new agreement last week, an Army spokesman said the film companies would be reimbursed for actual costs up to a ceiling "considerably under $200,000, but more than $150,000." When the program was first formulated, the industry expected to get no more than about $80,000.

Mayer in Film Post in Germany, Berlin Says

The replacement of Eric Pommer as chief of the Motion Picture Branch, Information Service Division, Office of Military Government, U. S., in Germany by Arthur L. Mayer was reported from Berlin this week. A spokesman for the Information Control Division in New York said his office had been advised of a change, but no confirmation of the appointment had as yet been obtained. It was known that when Mr. Mayer left for Germany more than a month ago, he was to have succeeded Mr. Pommer. Since then, however, it had been reported that Mr. Pommer might remain as Mr. Mayer's deputy in charge of German production. Mr. Mayer, former owner and operator of the Rialto theatre, New York, during the war was film consultant to the Secretary of War. Mr. Mayer said he will familiarize American companies with the type of pictures required.



Britain's State Aid May Extend To Producers

London Bureau

The British Government may make loans direct to producers. Contrary to general anticipation and to statements made by Harold Wilson, president of the Board of Trade, governmental loans to the film industry will not be restricted solely to distributors.

This became known last week when the text was issued of Mr. Wilson's Cinematograph Film Production (Special Loans) Bill and the House of Commons moved for its first reading.

Advocates of financial state aid to so-called independent producers had made great play that the advances would be made to distributors only; thereby effectively securing the government's money-lending business.

For the record, the Bill reads as follows: "The Corporation (James H. Lawrie's already operating Film Finance Company, Ltd.) shall not, except in such classes of case as the Board of Trade shall approve, make a loan to any person unless he is carrying on the business of distributing cinematograph films to persons carrying on the business of exhibiting such films to the public, and the loan is to be employed in financing the production of such films."

That apparently opens the door to would-be producers who have not previously acquired a distribution agreement. But it is authoritatively understood that the Board of Trade will not utilize the powers except in the most exceptional cases.

The Film Finance Company has advanced in excess of £1,000,000 ($4,000,000) to British Lion Film Corporation. An indication of the fashion in which Film Finance plans to protect the advances it makes is seen in a mortgage document executed by British Lion. That company's "The Winslow Boy" currently plays the Association British Circuit. The mortgage secures £100,000 and constitutes a first charge on British Lion's share of the monies received "in connection with the exhibition and exploitation of the film at cinemas belonging to or operated by ABC or any of its associated or affiliated companies."

Warner District Managers To Meet in New York

Ben Kalmenson, Warner vice-president in charge of distribution, will preside at a meeting of district managers at the home office next Wednesday and Thursday. There will be a discussion of merchandising plans for forthcoming releases. Home office executives who will attend include: Major Albert Warner, Samuel Schneider, Mort Blumenstock, Jules Lapidus, Roy Haines, Norman Ayers, Norman Morey, Ed Hinchy, Mike Dolid and Bernard Goodman, in addition to the district managers.

Plan for Studio Purchases By Government Dropped

London Bureau

The British Government has abandoned its plans for the purchase and/or operation of studios for independent producers. Harold Wilson, president of the Board of Trade, told the House of Commons last week that "it has been decided in the circumstances that it is not expedient at the present time for the Government to build or acquire state-owned or state-managed studios.

British Define "Sterling Area"

London Bureau

The Board of Trade last week spelled out a definition of "sterling area" used frequently in those portions of the March 11 Anglo-American tax agreement dealing with the permitted uses by American interests of unremittable sterling.

"Sterling area" now reads "scheduled territories," which includes the United Kingdom, the Channel Islands, Isle of Man, ships at sea flying the British flag, Malta, and Gibraltar. Eire revenues will continue to be treated as UK earnings.

Purpose of the new schedule is to tighten up definitions of permitted uses of sterling, Treasury draughtsmen claiming that the original agreement was loosely worded.

The BOT specifically stated that the Motion Picture Association was to release the same clarifications and schedules Tuesday in the U. S.

Another tightening of a definition provides that normal distribution expenses shall continue to be deducted from grosses and not paid from unremittable funds.

CEA Demands Separate Films For Television

London Bureau

Films televised by the British Broadcasting Corporation to domestic users should be withdrawn from the commercial theatres' lists.

That's the demand of Dennis C. Walls, president of the Cinematograph Exhibitors Association. His demand follows an agreement in principle on a one-year experimental period during which the BBC will televise a selected number of films and theatres equipped for television can pick up BBC items.

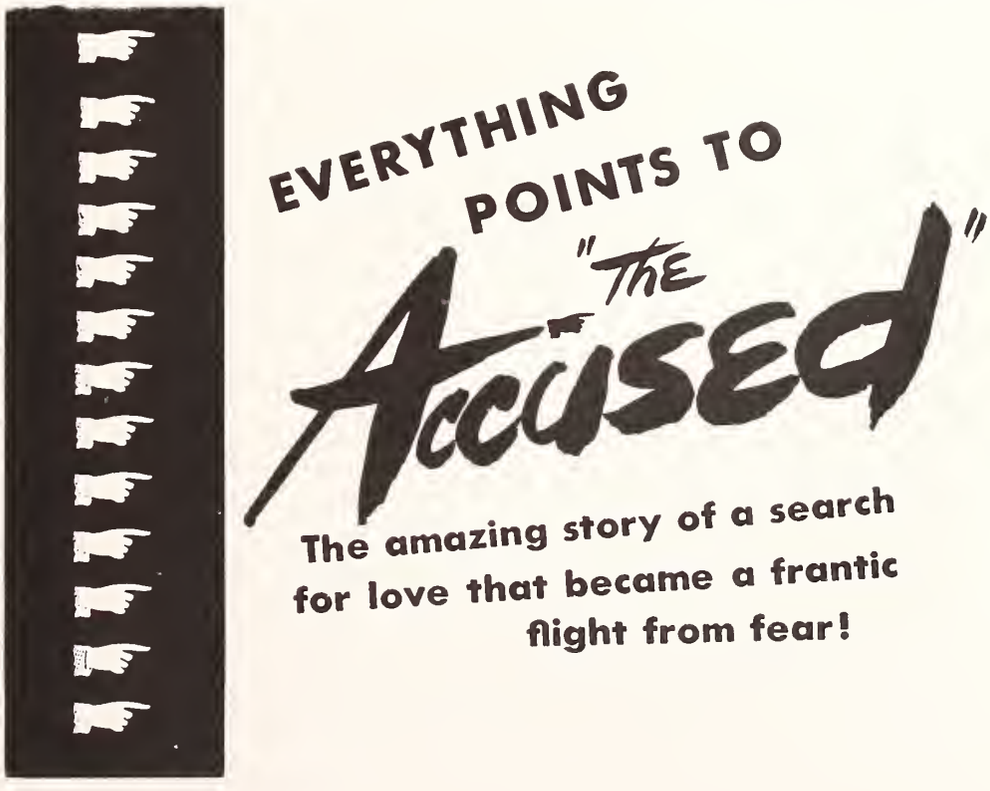
The first public broadscreen television program is not likely to occur until January. Many details, including rental terms, require to be settled before the one-year experimental period starts.

J. Arthur Rank will make a beginning with four theatres. He will use an electronic large-screen projector with a 27-inch mirror system. The receiving aerial, it is planned, will be on the theatre's roof and connected with a control in the projection room.

Associated British Picture Corporation announce that they are applying for equipment to be installed in three of their London cinemas. They plan to give half an hour's live television on every program.

Poland, Bulgaria in Pact

The signing of a film agreement between Poland and Bulgaria was reported by the Commerce Department in Washington last week. The pact provides for the exchange of shorts between the two countries. Also, Poland will supply features to Bulgaria.



"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

FULLER BRUSH MAN, THE: Red Skelton, Janet Blair—Here's one that will fill anybody's house and empty the opposition. This is a circus without the elephants. The last 15 minutes was a riot. People laughed until they were weak. If Red ever visits an asylum he will stay there for life. Four days of good business here and everybody was pleased. Played Monday-Thursday, Nov. 1-4—N. W. Huston, Liberty Theatre, Columbus, Kan.

LONE WOLF IN LONDON: Gerald Mohr, Nancy Saunders—Just another run-of-the-mill filler with the famous Lone Wolf making a sucker out of Scotland Yard. No business. Played Tuesday-Thursday, Nov. 2-4.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

MARY LOU: Frankie Carle Orchestra, Robert Lowery—If this picture had been 30 minutes longer, it would have made a good Sunday bill. Why is it they take big names, spends gobs of money and turn out a very poor musical. When they take kids like the ones who played in this they put out one of the best musicals we have had in a long time. I'll admit the comedy was not so hot, but the singing and dancing were fine. Played Friday, Saturday, Oct. 29, 30.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

MATING OF MILLIE, THE: Glenn Ford, Evelyn Keyes—Very cute comedy. Played Wednesday, Thursday, Oct. 20, 21.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

TRAPPED BY BOSTON BLACKIE: Chester Morris, Richard Lane—These pictures are good for double bills. Everyone likes them.—Harland Rankin, Eire Theatre, Wheatley, Ont., Can.

Eagle Lion

BURY ME DEAD: Mark Daniels, June Lockhart—I recommend this to all of you for a late show. Very good. Played Saturday, Oct. 30.—James C. Balkcom, Jr., Gray Theatre, Gray, Va.

OUT OF THE BLUE: George Brent, Virginia Mayo—To us a very funny and well done little feature, but over-priced and not enough to bring them in midweek. Would make a nice weekend lower half. Played Tuesday-Thursday, Nov. 2-4.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

Metro-Goldwyn-Mayer

PIRATE, THE: Gene Kelly, Judy Garland—Beautiful Technicolor and, brother, that's all. How a salesman can look you in the eye and deliver a picture like this is a miracle. We couldn't face our patrons without blushing and took many a verbal beating for playing it. At least there is nothing half way about Metro. Definitely the poorest picture and business we have enjoyed since opening here two years ago. Luckily space prevents further comments. Played Sunday, Monday, Oct. 31, Nov. 1.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

THREE DARING DAUGHTERS: Jeanette MacDonald, Jose Iturbi—This is truly a beautiful picture, Technicolor, liberally sprinkled with Iturbi's masterful artistry on the piano, enlivened by Jane Powell's singing. Jeanette MacDonald looked more like a fourth daughter, instead of the supposed mother of the girls. Business good. Played Sunday-Tuesday, Oct. 10-12.—N. W. Huston, Liberty Theatre, Columbus, Kan.

UNFINISHED DANCE: Margaret O'Brien, Cyd Charisse—We generally take a beating with an O'Brien feature, and this was no exception. Color and production were excellent, but the star still retains her brattiness. She has a few fans here. Skip this if possible. Played Saturday, Nov. 6.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Monogram

BABE RUTH STORY, THE: William Bendix, Claire Trevor—A small town natural. I saw this in New York the day after it opened and I knew it would be successful in the small towns, regardless of the bad reviews the New York critics gave it. It will make you laugh, cheer and then shed a tear. Excellent entertainment. Played Monday, Tuesday, Oct. 18, 19.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Paramount

BEYOND GLORY: Alan Ladd, Donna Reed—The most dramatic role in Alan Ladd's career, but it didn't help my attendance. My patrons hate a picture to "back-track." Why can't picture be continued throughout without going to the end and then telling what happened before. Played Monday, Tuesday, Oct. 11, 12.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

BIG CLOCK, THE: Ray Milland, Maureen O'Sullivan, Charles Laughton—Played this mystery story three days to a disappointing gross, as it was rated much too high. Not a family type picture. Laughton should have fallen down the elevator shaft in the first scene instead of the last. Played Tuesday-Thursday, Oct. 28-30.—N. W. Huston, Liberty Theatre, Columbus, Kan.

SHAGGY: Brenda Joyce, Robert Shayne, George Nokes—Good juvenile picture for a double bill. Doubled with RKO's "If You Knew Susie." Drew better than average business both days. Played Friday, Saturday, Nov. 5, 6.—Dick Smith, Albany Theatre, Albany, Ind.

SHAGGY: Brenda Joyce, Robert Shayne, George Nokes—This is a good picture. Worth extra exploitation.—Harland Rankin, Eire Theatre, Wheatley, Ont., Can.

RKO Radio

BERLIN EXPRESS: Robert Ryan, Merle Oberon—The only bad feature about this film was the dialect. Merle Oberon and Paul Lukas are almost impossible to understand. The film has excitement and will hold your interest throughout. Played Wednesday, Oct. 27.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

BEST YEARS OF OUR LIVES, THE: Myrna Loy, Fredric March—One of the largest grosses we have had on any picture we have had to date. My patrons enjoyed it. Favorable comments. Play it and you will be satisfied with results. Played Saturday-Monday, Nov. 6-8.—O. Fomby, Paula Theatre, Homer, La. Small town patronage.

MIRACLE OF THE BELLS: Fred MacMurray, Valli, Frank Sinatra—Once in a great while a picture comes along so great, so stupendous, that words are inadequate, and this is one. I was very dubious about buying this picture, as this is definitely a Protestant community; however, I surely was fooled, as it not only drew, but the people loved it. We had the little boys choir of the fifth and sixth grade sing "The Bells of St. Mary's' between performances; however, this is not what drew them in as we did not advertise them. Valli is very good. MacMurray, of course, is always fine; but oh, that Leo Cobb. In my opinion, he stole the show. Everyone was asking who he was after the show and we were proud to tell them, believe us. In fact, we were very proud to discuss the picture with our patrons, instead of turning our heads and blushing, as seems to be usual with us lately. Played Wednesday, Thursday.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

MR. BLANDINGS BUILDS HIS DREAM HOUSE: Cary Grant, Myrna Loy, Melvyn Douglas—This is one picture that lives up to its advance notices. One of the best and timeliest comedies released this year. Business was above average throughout the entire three days of its showing. Played Sunday-Tuesday, Nov. 7-9.—Robert E. Damron, Grove Theatre, Pacific Grove, Cal.

SEVEN KEYS TO BALDPATE: Phillip Terry, Jacqueline White—Have committed ourselves with this picture. Being late playing it, we didn't know what it would do, but double billing it with "Death Valley," it seemed to satisfy.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SEVEN KEYS TO BALDPATE: Phillip Terry, Jacqueline White—A good picture worth playing. We played it late and had no regrets.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

Republic

GAY RANCHERO: Roy Rogers, Jane Frazee—The Rogers pictures are getting too high class. With Tito Guizar in these films, I think Rogers should quit his singing. One singing star is enough. It was a very good show but Rogers is getting just a little too modern for most small town patrons, who still like a shoot 'em up on Saturdays. Played Friday, Saturday, Oct. 15, 16.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

GUNSMOKE RANCH: Bob Livingston, Ray Corrigan—Republic, if you read these reports, please tell me what has happened to the Three Mesquiteers? I've been playing some of their reissues and they are just what my weekend patrons like. Hope to have more soon. Don't forget, Republic, I will be waiting to hear from you. Played Friday, Saturday, Nov. 5, 6.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

MADONNA OF THE DESERT: Lynne Roberts, Donald Barry—A fair feature that filled our double bill. Played Friday, Saturday, Oct. 22, 23.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

OLD SPANISH TRAIL, THE: Roy Rogers, Jane Frazee—Good old Roy. This was the best drawing card Rogers has made since "Apache Rose." Had an excellent crowd for this and Rogers fans were appreciative. If this series would maintain this same high standard there would be no need to worry. Played Monday, Nov. 8.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

RIDIN' THE LONE TRAIL: Bob Steele, Claire Rochelle—A reissue Western that is tops. Steele is the best fist fighting cowboy in pictures. Played Friday, Saturday, Oct. 22, 23.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Screen Guild

DEATH VALLEY: Robert Lowery, Helen Gilbert—We found that wherever we played this our audience reaction was satisfactory.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DEATH VALLEY: Robert Lowery, Helen Gilbert—Good picture. It should do well in the States. We all remembered Death Valley. Our business proved satisfactory.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

TRAIL OF THE MOUNTIES: Russell Hayden, Jennifer Holt—Only 42 minutes long but crammed with action and just right to fill out a nice weekeend billing. Lots of laughs and a bit of corn, but then we like corn up here. Played Friday, Saturday, Nov. 5, 6.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

Twentieth Century-Fox

DANGEROUS YEARS: William Halop, Ann Todd—This was a good little feature priced right. Makes excellent double bill material. Our crowd liked this. Received good comments. Anyone wishing for a good second feature to complete his program, this is it. Played Monday, Nov. 8.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

GENTLEMAN'S AGREEMENT: Gregory Peck, Dorothy McGuire—This pleased a large and appreciative audience, but as far as this exhibitor is concerned it is a big town show. The love scenes could have been eliminated to advantage. However, acting was excellent and production superb. Played Friday, Nov. 5.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

SITTING PRETTY: Robert Young, Maureen O'Hara, Clifton Webb—This went across in a big way, for it is exactly what the public want. The women especially appreciated the baby sitter's reactions. Clifton Webb stole the picture bodily. Too bad producers don't put out more of this type of picture, instead of worrying about their foreign market and wasting money on European films. Played

(Continued on following page)

(*Continued from preceding page*)

Sunday-Tuesday, Sept. 26-28.—N. W. Huston, Liberty Theatre, Columbus, Kan.

WALLS OF JERICHO: Linda Darnell, Cornel Wilde—Superb entertainment with a great cast. Ann Baxter gave the best performance of her career. Adult entertainment only. Played Monday, Tuesday, Oct. 25, 26.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

United Artists

HERE COMES TROUBLE: William Tracy, Beverly Lloyd—Played this and the second part, "Who Killed Doc Robbin?" Mostly slapstick comedy and more or less juvenile. Supplemented with a couple of cartoons, it would make an excellent kiddies' matinee program. The kids liked it. Adults called it corny. Business only average. Not a good Sunday picture, but it is what the booker gave us. Played Sunday, Monday, Nov. 7, 8.—Dick Smith, Albany Theatre, Albany, Ind.

Universal

ABBOTT AND COSTELLO MEET FRANKENSTEIN: Bud Abbott, Lou Costello—This one did not go over so well. A & C usually draw but in connection with a horror picture they did not seem so funny. All the little kids got out, but quickly, and the parents did not like that so much. Below average business. Played Tuesday-Thursday, Nov. 9-11.—Dick Smith, Albany Theatre, Albany, Ind.

ANOTHER PART OF THE FOREST: Fredric March, Anne Blyth—This fell short of the big buildup it was given. We had a good audience the first day but business dropped way down the second day. Played Wednesday, Thursday, Nov. 3, 4.—Robert E. Damron, Grove Theatre, Pacific Grove, Cal.

FEUDIN' FUSSIN' AND A-FIGHTIN': Donald O'Connor, Marjorie Main—The song that never came until the end sold this before playdate. Wish the song had been used throughout the film. A very well selected cast helped make this a success. Played Saturday, Sunday, Oct. 9, 10.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

GIVE MY REGARDS TO BROADWAY: Dan Dailey, Nancy Guild—I still can't figure out how we did as well as we did on this. Maybe the second feature, with Roy Rogers, held us up. The picture had nothing except its appeal as a family show and even there it was a disappointment. Played Friday, Saturday, Nov. 5, 6.—Robert E. Damron, Grove Theatre, Pacific Grove, Cal.

MAN-EATER OF KUMAON: Sabu, Wendell Corey, Joanne Page—Very exciting film that should please the average film fan. Played Sunday, Oct. 24.—James C. Balkcom, Ja., Gray Theatre, Gray, Ga.

NAKED CITY: Barry Fitzgerald, Dorothy Hart—Swell, wonderful, different, and that's what the film industry needs . . . something different. The acting was fine, the plot good. Too bad it didn't draw. Played Sunday, Monday, Oct. 10, 11.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

NAKED CITY, THE: Barry Fitzgerald, Dorothy Hart—This film is similar to some 20th-Fox has made. Don't think the title did it any good. My theatre, both nights, was like the title. Most everyone stayed home. Played Wednesday, Thursday, Nov. 3, 4.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

TAP ROOTS: Van Heflin, Susan Hayward.—Almost another "Gone With the Wind." Played this three days and I wish I had played it two more because of the rain I had. It still did good business for us. I think Susan Hayward would have made a good Scarlett in "Gone With the Wind." Played Saturday-Tuesday, Oct. 30-Nov. 2.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Warner Bros.

APRIL SHOWERS: Jack Carson, Ann Sothern—A heart-warming story of the old vaudeville days with Jack Carson at his best. Business over average with everyone coming out smiling. And that's good. No murder, nobody crazy, just a nice family picture. Played Friday, Saturday, Nov. 5, 6.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

BAD MEN OF MISSOURI: Dennis Morgan, Jane Wyman—Here is a reissue that will do O.K. in every small town. It has an outstanding cast with plenty of Western action. Played Friday, Oct. 8. — James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

CHRISTMAS IN CONNECTICUT: Barbara Stanwyck, Dennis Morgan—This wasn't a sellout but we feel that Morgan has definite appeal. Business above average.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

ROMANCE ON THE HIGH SEAS: Jack Carson, Doris Day, Don DePore—Jack Carson is a draw and Janice Paige isn't too bad on the eyes either. They loved this picture and left smiling.—Harland Rankin, Eire Theatre, Wheatley, Ont., Can.

SEA HAWK, THE: Errol Flynn, Brenda Marshall, Claude Rains—This was a reissue that did fairly well with us. Business was average.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.



Mr. David Weinstock,
President,
Raybond Theatres Corp.,
and Chairman of the Board,
Independent Theatre Owners
Assn. of N.Y., says:

"WE'RE GLAD TO BE BACK WITH ALTEC AGAIN"

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THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

RKO RADIO PICTURES, INC.

TRADE SHOWINGS OF WALT DISNEY'S "SO DEAR TO MY HEART"

Color by TECHNICOLOR

ALBANY, Fox Projection Room, 1062 Broadway, Tues., Dec. 7, 8:00 P.M.

ATLANTA, RKO Projection Room, 195 Luckie St., N.W., Tues., Dec. 7, 2:30 P.M.

BOSTON, RKO Projection Room, 122-28 Arlington St., Tues., Dec. 7, 10:30 A.M.

BUFFALO, Motion Picture Operators Screening Rm., 498 Pearl St., Tues., Dec. 7, 10:30 A.M.

CHARLOTTE, Fox Projection Room, 308 So. Church St., Tues., Dec: 7, 2:00 P.M.

CHICAGO, RKO Projection Room, 1300 So. Wobash Ave., Tues., Dec. 7, 10:30 A.M.

CINCINNATI, Esquire Theatre, 320 Ludlow Ave., Tues., Dec. 7, 2:30 P.M.

CLEVELAND, Fox Projection Room, 2219 Poyne Ave., Tues., Dec. 7, 10:30 A.M.

DALLAS, Fox Projection Room, 1803 Wood St., Tues., Dec. 7, 10:30 A.M.

DENVER, Poramount Projection Room, 2100 Stout St., Tues., Dec. 7, 2:00 P.M.

DES MOINES, Fox Projection Room, 1300 High St., Tues., Dec. 7, 10:30 A.M.

DETROIT, Blumenthol Projection Room, 2310 Cass Ave., Tues., Dec. 7, 10:30 A.M.

INDIANAPOLIS, Universol Projection Room, 517 N. Illinois St., Tues., Dec. 7, 1:00 P.M.

KANSAS CITY, Poromount Projection Room, 1800 Wyandote, Tues., Dec. 7, 10:30 A.M.

LOS ANGELES, RKO Projection Room, 1980 So. Vermont Ave., Tues., Dec. 7, 2:30 P.M.

MEMPHIS, Fox Projection Room, 151 Vonce Ave., Tues., Dec. 7, 10:30 A.M.

MILWAUKEE, Worner Projection Rm., 212 W. Wisconsin Ave., Tues., Dec. 7, 10:30 A.M.

MINNEAPOLIS, Fox Projection Room, 1015 Currie Ave., Tues., Dec. 7, 10:30 A.M.

NEW HAVEN, Fox Projection Room, 40 Whiting St., Tues., Dec. 7, 10:30 A.M.

NEW ORLEANS, Fox Projection Room, 200 So. Liberty St., Tues., Dec. 7, 10:30 A.M.

NEW YORK, Normandie Theotre, 53rd St. and Pork Ave., Tues., Dec. 7, 10:30 A.M.

OKLAHOMA, Fox Projection Room, 10 No. Lee St., Tues., Dec. 7, 10:30 A.M.

OMAHA, Fox Projection Room, 1502 Davenport St., Tues., Dec. 7, 10:30 A.M.

PHILADELPHIA, RKO Projection Room, 250 N. 13th St., Tues., Dec. 7, 10:30 A.M.

PITTSBURGH, RKO Projection Room, 1809-13 Blvd. of Allies, Tues., Dec. 7, 1:30 P.M.

PORTLAND, Star Film Exchonge, 925 N.W. 19th Ave., Tues., Dec. 7, 10:30 A.M.

ST. LOUIS, RKO Projection Room, 3143 Olive St., Tues., Dec. 7, 11:30 A.M.

SALT LAKE CITY, Fox Projection Room, 216 Eost 1st South St., Tues., Dec. 7, 1:00 P.M.

SAN FRANCISCO, RKO Projection Room, 251 Hyde St., Tues., Dec. 7, 10:30 A.M.

SEATTLE, Jewel Box Projection Room, 2318 2nd Ave., Tues., Dec. 7, 10:30 A.M.

SIOUX FALLS, Hollywood Theotre, 212 No. Phillips Ave., Tues., Dec. 7, 10:00 A.M.

WASHINGTON, Fox Projection Room, 932 New Jersey Ave., Tues., Dec. 7, 10:30 A.M.



IT CAN'T MISS

...being the funniest picture of the year!

"YOU GOTTA STAY HAPPY"

Whatta Thanksgiving for laughs!

Short Product in First Run Houses

NEW YORK—Week of November 22

ASTOR: Musical Gems ..... ***RKO***
Feature: A Song Is Born ..... RKO

CAPITOL: Professor Tom ..... ***MGM***
City of Little Men ..... ***MGM***
Feature: The Kissing Bandit ..... MGM

CRITERION: Screen Snapshots ..... ***Columbia***
Home of the Iceberg ..... ***Universal***
Nutty Pine Cabin ..... ***Universal***
Feature: A Southern Yankee ..... MGM

GLOBE: A Lass in Alaska ..... ***Columbia***
Witch's Cat ..... ***20th Cent.-Fox***
Feature: Blood on the Moon ..... RKO

MUSIC HALL: Tea for Two Hundred ... ***RKO***
Queen of Sports ..... ***Columbia***
Feature: The Hills of Home ..... MGM

PARAMOUNT: Pacemaker ..... ***Paramount***
Apartment for Baby ..... ***Paramount***
The Old Shell Game ..... ***Paramount***
In the Driver's Seat ..... ***Paramount***
Calling All Animals ..... ***Paramount***
Feature: Miss Tatlock's Millions ..... Paramount

RIALTO: Teddy and the Rough Riders ***Warner Bros.***
Harebrained Hare ..... ***Warner Bros.***
Feature: Ali Baba and the Forty Thieves. Universal

RIVOLI: Neptune Playground .. ***20th Cent.-Fox***
Feature: The Snake Pit ..... 20th Cent.-Fox

ROXY: Free Enterprise ..... ***20th Cent.-Fox***
Olympic Water Wizards ..... ***20th Cent.-Fox***
Feature: When My Baby Smiles at Me 20th Cent.-Fox

STRAND: A Lad in His Lamp .... ***Warner Bros***
Sons of Liberty ..... ***Warner Bros.***
So You Want To Be a Baby Sitter ***Warner Bros.***
Feature: Fighter Squadron ..... Warner Bros

CHICAGO—Week of November 22

GARRICK: Olympic Water Wizards ***20th Cent.-Fox***
Feature: The Snake Pit ..... 20th Cent.-Fox

PALACE: Jan August and His Piano Magic ***RKO Radio***
Bears and Green Bay Packers .... ***Monogram***
Superman ..... ***Columbia***
Feature: The Saxon Charm ..... U.-I.

ROOSEVELT: Hotrod Speedsters .. ***Paramount***
Catalina Interlude ..... ***Paramount***
Feature: Night Has a Thousand Eyes... Paramount

STATE LAKE: Fog Horn Leghorn .... ***Warners***
Feature: Johnny Belinda ..... Warners

UNITED ARTISTS: New Diving Champions ***Columbia***
Hector's Hectic Life ..... ***Paramount***
Feature: Let's Live a Little ..... Eagle Lion

Sales Force Realignment Announced by Universal

Universal-International this week announced changes and additions in its field force, involving nine men. Milton Schneiderman, formerly assistant to Fred Meyers, U-I eastern sales manager, has been transferred to the field as a salesman in the Washington branch. He takes over the Baltimore city territory, previously held by Vincent Dougherty, transferred to the city of Washington zone territory. Peter C. Quiter, former office manager in Pittsburgh, is now salesman to the city territory in that branch. George Byrd, former head booker in the Oklahoma City branch, has been promated to salesman, succeeding Charles W. Hudgens, promoted to branch manager in Oklahoma City. W. E. Maddox is the new salesman in Oklahoma City; Lin Harrington is a new salesman in Dallas and Paul Webster is a new salesman in Des Moines. Salesman Carl Miller has been transferred from Seattle to Los Angeles.

Fail to Settle MacArthur Action Out of Court

Washington Bureau

The negotiations of Warner Brothers and the K-B Amusement Company to settle out of court their dispute over the MacArthur theatre have broken down and the District Court will be asked to decide the issues. K-B is suing to force the Stanley Company, Warner subsidiary, out of the jointly-owned MacArthur theatre. Arguments have been heard and numerous briefs and petitions filed. A court verdict was withheld while the two parties tried to reach settlement. K-B has asked for a summary judgment in its favor, while Stanley seeks dismissal.

Academy Awards Dated March 24

Hollywood Bureau

Abondoning a practice followed for the past two years, the board of governors of the Academy of Motion Picture Arts and Sciences last week voted to switch the next Academy Award presentation ceremonies from the Shrine Auditorium to the sound stage of one of the major studios, March 24. The public will be excluded and attendance will be limited to Academy and industry members.

Arrangements have been made to have the proceedings broadcast on a one-hour or one-and-one-half hour radio show over the network of the American Broadcasting Company. The presentation of the Oscars will be followed by a buffet supper and a ball.

Don Hartman has been chosen to handle this 21st annual Academy Awards program. George Jessel will be master-of-ceremonies; Harry Tugend, Charles Brackett, Norman Panama and Melvin Frank will serve as writers and production aides. Bill Lawrence is to be in charge of radio, and Johnny Green will be musical director.

The decision to change the site was reached at a lengthy session of the board at which several proposals, ranging from a return to the pre-war Academy banquet formula to a commercially sponsored radio program, were discussed. With the public ticket sale out and the buffet feature added, the cost of the ceremonies stands as a considerable problem to the Academy. There is a possibility, therefore, that present plans may undergo a drastic change.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

MIKE PICCIRILLO, manager of the Center theatre, Hartford, Conn., writes with something on his mind, something that traces back to the time when he decided to study *trends,* as part of his merchandising experience, the foundation for all advertising and exploitation skill. Mike thinks he has something to suggest that might follow in the pattern of "Youth Month" and perhaps for another, similar event that should be simultaneous with National Brotherhood Week, next February.

He says the mere phrase "Fight Intolerance" is not enough, and that it is a negative approach. What should be, in his belief, is a campaign for tolerance that would begin with the youngsters, playing in the streets, or forming juvenile audiences, for motion pictures. He suggests the title "Out of Bounds" for a film to be made that would teach children something of tolerance where it starts, with neighborhood games, and how it extends through life, with the penalties and final score more serious than the loss of a few marbles.

Mike has a good idea and we are passing his suggestion on to Leon Bamberger, of RKO Pictures, who will serve as executive assistant to Ned E. Depinet, chairman of the motion picture committee for "Brotherhood Week—1949," as sponsored by the National Conference of Christians and Jews.

Harold Martz, manager of Walter Reade's theatres in Plainfield, N. J., firm in his belief that a warm greeting to new residents would help to make them steady patrons of three local houses, prepared a friendly letter which he sends to all who are moving into new homes or apartments. Local real estate dealers provide lists, Harold follows up, but quick, with a letter of welcome, enclosing two passes and the added personal touch, "I hope you will stop at my office at the Strand long enough to say 'hello.'" All such things count in a long-range scheme to build patronage on a real community basis.

COMMUNITY CHEST

There is something in the timing of the Community Chest campaigns, coming with the spirit of Thanksgiving and the Christmas season, that makes it appropriate for the theatre manager to take part in this annual drive for local charities. The practice of voluntary welfare groups teaming together for joint planning offers prime opportunity to participate in community affairs and to provide both leadership and showmanship.

The manager has a certain advantage in things of this sort, and it is well to take advantage of his privilege. He meets the public on the community level at the point of sale — his box office — and he provides a place where large numbers of his public can meet in comfort — his theatre. The opportunities in such a meeting are numerous. The only question is: How well does the manager build his long-range public relations policy on this well-established foundation? He can either meet it or miss it.

The Community Chest is deserving of everybody's wholehearted support, for it unites people of all faiths, all walks of life, to plan and work together for the good of the community. The most effective campaign will probably result when the basic plan of making your theatre the center of community activity and collective thinking is an accomplished fact. The deciding factor will be your ability as a manager and a showman.

Each year James A. Carey, manager of the Hiway theatre, York, Pa., presents a trophy to the most valuable player in the West York High School football team. The 1948 trophy was presented at the theatre last week, with a night parade from the school, including the team, cheerleaders, majorettes, high school band and police escort. School authorities have shown appreciation by their selection of the Hiway theatre on other special occasions, and the principal of West York made a short talk in which he thanked the management for this cooperation.

Ernie Warren, an old member of the Round Table, and a veteran with 18 years' experience in this business at age 35, is manager of the Dual Elgin theatres in Ottawa, Canada, where two separate and distinct auditoriums are served through a common entrance. We've asked him for some pictures and a story of how he handles the display for a house that can be playing either one or two attractions.

Bill Stewart, manager of Walter Reade's Paramount theatre, Plainfield, N. J., offered something different in kiddie show prizes, an airplane trip over the city, which provided extra exploitation for "Eagle Squadron." A fully equipped private plane from nearby Hadley Field was used as lobby display, and youngsters were asked to submit their own model planes in a prize contest held at the regular Saturday children's matinee. Result, three-sided exploitation for the theatre, but Bill warns other members of the Round Table—before you duplicate this stunt, be sure to get parents' consent. It can be embarrassing if mama says "No!"

—Walter Brooks

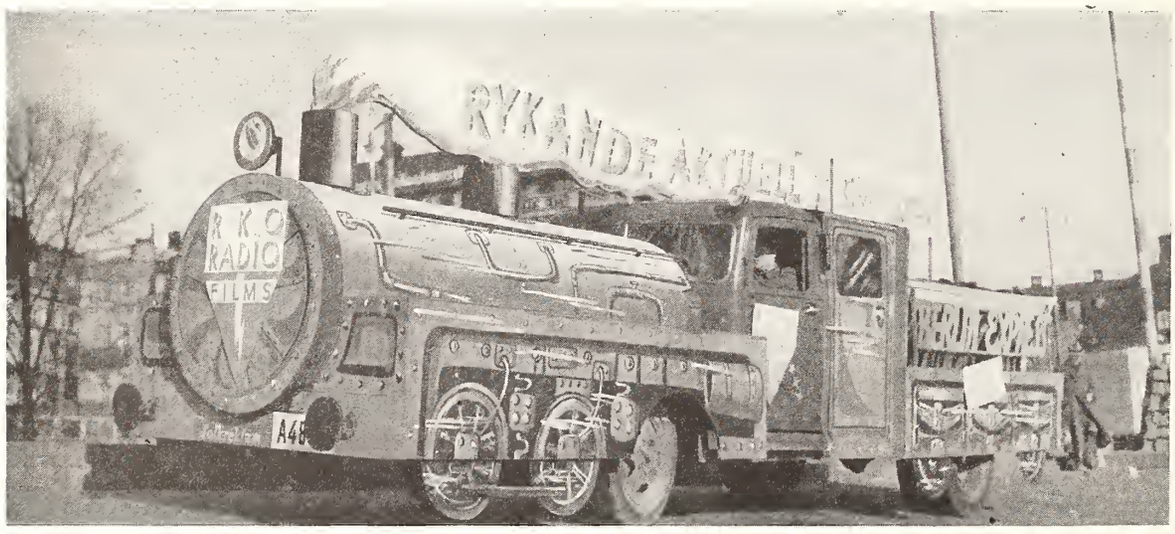
European Showmen Employ Exploitation



Joseph Westreich sends this interesting photograph of true-to-life exploitation for "Life With Father" at the Roosevelt and Churchill theatres, Brussels, Belgium. This might be one of the road companies on tour, they look so genuine.



Cinema Ideal in Athens, Greece, used this exciting front display for "The Son of Robin Hood"—whatever the original title of this picture was in English—it's now Greek to us.



Carl-Gerhard Wallman says this locomotive on the streets of Stockholm created a local sensation in the exploitation of "Berlin Express" at the Spegeln theatre. Unaccustomed as they are to American Legion parades, the Swedish population is not quite used to locomotives steaming up the street with bells ringing and whistles blowing. Local newspapers got quite a kick out of it.



"It's A Wonderful Life" at the Madeleine theatre, Paris, and this glimpse of famous boulevards proves the point.



450 mothers entered their babies in the "Sitting Pretty" competition at the Carlton Cinema, Walthamstow, England.



"Summer Holiday" at the Empire theatre in dignified Leicester Square, London, rings an exploitation bell we've heard before.

QUIGLEY AWARDS CONTENDERS

ARCHIE ADAMS, JR.
Edgewood
Jacksonville, Fla.

JIM BARNES
Warner
Huntington Park, Cal.

S. C. BEACHAM
Odeon, Bristol, Eng.

HERBERT BEDFORD
Palace, Derby, Eng.

HUGH S. BORLAND
Louis, Chicago, Ill.

FRANK BOYLE
Keith's, Lowell, Mass.

JOSEPH BOYLE
Poli-Broadway
Norwich, Conn.

BILL BROWN
Poli-Bijou
New Haven, Conn.

A. M. BURTON
St. George's
Bradford, Eng.

L. J. BUTKEWITZ
Uptown
Michigan City, Ind.

C. T. CAPPER
Odeon
Birmingham, Eng.

JAMES A. CAREY
Hiway, York, Pa.

LOU COHEN
Poli, Hartford, Conn.

JOHN CORBETT
Park, Taunton, Mass.

W. C. CUNDIFF
Coleman, Miami, Okla.

DAN DANDREA
Stanley
Bridgeton, N. J.

A. C. DETWILER
Manos
Ellwood City, Pa.

RICHARD FELDMAN
Paramount
Syracuse, N. Y.

M. FITZGIBBONS
Roosevelt
Flushing, N. Y.

W. F. FOSTER
Dalston, London, Eng.

GEORGE FREWIN
Majestic
Rochester, Eng.

CLARENCE GATTON
Crescent
Statesville, N. C.

FRANCIS C. GILLON
Paramount
Cedar Rapids, Ia.

ALICE GORHAM
United Theatres
Detroit, Mich.

JIM HARDIMAN
Odeon, London, Can.

HANK HAROLD
Palace, Cleveland, O.

WILLIAM HAVER
Rockett
Rock Island, Ill.

ELMER HECHT
Park, Tampa, Fla.

R. G. HONEYMAN
Regent
Edinburgh, Scot.

GEORGE I. HUNTER
Fox Theatres
Springfield, Mo.

W. BRYAN JONES
Cameo, Bristol, Va.

GENE KISTNER
State, Elkhart, Ind.

SID KLEPER
College
New Haven, Conn.

R. KOUTNIK
Palace, Milwaukee, Wis.

JULIUS LAMM
Uptown, Cleveland, O.

MEL LAWTON
Prince Edward
Sydney, Australia

NORMAN LEVINSON
Poli, Hartford, Conn.

LARRY R. LEVY
Colonial, Reading, Pa.

JOHN LONGBOTTOM
Odeon
Middlesbrough, Eng.

ABE LUDACER
Valentine, Toledo, O.

P. E. McCOY
Miller, Augusta, Ga.

PAT McGEE
Ute
Colorado Springs, Col.

LOUIS E. MAYER
RKO Theatres, Chicago

JOHN MISAVICE
Ritz, Berwyn, Ill.

NAT MATTHEWS
Cabot, Bristol, Eng.

CLARENCE MOSES
Pix, Evergreen, Ala.

HARRY PEASE
Odeon
West Hartlepool, Eng.

GEORGE PETERS
Loew's, Richmond, Va.

MIKE PICCIRILLO
Center, Hartford, Conn.

HENRY J. PLUDE, JR.
Capitol, Davenport, Ia.

LESTER POLLOCK
Loew's,
Rochester, N. Y.

JIM PREDDY
Telenews, Dallas, Tex.

E. A. PYNE
Keith's, Cleveland, O.

JACK RAYMORE
Walter Reade Theatres
Asbury Park, N. J.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

ANDREW N. ROY
Cinema, Grieff, Scot.

J. G. SAMARTANO
State, Providence, R. I.

ED. SEAMAN
Avon, Savannah, Ga.

A. FRED SERRAO
Circle
New Kensington, Pa.

JACK SIDNEY
Valencia
Baltimore, Md.

WALTER SLY
Roosevelt, Gary, Ind.

SOL. SORKIN
Keith's, Flushing, N. Y.

BOYD SPARROW
Loew's, Indianapolis

HORACE SPENCER
Illini, Moline, Ill.

JOHN C. SPERDAKOS
United Amusement
Montreal, Can.

J. V. STARK
Regent, Newark, N. J.

CHARLES STOKES
Gregory, Oakville, Can.

S. TENSER
Central
Cambridge, Eng.

GERTRUDE TRACY
Parma, Parma, O.

LEN UTECHT
Lake, Oak Park, Ill.

ERNIE WARREN
Elgin, Ottawa, Can.

SONNY SHEPHERD
Miami, Miami, Fla.

HARRY A. WIENER
Smalley's
Johnstown, N. Y.

L. WILKINSON
Odeon
Nottingham, Eng.

ANSEL WINSTON
Coliseum
New York, N. Y.

NATE WISE
Palace, Cincinnati, O.

TOM WOLF
Roxy, Kansas City, Mo.

ELI ZULAS
Forest, Forest Pk., Ill.

Round Table

FORREST CARMICHAEL, manager of the Campus theatre, Middlebury, Vermont, had distinguished guests for the world premiere of the Grantland Rice Sportlight "Sno' Time for Learning." . . . CHARLES STOKES, manager of the Gregory theatre, Oakville, Ont., sends us whole copies of his local papers to give an idea of his new location. . . . For the first time in local history, Boyd Sparrow obtained the use of fifty Army "A" boards in downtown Indianapolis to advertise "Loves of Carmen" at Loew's theatre. . . . NORMAN LEVINSON, assistant manager of Loew's Poli, Hartford, distributed 20,000 fan photos on "Three Musketeers" through local department stores. Customers collecting a complete set of five different stars were entitled to guest tickets, but there were only 100 photos of LANA TURNER in the lot. . . . CLARENCE "FOOTS" MOSES submits his by-line newspaper column "Foot Notes" as subtle advertising for the Pix theatre, Evergreen, Ala. . . . J. G. SAMARTANO, manager of Loew's State theatre, Providence, R. I., had newspaper readers searching for misspelled words as advertising for "The Search." . . . LOU COHEN conducting a terrific coloring contest to exploit "Three Musketeers" at Loew's Poli, Hartford. . . . MIKE PICCIRILLO promoting prizes offered for return of Mr. Sweep's broom, mysteriously (?) missing from the stage of the Center theatre, Hartford. . . . LESTER LLOYD, manager of the Home theatre, Oklahoma City, Okla., "home owned and home operated," joins the Round Table with substantial experience in advertising and selling. . . . New York subways advertising Eagle Lion's "Red Shoes" in 10,000 cars. . . . WALLACE SHAFFER, another new member of the Round Table, manager of the Strand theatre, Dubuque, Iowa, working hard to be a showman. Our advice to him, keep an eye on WILLIS SHAFFER of Atchison, Kansas.

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RUDY KOUTNIK getting a smash front for "Beyond Glory" at the Fox Palace theatre in downtown Milwaukee. . . .ELI ZULAS, manager of the Forest theatre, Forest Park, Ill., proud of his inexpensive but effective Hallowe'en costume party. . . . L. J. BUTKEWITZ, manager of the Uptown theatre, Michigan City, Ind., built a front of one-sheet cut-outs with banners for "Green Hell" and "Cripple Creek". . . . P. E. McCOY, manager of the Imperial and Miller theatres, down in Augusta, Ga., submits campaigns for both "It Will Happen Again" and "Luck of the Irish". . . . CLAYTON PRUITT, manager of the Capitol theatre, Union City, and FLORENCE KIPP, of the Paramount theatre, Cincinnati, won the RKO "Stunt of the Month" awards for October. . . . HUGH MARTIN backing LEE S. HERR, manager of the Lake theatre, Clermont, Fla., as a new member of the Round Table. . . . DELMAR SHERRILL, the fireball of the Playhouse theatre, Statesville, N. C., and CLARENCE GATTON, of the Crescent theatre, "roost in the same town" (so CLARENCE says, in a recent postscript) . . . . HANK HAROLD and ALICE GORHAM sending in so many good ads from Cleveland and Detroit that we see a page in the offing. . . . MICKEY HENDRICKS steps out with a big campaign on M-G-M's "Big City" at the Mayfair theatre in Baltimore. . . . HOWARD BURKHARDT, manager of Loew's Midland theatre, Kansas City, displayed the attractive costumes worn by FRANCIS GIFFORD in "Luxury Liner" in the window of a downtown women's shop. . . . L. O. DANIEL, manager of the Delman theatre, Tulsa, invites us to drop in. . . . HOWARD LESIEUR, advertising and publicity director for United Artists, announcing eleven national promotions for "The Lucky Stiff." . . . Ten-city airplane tour of Mrs. America being arranged by Universal-International in exploitation of "You Gotta Stay Happy." . . . JAMES GREGORY, assistant general manager of Alliance theatres, Chicago, pleased with the results obtained through a guest ticket plan for public libraries.

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JOHN ROBERTS, manager of the Granada Cinema, Tooting, who maneuvered a clever newspaper cartoon for "If Winter Comes," back again with a "last lines" limerick contest. . . . D. A. PRESTO getting free publicity for the Marx Brothers at the Opera House, Jersey, Channel Islands. . . . REYNOLDS ROBERTS writes he is concluding a hectic month with his "Chums Club" at the Ritz Cinema, Tunstall, that coincides with our own "Youth Month." . . . WM. HUMPHREYS, manager of the Odeon theatre, Somerset, acknowledges with due appreciation his membership certificate in the Round Table. . . . GEORGE BERNARD, manager of the Odeon theatre, Bury, Lancs., encloses with his campaign on "Naked City" a note which says this is a smashing film! . . . T. W. BIRD, manager of the Empire theatre, Whitely Bay, had an all-out campaign for "The Red Shoes" taking advantage of the Whitely Dance Festival. . . . E. NATHAN, manager of the Palace theatre, Southhall, roused local interest in the XIVth Olympiad. . . . J. H. POTTER, manager of the Odeon theatre, Leicester, put out a herald in code to advertise "The Iron Curtain." . . . C. GREENWOOD, manager of the Odeon theatre, Radcliffe, Lancs., exploiting "The Big Clock." . . . MR. CHERRY, manager of the Odeon theatre, Plymouth, had an Indian uprising (juvenile) as street ballyhoo for "Fort Apache." . . . C. DRYSDALE, manager of the Capitol theatre, Leith, won an exceptional bookstore tieup for "The Red Shoes." . . . M. LEWIS, manager of the Odeon theatre, Port Talbot, submits his campaigns on a variety of attractions in the current quarter.

Newsboy Parade At Vancouver



Norman Duncan, manager of the International Cinema, Vancouver, B. C., arranged a parade of over 200 News-Herald carriers to attend a special showing of "Fighting Father Dunne". The route covered ten blocks in downtown Vancouver, with police escort, before arriving at the theatre. At right (2) Vancouver's fighting Father Peter McGuire presents one of the lads with a trophy, and at left above (3) a group of happy newsboy winners who received prizes pose with Father McGuire after the stage presentation.

George Peter's Red River Entry

George Peters, manager of Loew's theatre, Richmond, Va., who enjoys the distinction of being the only motion picture theatre manager ever to have been the subject of a feature article in the *Saturday Evening Post*, submits his campaign for "Red River" as an entry in the fourth quarter for the Quigley Awards. The book is complete in every detail, from a special screening, three weeks in advance, for a selected group of newspaper editors and radio station representatives, to the co-op ads and window tieups that were arranged as cost-free advertising for the picture.

As ballyhoo, George had cowboys and cowgirls in costume on the streets of Richmond the opening day, and they called on the Virginia State Governor at the Capitol grounds and were interviewed in fifteen-minute radio programs. Since Richmond is quite a piece from the Red River country, the best contest was promoted with a sporting goods store with new bicycles as prizes, and over 3,000 contenders. A radio show gave away 25 copies of the Bantam Book edition of "Red River" promoted from the local news agency.

Tom Wolf Had Ideas for Fire Prevention Week

Tom Wolf, manager of the Roxy theatre, Kansas City, Mo., says he had about 25 ideas for promoting Fire Prevention Week with the M-G-M short, "Going to Blazes" as the attraction, but we think his notion of sending guest tickets to folks who had fires in that week is the most original, next to having Gail Sullivan, of Theatre Owners of America, deliver the print of the film. Gail just happened to be in town for the occasion. Lobby display of fire fighting equipment and street ballyhoo of fire apparatus brought plenty of publicity.

Jim Preddy Campaigns For "Secret Land"

Jim Preddy wasn't on the itinerary of the flying "Huskies" and their escort, Capt. Volney Phifer, now on tour of fifty cities, but nevertheless, Jim's campaign for "Secret Land" at the Telenews theatre, Dallas, is among the best, and it had strong support from the local Naval Air Base and civic organizations. On the opening day, a group of Navy mothers attended the show in a body. Previews were held for officials and ten ladies of the Dallas City Council worked on the promotion of the picture.

Provides Restaurant Menus

Marvin Caudill, manager of the Spartan theatre, Sparta, N. C., finds that the furnishing of blank menu sheets to local restaurants gets him good advertising results at small cost. The sheets are imprinted across the bottom with the theatre ad, left blank above for mimeographed or written-in menu items, which are added daily.

Features Florida Fish

Archie Adams, manager of the Edgewood theatre, Jacksonville, Fla., featured an exhibit of mounted fish to exploit the short subject "Big Mouth Bass," thus getting a lot of attention from local fishermen who are enthusiasts for this Florida fish.



Hugh S. Boriand, manager of the Louis theatre on Chicago's South Side, distributed 10,000 safety cards, 4 x 6 inches in size, and then sent messengers with this 30 x 40 blow-up to Mayor Kennelly of Chicago at his office. In the photo above George White of the Louis theatre staff presents the enlargement to the Mayor.

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

Your Selling Approach

REVIEW OF CURRENT PRESSBOOKS

THE GIRL FROM MANHATTAN — United Artists. It is a pleasure to date Dorothy Lamour as America's most famous cover girl, with the maddest crew south of Bing and Bob. Dottie is on the Road to Laughter again. Three guys go completely L'Amour. Striking tendency is to capitalize on all the Dorothy Lamour - Crosby - Hope "Road" pictures in this advertising, and that may be to the credit of everybody concerned. You cannot go wrong promising your folks something that could be as good as the others. Posters are L'Amour and will make good cutouts for lobby or marquee. There is a new stunt, making the three-sheet poster so nearly the size of a 40 x 60 that you can put the poster in a lobby frame. There is no reason why there should ever be a small difference in these sizes, nor why, if this small difference is eliminated, the materials would not be interchangeable. There is much credit to United Artists for pointing the way in this direction. We always believe in buying more new posters and using them for the first time. Herald has similar good display of Dorothy, and folds to permit a sponsoring merchant to use the back page for cooperative advertising. Newspaper ads are quite large, but No. 301 is as good as they come, and smaller sizes will be okay where you do not have room for an illustration. Still, Art-3 gives you the same picture of Lamour with personal statistics that can be used to measure local girls. A big picture of Lamour, cut from 24-sheet, placed on your marquee, will surely be seen and understood even from a distance. The pressbook contains good suggestions for street and local stunts. Study the whole collection and choose your favorite.

SEALED VERDICT — Paramount. Shocking Inside on Overseas G.I.s and the Women They Love. Paramount offers Sensational, Provocative Thriller Revealing the "Hush-Hush" Side of Fraternization. Rips the Lid Off a Sizzling Subject. This is the first picture about our G.I.s' part in the dramatic war crimes trials — the most powerful picture since the war — strong subject with necessarily strong advertising punch. Posters are stoppers, from 24-sheet and 6-sheet down through lobby display, window card and herald. Same dramatic theme and illustrations are used throughout the series. Newspaper advertising is less compelling because it attempts too much; the space is crowded with too many angles and approaches in type and art work. Look for the more simple forms that follow the superior poster style. There should be a teaser ad series, but it is not in the pressbook; perhaps you can make one out of mat No. 306 with the help of your composing room foreman. One large ad, fortunately too large for any widespread use, tries to make an advertising slogan out of "Caution — Inflammable Film". There are too many big ads in this pressbook — not enough in small sizes appropriate for most subsequent runs. If you can use one smash ad, pick mats Nos. 301, 302 or 303. Pressbook lists a group of catchlines, some of which are listed above. Teaser trailer and also regular trailer are available. Fraternization idea will get editorial treatment from newspapers and radio commentators; so a special showing of the picture is in order. You can also ask leaders of veterans' groups to see the picture in advance and express their ideas over the air or in published interviews.

Double Click for A. & C.

Bill Brown, manager of Loew's Poli Bijou theatre, New Haven, reports that what started out to be a routine double comedy bill turned into a local sensation when he teamed up Abbott and Costello's "Pardon My Sarong" and "In the Navy." The double bill, with Bud and Lou on both ends, struck pay-dirt from the first day. Good use of pressbook materials, combined in dual newspaper ads, had A. & C. all over the place, and response was terrific.



Three Times Capacity for "Back to School" Show

Gene Kistner, manager of the State theatre, Elkhart, Indiana, really covered his town with window cards, posters and pressbook materials on "Youth Month," which was handled in Elkhart with the cooperation of the Veterans of Foreign Wars. Bumper strips for cars, windshield stickers and tape advertising was used to plant the "Youth Month" campaign. A parade was planned, but had to be cancelled because school had not convened and high school bands were not yet available. Fifteen hundred youngsters showed up for the "Back To School" party and since the State seats only 500, this meant three capacity audiences. Program was so generally successful that Veterans are now interested in sponsoring another at Christmas time.

Sonny Shepherd Fathers A New Publicity Idea

Sonny Shepherd is the proud father of a publicity idea, at the swanky Miami theatre, in Florida, that has *Editor & Publisher,* the newspaper man's trade paper, saying that "Miamians won't let the *Miami Daily News* stop one of its feature promotions." The newspaper now has a "Wish Editor" and it all came from Sonny's primary urge to exploit "Apartment for Peggy." He thought the "Wish Editor" could promote a "wish" for an apartment for a GI, and it turned out to be the best exploitation idea of the season. Even the Paramount theatre, across the street, complimented Sonny on the terrific success of his promotion. It landed on all the front pages, and now readers want the "Wish Editor" continued as a daily feature.

"Apartment for Peggy" shows a World War II veteran and his family who try desperately for a place to live. A Miami builder had an apartment, the newspaper tied the two things together and then announced a contest, conducted with the Miami theatre, offering free rent for a year to the prize-winning GI whose particular circumstances were described in the best letter from a contestant. Over 3,000 letters were received, and the winner was a young veteran with twin babies and another on the way, really desperate for a home. Within a few days local merchants had offered the furniture, and in addition, a year's supply of milk for the twins and the new arrival and free laundry—among dozens of things donated by cooperating sponsors.

Sonny placed a billboard ad, offering "Apartment for Peggy" high above the Miami marquee and handed out thousands of cards, telling of this "apartment" soon to be available at the Miami theatre. The tiein with a terrific newspaper contest was perfect. Front page stories of the contest and the prize-winning veteran and his little family, literally took Miami by storm. Fox Movietone News covered the assignment, and all local radio stations gave it special programing. The prize-winning home itself won such enormous publicity that the builder was well repaid for his generous offer. It's a pleasure to enter such a campaign, in the fourth quarter, for the Quigley Awards.



CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

STUDIO EQUIPMENT

CLEARANCE SALE: EYEMOS, 71A, 2" F2.8 $245; 71K, 2" F4.5 $245; 71K, 2" F2.8 $295; 71Q, 3 lenses, motor, 400 foot magazine $1,195; Arriflex, 3 lenses, 2 magazines, $725; 2—35mm. Holmes "Educator" sound projectors, heavy pedestals, amplifier, $1,095; 35mm. Moviola sound and picture $850, picture only $295. Hundreds of items in "Mart Message." Worldwide export service. CAMERA MART INC., 70 W. 45th St., N. Y.

THE ONE STOP STORE FOR PRODUCTION equipment—Unit eye shuttle for Bell Howell, $650.00; Bardwell McAlister 5000W Skypans, $111.75; Dinkie Inkies, $11.95; Baby Keglites, $54.75; Baby Boomlites, $114.50; 2000W Junior Spots, $129.50; Double Broads, $114.65; Houston K1A 16mm processors, $3,485.00; Bell Howell 35mm sound printer, $2,750.00; 1/12 HP 110V Synchronous Motors, new, $57.50; B. Maurer variable density Recording Outfit, $2,275.00; Wall single system Recording & Studio Camera, magazines, lenses, amplifier, mike, power supply, etc., rebuilt $3,750.00; Simplex 4 Star Preview Magazines, $395.00; 35mm threeway Sound Moviola, rebuilt, $895.00. Send for December Catalog. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

SEATING

THEATRE CHAIRS AT $1.75 UP—3,000 IN STOCK used spring cushioned, part full upholstered back and part insert panel back, with spring edge and boxspring cushions; 1,000 veneer chairs, 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

ARTIFICIAL LEATHER FOR RECOVERING seats. All colors, durable, washable, priced from $1.05 per yrd, 54" wide. Write for samples to MANKO FABRICS CO., Inc., 29 W. 26th St., New York 10.

MUST VACATE WAREHOUSE, ADVISE IMMEdiate action. Your opportunity to purchase all types of used theatre chairs and parts of chairs. No order too small or too large. ALLIED SEATING CO., INC., 36-38 W. 13th Street, New York 11, N. Y.

THEY'LL BE SITTING PRETTY IN THESE—422 Stafford fully upholstered padded back boxspring seats, all red plush, excellent, $4.95; 350 American panelback boxspring seats, newly reupholstered, $5.25; 239 Heywood panelback boxsprings seats, newly reupholstered, $5.95; 200 Andrews fully padded backs, boxspring seats, newly upholstered, $6.50. Plenty others — get Chair Bulletin 15. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

BUSINESS BOOSTERS

COMIC BOOKS AGAIN AVAILABLE AS premiums, giveaways at your kiddy shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBER. $3.00 per M., Screen Dial $20.00. PREMIUM PRODUCTS, 354 W. 44th St., New York 18, N. Y.

HELP WANTED

WANTED — PROJECTIONISTS AND THEATRE managers to teach all phases of motion picture projection and theatre management. High school education required, college education preferred. Send summary of education, training, experience references, marital status, age, and state when available. Excellent opportunity for men seeking a secure future with opportunity for advancement. Address NATIONAL THEATRE INSTITUTE, P. O. Box 5769, Dallas, Tex.

MANAGERS FOR SMALL TOWN THEATRE operation. Good salary and bonus. ANDERSON THEATRE CORPORATION, Morris, Illinois.

POSITIONS WANTED

THEATRE MANAGER, LIFETIME IN THE theatre business and knows same from A to Z. Have built, owned and managed many theatres, never had a failure. Single man, salary no object, prefer percentage of increased profits. Anxious to devote sixteen hours daily fighting opposition or increasing your business. Not interested if causing married man to be discharged. T. WILLIAMS, 430 Hibiscus, West Palm Beach, Florida.

MANAGER, NOW EMPLOYED BY MAJOR ORganization, seeks a change at right salary. Top notch exploiteer, experience in variety policies, including vaudeville, road shows, units, screen attractions. Consistent campaigns on every show. Can furnish good references from present employer, trade papers, from the industry, etc. Write BOX 2301, MOTION PICTURE HERALD.

I'M YOUR MANAGER IF YOU WANT A MANager with twenty years' of experience, with a thorough knowledge of theatre operation. Metropolitan area or out-of-town. Best of references. BOX 2302, MOTION PICTURE HERALD.

SCHOOLS

PREPARE NOW FOR A BETTER JOB, AT higher pay and a fascinating career in the motion picture industry. Choose your objective and act now. Motion Picture Operator, Motion Picture Equipment Technician, Motion Picture Sound Technician, Motion Picture Television Technician, Motion Picture Theatre Manager. Part-time employment and housing available. Free placement bureau. Approved for veteran training under GI Bill. Earn up to $290 per month while attending school, if you are a veteran. Act Today—Don't Delay—Write for illustrated brochure and application blank. NATIONAL THEATRE INSTITUTE, P. O. Box 5769, 1105-07 Camp St., Dallas, Tex.

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better theatre positions through the institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

USED EQUIPMENT

LOWER OVERHEAD MEANS LOWER PRICES! Compare and see! DeVry XD projectors, complete and rebuilt, with genuine DeVry amplifier at lowest price in the industry—write us; Simplex rear shutter double bearing spiral gear mechanisms, rebuilt, $279.50; Powers $114.50; pair Weber Syncro Magnetic soundheads, rebuilt, $325.00; Series II lenses $35.00 pair; Gold Seal 2 unit electric Ticket Machine, rebuilt, $129.50; Pair Strong SHI lamphouses with rectifiers, rebuilt, $525.00. What do you need? STAR CINEMA SUPPLY, 459 West 46th Street, New York 19.

COMPLETE PUBLIC ADDRESS SYSTEMS, $39.75 up; dual DeVry XD transportable projectors with 3000' magazines, lenses, 1000W lamps, amplifier, speaker, rebuilt, $595.00; RCA low frequency folded baffles, worth $300.00, $99.75; dual Simplex Acme Arc sound projector outfit, complete, $1,295.00; Simplex rear shutter mechanisms, excellent, $195.00; other Simplexes from $69.50; dual Holmes $667.50. Get our 1949 Catalog. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

SOS USED ME RIGHT ON USED EQUIPMENT —that's what they say—nothing leaves here unless it's absolutely right. 50,000 customers the world over built SOS and keep buying here since 1926 because they are used right. Send for 1949 Catalog. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

NEW EQUIPMENT

PROJECTION BULBS G. E. 1000 WATT—T20, Mogul pre-focus C13D. U.S. Government surplus. Brand new, original packages. List price $6.25, our price $1.50 each. Minimum order one dozen. Special offer 6 dozen, $90. Money back guarantee. Immediate shipment, limited offer. Send check with order, otherwise C.O.D. JULES EPSTEIN, 601 Pelham Parkway, Bronx 67, N. Y.

JUNCTION BOX COVERS OF WATERPROOF material to fit most sound systems, 15c each. At your dealer or send for complete information. RINGOLD THEATRE EQUIPMENT CO., Grand Rapids 2, Mich.

PHILLIPS SAFETY CARBON SAVERS. ASK your THEATRE SUPPLY DEALER.

ALL STAR OFFERINGS ARE 4 STAR! REEL cabinets $2.95 section; Exciter lamps 39c; Reel end alarms $4.45; Snaplite coated lenses, $75.00 less liberal allowance; Aluminum reels $2.49; catalog available. STAR CINEMA SUPPLY, 459 West 46th Street, New York 19.

DRIVE-INS WHEREVER YOU ARE — COMplete sound projection outfits, $1,595.00 up; new 500 watt Western Electric Booster Amplifiers, $650.00; new Dual In-Car Speakers with junction box and transformer, $16.75; new driveway entrance and exit signs, illuminated, $22.50; Burial Cable, 6c ft.; Super Snaplite F1.9 lenses increase light 25%, from $150.00; 42" Weatherproof reflex horns complete, $39.75. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

SOS SAVE ON SUPPLIES—FIFTEEN AMPERE Rectifier Bulbs, $4.95; Vinylite plastic flameproof soundscreens, sq. ft. 39½c; Weber Syncro Dynamic dual sound projection outfit, coated lenses, IKW arcs, rectifiers, RCA amplifier and two way speakers, worth $3,000.00, $2,295.00; Masonite marquee letters, 35c up; RCA 868 replacement Photocells, $1.95; replacement parts for Simplex 40% off; Simplex BB movement, $61.20; Splicers, $4.25; 1000W T-20 Mogpref. C-13D lamps, $3.95; 1500W $5.95; Soundfilm amplifiers including record player, $124.75. S. O. S. CINEMA CORPORATION, 602 W. 52nd Street, New York 19.

THEATRES

THEATRES FOR SALE. WRITE FOR LIST. THEATRE EXCHANGE, Fine Arts Bldg., Portland, Ore.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr. Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press Book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMAnac—the big book about your business—1948-49 edition ready now. Contains over 12,000 biographers of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
REISSUE REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

That Wonderful Urge

Twentieth Century - Fox — Romantic Comedy

Twelve years ago Twentieth Century-Fox produced "Love Is News," a gay and rollicking romantic comedy starring Tyrone Power. This week the company screened for the press the same story with the same star, but this time its title is "That Wonderful Urge." In its voyage down through the years it shows no sign of wear, for it is still a swift-moving, gay comedy of a metropolitan newspaper man who uses his prolific pen to drag a beautiful heiress through some muck-raking journalism.

Punctuated with dialogue and situations which keep the story galloping along, the story revolves around Gene Tierney, the heiress, who turns the journalistic tables on Power by announcing to the press that they are married and that she has given him a $1,000,000 dowry. As a result he loses his job; is held up to public ridicule by competitive newspapers; and spends the rest of the picture attempting to disprove the marital hoax. In the end they marry.

As a romantic comedy the story ideally lends itself to situations in which the audience will find considerable pleasure. The screenplay by Jay Dratler is top-flight and filled with subtle humor that may well pass over the heads of some without notice. Nevertheless, there is also an abundance of the obvious type of comedy which has been polished and carefully spaced by Robert B. Sinclair, the director.

Lending capable support are Reginald Gardiner, as Miss Tierney's gigolo; Arleen Whalen, a girl reporter, and Lucile Watson, the aunt. Rounding out the cast is Gene Lockhart, Lloyd Gough, Porter Hall and Chill Wills.

Production by Fred Kohlmar is of the best.

Reviewed at the Twentieth Century-Fox projection room in New York. Reviewer's Rating: Very Good.—GEORGE H. SPIRES.

Release date, January, 1949. Running time, 82 minutes. PCA No. 13106. Adult audience classification.

Thomas Jefferson Tyler ..... Tyrone Power
Sara ..... Gene Tierney
Andre ..... Reginald Gardiner
Jessica ..... Arleen Whelan
Lucille Watson, Gene Lockhart, Lloyd Gough, Porter Hall, Richard Gaines, Taylor Holmes, Chill Wills, Hope Emerson, Frank Ferguson

Yellow Sky

20th-Fox — Top-Cast Action Western

With a fine cast, producer-writer Lamar Trotti here presents the newest attempt in the current endeavor to find a new and different approach to the conventional Western. At times he succeeds admirably. At other times the pace is slowed to a walk and dialogue, even though well written, must carry the picture.

To the exploitation-wise showmen, the Gregory Peck-Anne Baxter-Richard Widmark combination can spell nothing but good news. Peck makes a fine hero and he will disappoint neither the western fans, who will find him satisfactory as the tough but lovable leader of a small group of outlaws, nor those who have come to admire him for his acting.

Widmark, as usual, does a very effective "meanie" and Miss Baxter, hard as nails in the part of an Indian-raised girl living with her grandfather in Yellow Sky, a ghost town at the edge of the desert, does well. The cast has been kept small, with every performer doing a top job and fitting neatly.

From time to time action flares violently and guns bark among the rocks, but mostly the film is concerned with injecting a tenser note by exploring personalities and their relationships one to another. The long opening sequences concern a bank robbery and the flight of the gang across a long stretch of desert. Here, as throughout the picture, Joe MacDonald's photography is invaluable in establishing mood. William A. Wellman directed with an eye toward the unusual.

Peck and his gang arrive half dead at a ghost town where they find Miss Baxter and old James Barton. All the men fall in love with Anne in their own fashion, but this is mostly forgotten when they discover that the man and the girl are gold prospectors and that a hoard of the precious metal exists. Peck makes a deal, promising Barton half the gold. When it comes to paying off, the men insist on taking the whole loot, leaving Barton and Anne nothing.

Peck, in love with Miss Baxter, resists and, driven by greed, the gang splits up and start to fight among themselves. Finally, in a gun-happy climax, Peck eliminates most of the men and is severely wounded himself. Anne nurses him back to health and he pays back what he had taken from the bank.

Seen at the 20th-Fox projection room in New York. Reviewer's Rating: Good.—FRED HIFT.

Release date, December, 1948. Running time, 98 minutes. PCA No. 13224. General audience classification.

Stretch ..... Gregory Peck
Mike ..... Anne Baxter
Dude ..... Richard Widmark
Robert Arthur, John Russell, Henry Morgan, James Barton, Charles Kemper, Robert Adler, Harry Carter

The Kissing Bandit

M-G-M — Colorful Musical

Individually, the ingredients that have gone into "The Kissing Bandit" are of such quality that one could expect a lavish and highly entertaining musical comedy production. There is some excellent photography of the rugged California country in Technicolor; beautiful costuming and expensive sets; a cast of players well known to the film-going public, and the name of Joe Pasternak as the producer. Somehow the ingredients have failed to jell into solid entertainment. Perhaps this is partly the fault of a weak screenplay, and partly because Frank Sinatra's forte is singing and not acting.

Intended as a cross between satire and whimsy, the story concerns California in the 1830's and the adventures of a city pip-squeak who arrives to take over the leadership of a bandit gang once led by his late father. Romance comes into the picture in the person of Kathryn Grayson as the governor's daughter, with whom the bandit leader falls in love. Their romantic ups-and-downs are punctuated by a song-duel on the part of the couple, with Miss Grayson's charm and melodious voice emerging the victor over the crooning of Sinatra.

However, the picture can boast several highlights. There is a good supporting cast headed by J. Carrol Naish as the bandit lieutenant, and two dance numbers beautifully and dramatically photographed. One is a spirited Spanish dance number by Sono Osato done to the beat of a cracking bull whip, while the other, created by Robert Alton, is the fiery "Dance of Fury," performed against an exciting musical background by Ann Miller, Ricardo Montalban and Cyd Charisse—the trio's sole appearance.

Laslo Benedek directed from an original screenplay by Isobel Lennart and John Briard Harding. George Stoll directed the music by Nacio Herb Brown.

Reviewed at the Capitol theatre on Broadway, New York, where a mid-afternoon audience applauded the dance routines. Reviewer's Rating: Good.—G. H. S.

Release date, January, 1949. Running time, 99 minutes. PCA No. 12671. General audience classification.

Ricardo ..... Frank Sinatra
Teresa ..... Kathryn Grayson
Chico ..... J. Carrol Naish
Isabella ..... Mildred Natwick
Mikhail Rasumny, Billy Gilbert, Sono Osato, Clinton Sundberg, Carleton G. Young, Edna Skinner, Vincete Gomez, Ricard Montalban, Ann Miller, Cyd Charisse

Grand Canyon Trail

Republic — Roy Rogers Western

Here are plenty of the action, gunplay and chases that make for a good Western, and for good measure, "Grand Canyon Trail" is in Trucolor. Roy Rogers sings, fights and shoots with his usual ability, and is ably assisted by the Riders of the Purple Sage and Andy Devine.

The story concerns a silver mine in which Andy and the boys have invested, and which is supposedly played out. Jane Frazee plays the mine owner's secretary, and in her attempts to straighten things out, she pretends to be his daughter. By mistake she thinks that Roy is against her, and constantly crosses up his attempts to help. Eventually they find that there is gold in the mine and that Bill Regan, the mining engineer, is a crook who is trying to gain control of the mine.

Rough and tumble fights abound, Rogers con-

(*Continued on next page*)

(Continued from preceding page)
tributes two songs and Devine provides good comic relief. Miss Frazee plays a city girl, a somewhat unusual heroine for a Western, but she plays well. The entire production is done effectively with a sure knowledge of what the Western fans want.

Edward J. White was associate producer and William Witney directed. Gerald Geraghty wrote the original screenplay.

Reviewed at the Republic projection room in New York. Reviewer's Rating: Good.—TIBOR KEREKES.

Release date, November 15, 1948. Running time, 67 minutes. PCA No. 13307. General audience classification.

Roy Rogers.....Roy Rogers
Carol Martin.....Jane Frazee
Cookie Bullfincher.....Andy Devine
Bill Regan.....Robert Livingston
Dave Williams.....Roy Barcroft
Carles Coleman, Emmett Lynn, Ken Terrell, James Finlayson, Tommy Coats, Foy Willing, Riders of the Purple Sage, Trigger

Bungalow 13

***20th Century-Fox*—Mystery Melodrama**

An unusual feature of this picture is the fact that its entertainment values do not derive mainly from the murder mystery element. Margaret Hamilton definitely takes the spotlight with her characterization of a nosy middle-aged would-be authoress who is constantly involved in the action but not the plot.

The story concerns a private detective, Tom Conway, who is on the trail of a rare Chinese carved jade. The hunt takes him to an auto court where, after two killings, he finally solves the mystery of the stolen antique as well as the murders. Miss Hamilton enters the picture as a resident of the motor court who becomes busily interested in the mystery. All she manages to do is to constantly get in the hair of the detective and the police, but she is consistently amusing.

Edward L. Cahn directed the film, which does not build appreciable suspense, although there are several exciting fights and incidental knife tossing. The siren of the piece, who appears only a few times before she is murdered, is well played by Marjorie Hoshelle. Conway is good as the detective. Sam Baerwitz produced the picture and collaborated on the story and screenplay with Richard C. Hubler.

Seen at the New York theatre in New York, where the audience was apathetic. Reviewer's Rating: Fair.—T. K.

Release date, November, 1948. Running time, 65 minutes. PCA No. 13294. General audience classification.

Christopher Adams.....Tom Conway
Mrs. Appleby.....Margaret Hamilton
Patrick Macy.....Richard Cromwell
Lt. Wilson.....James Flavin
Alice Ashley.....Marjorie Hoshelle
Frank Cady, Eddie Acuff, Jody Gilbert, Juan Varro

Sons of Adventure

***Republic*—Murder on a Set**

This mystery-adventure film presents many action sequences performed by stunt men, including street fights, shootings, stagecoach holdups, catching runaway horses, stunt automobile rides and many other exciting scenes. Two stunt men become friends during the war while battling the Japanese on a Pacific Island. Russ Hayden secures a job for his pal, a circus stunt man, and they go to work on the set of a Western film. Lynne Roberts plays a stunt rider who is presented in the role of Hayden's special girl.

In a shooting scene the hero of the film is accidentally killed when a real bullet was put in the place of the usual blank. The former circus performer is suspected of the killing but is released when no motive is found. Hayden and Miss Roberts set about finding the real killer and suffer a number of mysterious accidents. The murderer knows that Hayden possesses some valuable information and attempts to kill him. At a party given when the film is completed, the killer makes another attempt on Hayden's life. However, Hayden outsmarts the killer, the assistant director, played by George Chandler, who dies in a fall from the top of a sound set. The assistant director killed the star because he caused his sister to commit suicide and then attempted to kill Hayden because he had gathered some incriminating evidence. Hayden is promoted from stunt man to assistant director and he and Miss Roberts beam happily at each other.

Franklin Adreon was the associate producer. Yakima Canutt directed from the original screenplay by the associate producer and Sol Shor.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, September 1, 1948. Running time, 60 minutes. PCA No. 13122. General audience classification.

Jean.....Lynne Roberts
Steve.....Russ Hayden
Andy.....Gordon Jones
Grant Withers, George Chandler, Boy Barcroft, John Newland, Stephanie Bachelor, John Holland, Gilbert Frye, Richard Irving, Joan Blair, John Crawford, Keith Richards, James Dale

REISSUE REVIEWS

YOKEL BOY

Republic

"Yokel Boy" is a burlesque on Hollywood and its ways of producing pictures. The HERALD reviewer for the issue of March 28, 1942, wrote: "This picturization of the play of like title, which ran up a Broadway success, packs a lot of zing, crackle and sock. The humor ranges from the satirical to the slapstick and shoppers for just about any variety of laughs can find a helping of them here. . . . Joan Davis runs away with the picture frequently, exercising her talent for zany dances, falls, acrobatics and songs. Albert Dekker as the gangster, Eddie Foy, Jr., as the yokel and Alan Mowbray as the producer contribute effective performances." The screenplay was written by Isabel Dawn, Robert North produced and Joseph Stantley directed. Reissued by Republic Nov. 30, 1948.

SHINE ON, HARVEST MOON

Republic

Here is one of the early Roy Rogers pictures, made just after his success in his first feature, "Under Western Stars." Mary Hart was one of the new discoveries to appear in "Shine on Harvest Moon," which also includes Lulu Belle and Scotty, William Farnum, Stanley Andrews, Matty Roubert, Pat Henning, Frank Jaquet and Joe Whitehead. The story's location is Jackson's Hole, famous hideout for cattle rustlers. The screenplay was written by Jack Natteford and Joseph Kane directed. Reissued by Republic November 30, 1948.

SHORT SUBJECT

ANSWER TO STALIN (20th Cent.-Fox)

March of Time (Vol. 14—No. 17)

According to the latest issue of The March of Time, America's answer to Moscow's plans for world domination is the Economic Cooperation Administration. Devoting the first part of its subject to scenes of the Kremlin-controlled agents at work throughout the world, the film then goes on to show how ECA is helping those countries for which aid is being provided and thus is effectively combating the spread of Soviet ideologies. Rounding out the subject are scenes of such world leaders as Winston Churchill, Sir Stafford Cripps, George Marshall, President Truman and Paul Hoffman, head of ECA, discussing aspects of the program. Presented in the usual clear-cut and vivid March of Time style, the subject is one that will provide audiences with a clearer understanding of the importance of the Economic Cooperation Administration.

Release date, November 26, 1948 19 *minutes*

ADVANCE SYNOPSES

THE DECISION OF CHRISTOPHER BLAKE

(Warner Brothers)

PRODUCER: Ranald MacDougall. DIRECTOR: Peter Godfrey. PLAYERS: Alexis Smith, Robert Douglas, Cecil Kellaway, Ted Donaldson, John Hoyt, Harry Davenport.

DRAMA. Taken from the stage play, this is the story of a sensitive 12-year-old lad who is shocked when he learns of the plan of his parents to become divorced. During the court proceedings he becomes hysterical and cannot decide with which parent he wishes to live. The kindly judge contrives a plan to solve the problem. The parents are reunited, the boy is again happy, and a new life for the family is in the offing.

ENCHANTMENT

(RKO Radio - Goldwyn)

PRODUCER: Samuel Goldwyn. DIRECTOR: Irving Reis. PLAYERS: David Niven, Teresa Wright, Evelyn Keyes, Farley Granger, Leo G. Carroll.

ROMANCE. The scene is London, under the blitz, and Miss Wright is an American girl come to live with her great-uncle in an austere old house where he has lived on after an injury which, utilized by interfering relatives, broke up his romance with a sweetheart who married another and whom he has not seen since. When Miss Wright meets Niven, a wounded RAF officer, it turns out that he is the nephew of her great-uncle's lost sweetheart, who has since died. The great-uncle persuades them to marry without waiting, lest they become separated in similar fashion, and they decide to do so.

MY OWN TRUE LOVE

(Paramount)

PRODUCER: Val Lewton. DIRECTOR: Compton Bennett. PLAYERS: Phyllis Calvert, Melvyn Douglas, Wanda Hendrix, Philip Friend, Bennie Barnes, Alan Napier, Arthur Shields, Phyllis Morris, Richard Webb.

DRAMA. A former Army major, Clive Heath, a widower, meets and is attracted to Private Joan Clews of the Auxiliary Territorial Service at the end of the war. Joan had married after a quick wartime romance but her husband is seeking a divorce. The Major's son, Michael, an English flier, is brought back from England minus a leg. Michael falls in love with Joan and when she sympathizes with him, Clive decides to give her up rather than add further to his son's unhappiness. However, Joan persuades Michael to resume his studies and to find a new life for himself. Clive and Joan sail for Africa to be married.

ONE SUNDAY AFTERNOON

(Warner Brothers)

PRODUCER: Jerry Wald. DIRECTOR: Raoul Walsh. PLAYERS: Dennis Morgan, Janis Paige, Dorothy Malone, Don DeFore, Ben Blue.

ROMANTIC COMEDY-DRAMA: As dentist Biff Grimes (Dennis Morgan) is about to administer a lethal dose of anaesthetic to his patient, Hugo Barnstead (Don DeFore), the man who had stolen his girl and caused him to be imprisoned unjustly, events of the past are brought to his mind. Biff had been in love with beautiful Virginia (Janis Paige) but had married Amy (Dorothy Malone) when Hugo and Virginia eloped. As Biff is about to give Hugo the gas inhalator, he realizes that Virginia is no longer beautiful, but hard and quarrelsome, and that Hugo has become a jittery hypochondriac. Biff, no longer angry or jealous of Hugo, is now only thankful of Amy and the good life they have together.

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Numerals in parentheses next to titles represent running time as supplied by the distributor.

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COLUMBIA

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ALL STAR COMEDIES			
1421	Billie Gets Her Man (17)	9-9-48	....
1422	Go Chase Yourself (17)	10-14-48	....
1423	Parlor, Bedroom and Wrath (16)	12-16-48	....
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STOOGE COMEDIES			
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1402	I'm a Monkey's Uncle (16)	10-7-48	....
1403	Mummy's Dummies (16)	11-4-48	....
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1411	Can You Top This #1 (13)	11-18-48	....
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1604	Glee Worms (7½)	12-16-48	....
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1551	Candid Microphone (11)	10-21-48	....
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1751	A Lass In Alaska (10½)	10-28-48	....
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1651	No. 1 Baby Face (9)	9-16-48	....
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5657	No. 7, Christmas Carols	12-9-48	....
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1852	A Day at CBS (9½)	10-7-48	....
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1854	A Rainy Day in Hollywood	12-23-48	....
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M-G-M

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S-51	Why Is It? (9)	9-11-48	4391
S-52	Pigskin Skill (8)	9-18-48	....
S-53	Ice Aces (8)	11-6-48	....
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M-984	Les Brown-Virginia O'Brien (10)	7-17-48	4319
M-985	Frankie Carle & Orch. (10)	8-20-48	4351
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4710	Foghorn Leghorn (7)	10-9-48	....
4711	A Lad In His Lamp (7)	10-23-48	....
4712	Daffy Dilly (7)	10-30-48	....
4713	Kit for Cat (7)	11-6-48	....
4714	Stupor Salesman (7)	11-20-48	....
4715	Riff Raffy Daffy (7)	11-27-48	....
4716	Scaredy Cat (7)	12-18-48	....
"BUGS BUNNY" SPECIALS (Color)			
3726	Haredevil Hare (7)	7-24-48	4359
4719	Hot Cross Bunny (7)	8-21-48	4391
4720	Hare Splitter (7)	9-25-48	....
4721	My Bunny Lies Over the Sea (7)	12-4-48	....
VITAPHONE VARIETIES			
5401	So You Want to Be In Politics (10)	10-2-48	....
5402	So You Want to Be on the Radio (10)	11-6-48	....
MEMORIES FROM MELODY LANE			
4200	Let's Sing a Song From the Movies (10)	7-17-48	4326
FEATURETTE			
5101	Football Magic (20)	9-11-48	4391
5102	Grandfather's Follies (20)	11-13-48	....

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
9180	Superman (Spel.) (15 episodes)	7-15-48	4243
1120	Congo Bill (15 episodes)	10-28-48	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
793	Dick Tracy Returns (R) (15 episodes)	7-17-48	....
794	Adventures of Frank & Jesse James	10-30-48	....

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on page 4399, issue of November 27, 1948.

Feature product listed by Company on page 4374, issue of November 6, 1948. For complete listing of 1947-48 Features by Company, see Product Digest, pages 4292-4293, issue of August 28, 1948.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
† ABBOTT and Costello Meet Frankenstein	Univ.	664	Abbott and Costello	July,'48	83m	July 3,'48	4225	4219	4343
Accused, The	Para.	4808	Loretta Young-Robert Cummings	Jan. 14,'49	101m	Nov. 20,'48	4389	4383	....
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25,'48	75m	July 31,'48	4258	4086	....
Adventures of Gallant Bess (color)	EL	905	Fuzzy Knight-Audrey Long	Oct. 10,'48	73m	July 31,'48	4257	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	4343
Alias Nicky Beal	Para.	4812	Ray Milland-Audrey Totter	Mar. 4,'49	....	.....	....	4383	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May,'48	94m	Feb. 21,'48	4065	4010	4291
Angel in Exile	Rep	719	John Carroll-Adele Mara	Sept. 3,'48	90m	.....	....	4283	....
Angel on the Amazon (formerly Drums Along the Amazon)	Rep.	720	George Brent-Vera Ralston	Nov. 1,'48	....	.....	....	4335	....
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21,'48	67m	Jan. 24,'48	4030	....	....
Angels With Dirty Faces (R.)	WB	807	James Cagney-Pat O'Brien	Dec. 11,'48	97m	Oct. 9,'48	4342	....	....
Angry God, The (color)	UA	....	Alicia Parla-Casimiro Ortega	Oct. 19,'48	57m	Oct. 30,'48	4365	....	....
An Innocent Affair	UA	....	Fred MacMurray-Madeleine Carroll	Oct. 15,'48	90m	Sept. 4,'48	4302	4226	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May,'48	111m	May 1,'48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June,'48	107m	Apr. 17,'48	4125	4038	4190
An Ideal Husband (color) (Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar.,'48	96m	Jan. 17,'48	4017	4000	4042
† Apartment for Peggy (color)	20th-Fox	842	Jeanne Crain-William Holden	Oct.,'48	96m	Sept 18,'48	4318	4310	....
Appointment with Murder (formerly A Date with Murder)	FC	....	John Calvert-Catherine Craig	Nov. 24,'48	67m	Oct 16,'48	4350	4318	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	4207
Argyle Secrets, The	FC	...	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	May,'48	63m	Apr. 3,'48	4110	4103	4207
Arkansas Swing, The	Col.	953	Hoosier Hot Shots-Gloria Henry	July 29,'48	63m	.....	....	4219	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May,'48	63m	Apr. 10,'48	4117	4111	
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19,'48	66m	May 1,'48	4145	4139	4207
† BABE Ruth Story, The (AA)	Mono.	AA10	Wm. Bendix-Claire Trevor	Sept. 6,'48	106m	July 24,'48	4249	....	4343
Back Trail	Mono.	4757	Johnny Mack Brown-Mildred Coles	July 18,'48	54m	.....	....	4235	....
Bad Sister (Brit.)	Univ.	663	Margaret Lockwood-Ian Hunter	July,'48	90m	June 12,'48	4199	....	....
Behind Locked Doors	EL	906	Lucille Bremer-Richard Carlson	Oct. 17,'48	62m	Sept. 11,'48	4309	4303	....
Belle Starr's Daughter	20th-Fox	846	George Montgomery-Ruth Roman	Nov.,'48	86m	Nov. 6,'48	4373	4342	....
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10,'48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6,'48	75m	Oct. 9,'48	4341	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Betrayal, The	Astor	....	Martin Eden-Myra Stanton	June,'48	195m	July 10,'48	4233	....	....
Beyond Glory	Para	4726	Alan Ladd-Donna Reed	Sept. 3,'48	82m	June 19,'48	4205	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	4343
Big City	MGM	827	Margaret O'Brien-Robert Preston	June 3,'48	103m	Apr. 3,'48	4111	4103	4291
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26,'48	80m	May 29,'48	4182	4155	....
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30,'48	62m	May 29,'48	4183	4146	....
Bill and Coo (color)	Rep.	728	Bird Picture	Apr. 1,'48	61m	Dec. 27,'47	4000	....	....
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4175
Black Arrow	Col.	942	Louis Hayward-Janet Blair	Aug.,'48	76m	July 3,'48	4225	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr.,'48	80m	Feb. 7,'48	4051	4000	4291
Black Eagle, Story of a Horse	Col.	....	William Bishop-Virginia Patton	Sept. 16,'48	76m	Nov. 20,'48	4390	4243	....
Blanche Fury (Brit.) (color)	EL	....	Stewart Granger-Valerie Hobson	Sept. 11,'48	93m	Aug. 28,'48	4290	....	....
Blazing Across the Pecos	Col.	968	Charles Starrett-Smiley Burnette	July 1,'48	55m	.....	....	4226	....
Blonde Ice	FC	..	Leslie Brooks-Robert Paige	May 20,'48	72m	May 22,'48	4174	4103	....
Blondie's Reward	Col.	912	Penny Singleton-Arthur Lake	June 3,'48	67m	.....	....	4165	....
Blood on the Moon	RKO	909	Robert Mitchum-Barbara Bel Geddes	Nov. 21,'48	88m	Nov. 13,'48	4382	4375	....
Bodyguard	RKO	905	Lawrence Tierney-Priscilla Lane	Sept. 4,'48	62m	Sept. 11,'48	4309	4275	....
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15,'48	60m	May 1,'48	4146	4069	....
Boy With the Green Hair (color)	RKO	....	Pat O'Brien-Robt. Ryan-Barbara Hale	Not Set	82m	Nov. 20,'48	4389	4358	....
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6,'48	90m	May 8,'48	4154	....	....
Bungalow 13	20th-Fox	847	Tom Conway-Margaret Hamilton	Nov.,'48	65m	Nov. 27,'48	4398	4310	....
CALIFORNIA Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	4207
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18,'48	58m	May 15,'48	4162	4127	....
Canon City	EL	826	Scott Brady-Charles Russell	July 6,'48	82m	June 26,'48	4213	4165	4343

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr.,'48	94m	Mar. 6,'48	4085	4010	....
Case Against Calvin Cooke, The (formerly An Act of Murder)	Univ.	673	Fredric March-Florence Eldridge	Sept.,'48	91m	Aug. 28,'48	4289	4275	....
Champagne Charlie (Brit.)	Univ.	....	Tommy Trinder-Stanley Holloway	Aug. 6,'48	72m	Aug. 14,'48	4274	....	....
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July,'48	67m	Aug. 14,'48	4273	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	62m	.....	....	4086	....
Code of Scotland Yard (Brit.)	Rep.	713	Oscar Homolka-Derek Farr	Oct. 24,'48	60m	Sept. 4,'48	4302	4283	....
Command Decision	MGM	....	Clark Gable-Walter Pidgeon	Not Set	....	.....	....	4311	....
Connecticut Yankee in King Arthur's Court (color)	Para.	4814	Bing Crosby-Rhonda Fleming	Apr. 15,'49	....	.....	....	4375	....
Coroner Creek (color)	Col.	939	Randolph Scott-Marguerite Chapman	July,'48	90m	June 12,'48	4197	4190	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	73m	.....	....	4127	....
Count of Monte Cristo, The (R.)	EL	738	Robert Donat-Elissa Landi	Oct. 24,'48	119m	Sept. 11,'48	4310	....	....
Countess of Monte Cristo	Univ.	....	Sonja Henie-Michael Kirby	Dec.,'48	77m	Nov. 6,'48	4373	....	....
Courtin' Trouble	Mono.	4768	Jimmy Wakely-Cannonball Taylor	Nov. 21,'48	55m	.....	....	4375	....
Cowboy Cavalier	Mono.	....	Jimmy Wakely-"Cannonball" Taylor	Not Set	57m	Sept. 25,'48	4325	....	....
Creeper, The	20th-Fox	839	E. Ciannelli-O. Stevens-J. Vincent	Sept.,'48	64m	Sept. 4,'48	4302	42B3	....
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11,'48	53m	May 1,'48	4145	4127	....
Cry of the City	20th-Fox	B41	Victor Mature-Richard Conte	Oct.,'48	95m	Sept. 18,'48	4317	4303	....
DAREDEVILS of the Clouds	Rep.	716	Rob't Livingstone-Mae Clarke	Aug. 10,'48	60m	July 31,'48	4258	4175	....
† Date With Judy, A (color)	MGM	B18	Wallace Beery-Jane Powell	July 29,'48	113m	June 19,'48	4206	4139	4343
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30,'48	68m	Aug. 21,'48	4282	4165	....
Dead Man's Gold	SG	4708	Lash LaRue-Fuzzy St. John	Sept. 10,'48	....	.....	....	4335	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	....
Decision of Christopher Blake	WB	....	Alexis Smith-Robert Douglas	Dec. 23,'48	75m	.....	....	4398	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	July,'48	85m	July 3,'48	4225	4039	....
Denver Kid, The	Rep.	75B	Allan "Rocky" Lane-Eddy Waller	Oct. 1,'48	60m	.....	....	4335	....
Design for Death	RKO	907	Documentary	Aug.,'48	48m	Feb. 28,'48	4077		....
Desperadoes of Dodge City	Rep.	757	Allan "Rocky" Lane-Eddy Waller	Sept. 15,'48			....	4318	....
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	....
Disaster	Para.	4806	Richard Denning-Trudy Marshall	Dec. 3,'48	60m	Oct. 23,'48	4357	....	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	....
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	4207
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	...	Jennifer Jones-Joseph Cotten	Apr.,'48	135m	Jan. 11,'47	3409	3363	3933
Duke of West Point (R.)	SG	S-7	Louis Hayward-Joan Fontaine	Oct. 1,'48	108m	June 19,'48	4207	....	....
Dulcimer Street (Brit.)	Univ.	....	Richard Attenborough-Alastair Sim	Nov.,'48	112m	Nov. 13,'48	4381	....	....
Dynamite	Para.	4809	William Gargan-Virginia Welles	Jan. 28,'49	68m	Nov. 20,'48	4390	4383	....
† EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	4343
El Dorado Pass	Col.	....	Charles Starrett-Smiley Burnette	Oct. 14,'48	56m	.....	....	4318	....
Embraceable You	WB	732	Dane Clark-Geraldine Brooks	Aug. 21,'48	80m	July 31,'48	4257	4175	....
† Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	4291
Enchantment	RKO	....	David Niven-Teresa Wright	Not Set	....	.....	....	4398	....
End of the River, The (Brit.)	U-I	..	Sabu-Raymond Lovell	July,'48	80m	June 26,'48	4214	....	....
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Sept.,'48	78m	May 29,'48	4183	....	....
Every Girl Should Be Married	RKO	908	Cary Grant-Franchot Tone-Diana Lynn	Dec. 25,'48	84m	Nov. 13,'48	4381	4375	....
Eyes of Texas (color)	Rep.	732	Roy Rogers-Lynne Roberts	July 15,'48	70m	July 24,'48	4249	4219	....
FEUDIN', Fussin' and A-Fightin'	Univ.	665	Donald O'Connor-Marjorie Main	July,'48	78m	June 12,'48	4199	....	....
Fighter Squadron (color)	WB	806	Edmond O'Brien-Robert Stack	Nov. 27,'48	96m	Nov. 20,'48	4389	4375	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug.,'48	61m	July 17,'48	4242	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	4190
Fighting Ranger, The	Mono.	4753	Johnny Mack Brown-Christine Larson	Aug. 15,'48	57m	.....	....	4303	....
Flirting with Fate (R.)	SG	S-5	Joe E. Brown-Beverly Roberts	Sept. 3,'48	70m	May 22,'48	4174	....	....
† Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20,'48	116m	June 19,'48	4206	4139	4343
† Forever Amber (color)	20th-Fox	838	Linda Darnell-Cornel Wilde	Sept. 15,'48	140m	Oct. 18,'47	3885	3475	3933
† Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr.,'48	127m	Mar. 13,'48	4094	....	4343
For the Love of Mary	Univ.	672	Deanna Durbin-Edmond O'Brien	Sept.,'48	90m	Sept. 4,'48	4301	4275	....
Four Faces West	UA	....	Joel McCrea-Frances Dee	July 9,'48	90m	May 15,'48	4162	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	56m	.....	....	4175	....
† Fuller Brush Man	Col.	928	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	4291
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	4190
GALLANT Blade, The (color)	Col.	....	Larry Parks-Marguerite Chapman	Nov.,'48	81m	Oct. 23,'48	4358	....	....
Gallant Legion, The	Rep.	715	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....
Gay Intruders, The	20th-Fox	840	John Emery-Tamara Geva	Sept.,'48	68m	June 19,'48	4206	....	....
Gentleman From Nowhere, The	Col.	....	Warner Baxter-Fay Baker	Sept. 9,'48	66m	.....	....	4283	....
Girl from Manhattan, The	UA	....	D. Lamour-C. Laughton-G. Montgomery	Oct. 1,'48	81m	Sept. 18,'48	431B	4243	....
Give My Regards to Broadway (color)	20th-Fox*	827	Dan Dailey-Nancy Guild	June,'48	92m	May 29,'48	4181	4165	4291
Golden Eye, The	Mono.	4720	Roland Winters-Mantan Moreland	Aug. 29,'48	69m	Sept. 25,'48	4325	4311	....
† Good Sam	RKO	962	Gary Cooper-Ann Sheridan	Sept. 1,'48	114m	July 31,'48	4257	4146	4343
Grand Canyon Trail (color)	Rep.	734	Roy Rogers-Jane Frazee-Andy Devine	Nov. 15,'48	67m	Nov. 27,'48	4397	4375	....
† Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	4207
Gunning for Justice	Mono.	4758	Johnny Mack Brown-Raymond Hatton	Nov. 7,'48	55m	.....	....	4375	....
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
HAIRY Ape, The (R)	FC	....	Wm. Bendix-Susan Hayward	Sept.,'48	91m	Sept. 4,'48	4303	....	....
Hamlet (Brit.)	U-I	Spcl.	Laurence Olivier-Jean Simmons	Not Set	153m	.....	....	....	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May. 8,'48	4154	4117	....

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He Walked By Night	EL	910	Richard Basehart-Scott Brady	Nov.,'48	80m	Nov. 13,'48	4381	4375	....
Hidden Gold (R.)	SG	HC23	William Boyd-Russell Hayden	Aug. 27,'48	61m	Sept. 11,'48	4310	....	....
High Fury (Brit.)	UA	....	Madeleine Carroll-Michael Rennie	Nov. 19,'48	71m	Nov. 13,'48	4382	....	....
Hills of Home (color)	MGM	....	Edmund Gwenn-Janet Leigh	Dec.,'48	91m	Oct. 9,'48	4341	4235	....
Hollow Triumph	EL	904	Paul Henreid-Joan Bennett	Oct. 3,'48	83m	Aug. 14,'48	4273	....	4343
† Homecoming	MGM	....	Clark Gable-Lana Turner	May 27,'48	113m	Apr. 3,'48	4109	4079	....
Homicide For Three	Rep.	....	Warren Douglas-Audrey Long	Dec. 8,'48	....	.....	....	4375	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7,'48	85m	Feb. 7,'48	4050	4039	4071
I, JANE Doe	Rep.	710	Ruth Hussey-John Carroll	May 25,'48	85m	May 22,'48	4173	4155	....
Incident	Mono.	4803	Warren Douglas-Jane Frazee	Jan. 9,'49	....	.....	....	4335	....
Indian Agent	RKO	910	Tim Holt-Nan Leslie	Dec. 11,'48	65m	Nov. 20,'48	4390	4375	....
Inner Sanctum	FC	....	Charles Russell-Mary Beth Hughes	Oct.,'48	62m	Oct. 23,'48	4358	....	....
International Lady (R)	EL	734	Ilona Massey-George Brent	Sept. 27,'48	102m	Sept. 4,'48	4303	....	....
In This Corner	EL	903	Scott Brady-Anabel Shaw	Sept. 20,'48	62m	Sept. 11,'48	4310	....	....
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes	(T) Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4291
† Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May,'48	87m	May 15,'48	4163	4127	4291
Isn't It Romantic	Para.	4802	Roland Culver-Veronica Lake	Oct. 8,'48	87m	Aug. 21,'48	4281	4243	....
I Surrender Dear	Col.	....	Gloria Jean-David Street	Oct. 7,'48	68m	Nov. 6,'48	4373	4318	....
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23,'48	70m	May 8,'48	4154	4127	....
JIGGS & Maggie in Court	Mono.	4805	Joe Yule-Renie Riano	Dec. 12,'48	....	.....	....	4375	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27,'48	68m	May 22,'48	4174	4255	....
Joan of Arc (color)	RKO	....	Ingrid Bergman-Jose Ferrer	Not Set	145m	Oct. 30,'48	4366	4335	....
† Johnny Belinda	WB	804	Jane Wyman-Lew Ayres	Oct. 23,'48	102m	Sept. 18,'48	4317	4310	....
Judge Steps Out, The (formerly Indian Summer)	RKO	....	Alexander Knox-Ann Southern	Not Set	91m	.....	....	3865	....
Julia Misbehaves	MGM	903	Greer Garson-Walter Pidgeon	Oct. 8,'48	99m	Aug. 14,'48	4273	4165	....
June Bride	WB	805	Bette Davis-Robert Montgomery	Nov. 13,'48	97m	Oct. 23,'48	4357	4335	....
Jungle Goddess	SG	4802	George Reeves-Wanda McKay	Aug. 13,'48	61m	Nov. 13,'48	4382	4275	....
Jungle Patrol	20th-Fox	....	Kristine Miller-Arthur Franz	Nov.,'48	70m	Oct. 9,'48	4341	....	....
† KEY Largo	WB	731	H. Bogart-E. Robinson-Lauren Bacall	July 31,'48	101m	July 10,'48	4233	4226	4343
Kidnapped	Mono.	4725	Roddy McDowall-Sue England	Dec. 1,'48	71m	Sept. 25,'48	4325	....	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10,'48	60m	May 29,'48	4183	4117	....
King of the Turf (R.)	SG	S-4	Adolphe Menjou-Dolores Costello	Aug. 20,'48	88m	May 29,'48	4183	....	....
Kissing Bandit, The (color)	MGM	....	Frank Sinatra-Kathryn Grayson	Jan.,'49	99m	Nov. 27,'48	4397	....	....
Kiss the Blood Off My Hands	Univ.	681	Joan Fontaine-Burt Lancaster	Nov.,'48	79m	Oct. 16,'48	4349	4342	....
LADIES of the Chorus	Col.	....	Adele Jergens-Marilyn Monroe-R. Brooks	Not Set	59m	Oct. 23,'48	4358	....	....
Lady at Midnight	EL	831	Richard Canning-Frances Rafferty	Aug. 15,'48	61m	July 24,'48	4249	....	....
Lady from Shanghai, The	Col.	938	Rita Hayworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	4291
Larceny	Univ.	669	John Payne-Joan Caulfield	Aug.,'48	89m	Aug. 14,'48	4275	....	....
Last of the Badmen (AA)	Mono.	....	Barry Sullivan-Marjorie Reynolds	Nov. 15,'48	74m	.....	....	4335	....
Last of the Wild Horses	SG	4806	James Ellison-Jane Frazee	Nov. 12,'48	....	.....	....	4383	....
Leather Gloves	Col.	....	Cameron Mitchell-Virginia Grey	Nov. 11,'48	75m	Oct. 9,'48	4341	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Let's Live a Little	EL	907	Hedy Lamarr-Robert Cummings	Nov.,'48	85m	Oct. 30,'48	4365	....	....
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	4190
† Life With Father (color)	WB	702	Irene Dunne-William Powell	Aug. 14,'48	118m	Aug. 16,'47	3781	3475	3909
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	....	....
† Loves of Carmen, The (color)	Col.	....	Rita Hayworth-Glenn Ford	Not Set	98m	Aug. 21,'48	4281	4243	4343
Luck of the Irish, The	20th-Fox	837	Tyrone Power-Anne Baxter	Sept.,'48	99m	Sept. 4,'48	4301	4258	....
Lulu Belle	Col.	....	Dorothy Lamour-George Montgomery	Aug.,'48	87m	June 19,'48	4205	....	....
Luxury Liner (color)	MGM	901	George Brent-Jane Powell	Sept.,'48	98m	Aug. 21,'48	4281	....	....
MACBETH	Rep.	....	Orson Welles-Jeanette Nolan	Oct.,'48	107m	Oct. 16,'48	4350	4335	....
Man-Eater of Kumaon	Univ.	666	Sabu-Wendell Corey-Joanne Page	July,'48	79m	June 26,'48	4213	....	....
Man from Colorado, The (color)	Col.	....	Glenn Ford-Wm. Holden-Ellen Drew	Dec.,'48	99m	Nov. 20,'48	4390	....	....
Mark of the Lash	SG	4807	Lash LaRue-Fuzzy St. John	Oct. 15,'48	....	.....	....	4335	....
Marshal of Amarillo	Rep.	756	Allan Lane-Eddy Waller	July 25,'48	60m	Oct. 23,'48	4358	4283	....
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
† Melody Time (color)	RKO	991	Disney Feature	Aug.,'48	75m	May 22,'48	4173	4155	4291
Michael O'Halloran	Mono.	4719	Scotty Beckett-Allene Roberts	Aug. 8,'48	79m	June 19,'48	4205	....	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23,'48	87m	June 19,'48	4205	4155	4291
Million-Dollar Weekend, The	EL	908	Gene Raymond-Francis Lederer	Nov.,'48	73m	Oct. 16,'48	4350	....	....
Mine Own Executioner (Brit.)	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7,'48	105m	June 12,'48	4197	4190	4343
Miracle in Harlem	SG	X-3	Stepin Fetchit	June 11,'48	71m	Aug. 14,'48	4274	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra	(T) Mar. 1,'48	120m	Mar. 6,'48	4085	4079	....
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	Sept.,'48	83m	Aug. 14,'48	4274	4219	4291
Miss Annie Rooney (R.)	SG	S-8	Shirley Temple-William Gargan	Oct. 1,'48	88m	June 19,'48	4207	....	....
Miss Tatlock's Millions	Para.	4805	Wanda Hendrix-John Lund	Nov. 19,'48	101m	Sept. 18,'48	4317	4303	....
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15,'48	73m	Apr. 3,'48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	Oct. 1,'48	90m	Sept. 18,'48	4317	4219	....
Mourning Becomes Electra	RKO	904	Rosalind Russell-Michael Redgrave	Oct. 17,'48	121m	Nov. 22,'47	3941	3919	4131
Mozart Story, The	SG	4805	Hans Holt-Winnie Markus	Nov. 13,'48	91m	Nov. 20,'48	4390	....	....
† Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June,'48	94m	Apr. 3,'48	4110	4010	4343
Mr. Peabody and the Mermaid	U-I	667	William Powell-Ann Blyth	Aug.,'48	89m	July 10,'48	4233	....	4343
My Dear Secretary	UA	....	Laraine Day-Kirk Douglas	Nov. 5,'48	94m	Sept. 11,'48	4309	4303	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	.....	....	4095	....
My Own True Love	Para.	4810	Phyllis Calvert-Melvyn Douglas	Feb. 4,'49	84m	.....	....	4398	....
My Son, My Son (R)	EL	737	Brian Aherne-Madeleine Carroll	Sept. 27,'48	117m	Sept. 4,'48	4303	....	....
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1,'48	66m	June 26,'48	4214	....	....
Music Man	Mono.	4721	Jimmy Dorsey-June Preisser	Sept. 5,'48	66m	July 24,'48	4251	....	....
NIGHT at the Opera, A (R.)	MGM	908	Marx Bros.-Kitty Carlisle	Dec.,'48	93m	Oct. 30,'48	4366	....	....
Night Has a Thousand Eyes	Para.	4803	Edw. G. Robinson-Gail Russell	Oct. 22,'48	81m	July 17,'48	4241	4226	....
Night Time in Nevada (color)	Rep.	733	Roy Rogers-Andy Devine	Sept. 5,'48	67m	Oct. 30,'48	4365	4283	....

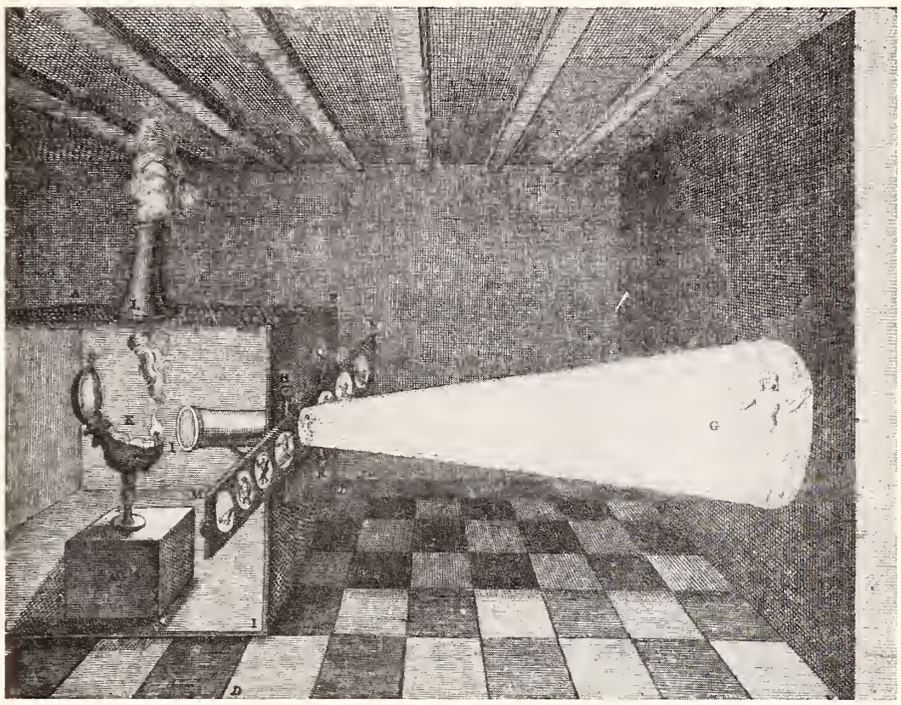
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
Night Wind	20th-Fox	843	Charles Russell-Virginia Christine	Oct.,'48	68m	Sept. 4,'48	4302	....	....
No Minor Vices	MGM	904	Dana Andrews-Lilli Palmer	Nov. 12,'48	96m	Oct. 16,'48	4349	4283	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	77m	Apr. 10,'48	4117	4079	4343
Northwest Stampede (color)	EL	901	Joan Leslie-James Craig	Sept. 5,'48	76m	July 3,'48	4225	4219	....
OKLAHOMA Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	56m	.....	....	4095	....
Oliver Twist (Brit.)	EL	828	John H. Davies-Robert Newton	Not Set	....	.....	....	4219	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	88m	July 10,'48	4233	4127	....
Olympic Cavalcade	UA	....	Documentary	Sept. 24,'48	56m	Sept. 4,'48	4301	....	....
Olympic Games of 1948 (color)	EL	902	Documentary	Sept.,'48	136m	Sept. 25,'48	4325	....	....
† On an Island With You (color)	MGM	828	Esther Williams-Peter Lawford	June 24,'48	107m	May 1,'48	4145	4139	4343
One Sunday Afternoon (color)	W8	....	Dennis Morgan-Dorothy Malone	Dec. 23,'48	....	.....	....	4398	....
One Touch of Venus	Univ.	670	Robert Walker-Ava Gardner	Aug.,'48	82m	Aug. 28,'48	4290	4275	....
On Our Merry Way (formerly Miracle Can Happen)	UA	....	Paulette Goddard-J. Stewart-H. Fonda	June 15,'48	107m	Feb. 7,'48	4049	4038	4131
Open Secret	EL	813	John Ireland-Jane Randolph	May 5,'48	70m	Jan. 17,'48	4018	....	....
Outlaw Brand	Mono.	4764	Jimmy Wakely-Cannonball Taylor	Oct. 24,'48	57m	.....	....	4335	....
Out of the Storm	Rep.	717	Jas. Lydon-Lois Collier	Sept. 11,'48	61m	Sept. 4,'48	4302	4258	....
PALEFACE, The (color)	Para.	4807	Bob Hope-Jane Russell	Dec. 24,'48	91m	Oct. 30,'48	4366	....	....
Panhandle (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22,'48	84m	Jan. 31,'48	4037	3943	....
Partners of the Sunset	Mono.	4765	Jimmy Wakely-Dub Taylor	May 6,'48	53m	Aug. 14,'48	4274	4021	....
Pearl, The	RKO	903	Pedro Armendariz-Maria Marques	Aug. 7,'48	77m	Feb. 14,'48	4057	....	4131
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Jan.,'49	88m	Feb. 7,'48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	June 10,'48	102m	Apr. 3,'48	4110	3865	4343
Pitfall, The	UA	....	Dick Powell-Lizabeth Scott	Aug. 13,'48	86m	Aug. 7,'48	4267	4226	....
Plot to Kill Roosevelt, The	UA	....	Derek Farr-Marta Labarr	Oct. 22,'48	83m	Oct. 30,'48	4366	....	....
Plunderers, The (color)	Rep.	721	Rod Cameron-Ilona Massey	Dec. 1,'48	87m	Nov. 6,'48	4373	....	....
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	4139	....
Port Said	Col.	....	Gloria Henry-William Bishop	Apr. 15,'48	69m	May 22,'48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Aug. 6,'48	80m	.....	....	3919	....
Prairie Outlaws	EL	....	Eddie Dean-Roscoe Ates	May 12,'48	57m	.....	....	4183	....
RACE Street	RKO	821	G. Raft.-Wm. Bendix-M. Maxwell	Sept. 19,'48	79m	June 26,'48	4214	4207	4343
† Rachel and the Stranger	RKO	901	Loretta Young-Robt. Mitchum	Oct. 2,'48	93m	Aug. 7,'48	4265	4258	....
Racing Luck	Col.	...	Gloria Henry-Stanley Clements	Nov. 18,'48	66m	Nov. 13,'48	4382	4350	....
Range Renegades (formerly Arizona Sunset)	Mono	4766	Jimmy Wakely-Jennifer Holt	June 6,'48	54m	.....	....	4146	....
Rangers Ride, The	Mono.	4767	Jimmy Wakely-Cannonball Taylor	Sept. 26,'48	56m	.....	....	4335	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26,'48	78m	May 22,'48	4173	....	4291
Red River	UA	....	John Wayne-Montgomery Clift	Sept. 17,'48	125m	July 17,'48	4241	3575	4343
Red Shoes, The (Brit.) (color)	EL	....	Anton Walbrook-Marius Goring	Oct. 15,'48	133m	Oct. 23,'48	4357	....	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20,'48	93m	Jan. 17,'48	4017	....	4175
Return of October, The (color)	Col.	....	Glenn Ford-Terry Moore	Nov.,'48	89m	Oct. 23,'48	4357	....	....
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17,'48	90m	May 15,'48	4162	4146	4343
Return of Wildfire	SG	4801	Richard Arlen-Mary Beth Hughes	Aug. 13,'48	81m	Oct. 2,'48	4334	4258	....
River Lady (color)	Univ.	661	Yvonne DeCarlo-Dan Duryea	June,'48	78m	May 8,'48	4153	4010	4190
Road House	20th-Fox	844	Ida Lupino-Cornel Wilde	Nov.,'48	95m	Oct. 2,'48	4333	4311	....
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7,'48	76m	June 5,'48	4189	3931	....
Rogues' Regiment	Univ.	682	Dick Powell-Marta Toren	Nov.,'48	86m	Oct. 2,'48	4333	....	....
† Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3,'48	99m	June 12,'48	4197	4190	4343
† Rope (color)	W8	802	James Stewart-John Dall-Joan Chandler	Jan. 17,'49	80m	Aug. 28,'48	4289	4243	....
Rusty Leads the Way	Col.	....	Ted Donaldson-Sharon Moffett	Oct. 21,'48	59m	.....	....	4335	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3,'48	102m	Apr. 3,'48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	4291
San Francisco (R.)	MGM	907	Clark Gable-Jeanette MacDonald	Dec.,'48	115m	Oct. 30,'48	4366	....	....
Saxon Charm, The	Univ.	671	R. Montgomery-J. Payne-S. Hayward	Sept.,'48	88m	Sept. 11,'48	4310	4275	....
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	4190
Sealed Verdict	Para.	4804	Ray Milland-Florence Marly	Nov. 5,'48	83m	Sept. 11,'48	4309	4243	....
Search, The	MGM	830	M. Clift-A. MacMahon-Ivan Jandl	Aug. 6,'48	105m	Apr. 3,'48	4111	....	4131
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb.,'48	99m	Jan. 10,'48	4009	3956	4042
Secret Land, The (color)	MGM	905	R. Montgomery-R. Taylor-V. Heflin	Oct. 22,'48	71m	Aug. 28,'48	4289	....	....
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31,'48	60m	June 5,'48	4189	4155	....
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	72m	Apr. 17,'48	4126	4069	....
Shanghai Chest, The	Mono.	4718	Roland Winters-Mantan Moreland	July 11,'48	65m	.....	....	4226	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21,'48	70m	Aug. 14,'48	4274	4155	....
Sheriff of Medicine Bow, The	Mono.	4754	Johnny Mack Brown-Raymond Hatton	Oct. 3,'48	55m	.....	....	4335	....
Shine On, Harvest Moon (R)	Rep.	....	Roy Rogers-Mary Hart	Oct. 31,'48	57m	Nov. 27,'48	4398	....	....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar.,'48	84m	Feb. 7,'48	4050	....	4175
† Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	May 8,'48	4153	4021	4291
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr.,'48	61m	Apr. 10,'48	4118	....	....
Silver Trails	Mono.	4763	Jimmy Wakely-Christine Larson	Aug. 22,'48	53m	.....	....	4303	....
Singin' Spurs	Col.	....	Hoosier Hot Shots-Pat White	Sept. 23,'48	62m	.....	....	4283	....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr.,'48	84m	Feb. 28,'48	4077	4039	4343
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25,'48	82m	Aug. 28,'48	4290	4155	....
Smart Girls Don't Talk	WB	803	Virginia Mayo-Bruce Bennett	Oct. 9,'48	81m	Sept. 18,'48	4318	....	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	....
Smugglers Cove	Mono.	4726	Leo Gorcey-Huntz Hall	Oct. 10,'48	66m	.....	....	4335	....
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Jan.,'49	108m	Nov.13,'48	4383	4039	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6,'48	109m	May 29,'48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	Sept.,'48	83m	Aug. 21,'48	4281	4183	....
Son of God's Country	Rep.	741	Monte Hale—Pamela Blake	Sept. 15,'48	60m	.....	....	4258	....
Son of Monte Cristo, The (R.)	EL	739	Louis Hayward-Joan Bennett	Oct. 24,'48	102m	Sept. 11,'48	4310	....	....
Song Is Born, A (color)	RKO	952	Danny Kaye-Virginia Mayo	Nov. 6,'48	113m	Sept. 4,'48	4302	....	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30,'48	66m	....		4059	....
Sons of Adventure	Rep.	718	Russell Hayden-Lynne Roberts	Sept. 1,'48	60m	Nov. 27,'48	4398	4258	....

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† Sorry, Wrong Number	Para.	4801	Barbara Stanwyck-Burt Lancaster	Sept. 24,'48	90m	July 31,'48	4257	4243	....
S.O.S. Submarine	SG	4803	Semi-documentary	Sept. 17,'48	69m	.....	....	4283	....
So This Is New York	UA	....	Henry Morgan-Virginia Grey	June 25,'48	79m	May 15,'48	4161	4127	....
Southern Yankee, A	MGM	902	Red Skelton-Brian Donlevy	Sept. 24,'48	90m	Aug. 7,'48	4265	4139	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7,'48	79m	Aug. 7,'48	4267	4127	4343
Stagecoach War (R.)	SG	HC24	William Boyd-Russell Hayden	Oct. 22,'48	63m	Sept. 11,'48	4310	....	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	....
† State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	4291
Station West	RKO	906	Dick Powell-Jane Greer	Oct.,'48	92m	Sept. 4,'48	4301	4283	....
Strange Mrs. Crane, The	EL	....	Marjorie Lord-John McGuire	Not Set	60m	Nov. 6,'48	4373	....	....
Streets of Laredo (color)	Para.	4813	Macdonald Carey-William Holden	Mar. 25,'49	....	.....	....	4375	....
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Aug.,'48	79m	Apr. 24,'48	4137	4067	....
† Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July,'48	91m	June 26,'48	4213	4165	4343
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4291
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	76m	May 15,'48	4163	....	....
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
† Tap Roots (color)	Univ.	668	Van Heflin-Susan Hayward	Aug.,'48	109m	July 3,'48	4226	4010	4343
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	4291
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb.,'48	74m	Jan. 17,'48	4017	3031	4042
Texas, Brooklyn and Heaven	UA	...	Guy Madison-Diana Lynn	Aug. 27,'48	89m	July 17,'48	4242	4190	4291
† That Lady in Ermine (color)	20th-Fox	836	Betty Grable-Douglas Fairbanks, Jr.	Aug.,'48	89m	July 17,'48	4241	4226	....
That Wonderful Urge	20th-Fox	....	Tyrone Power-Gene Tierney	Jan.,'49	82m	Nov. 27,'48	4397	....	....
They Drive by Night (R.)	WB	808	George Raft-Ann Sheridan	Dec. 11,'48	95m	Oct. 9,'48	4342	....	....
They Live by Night (formerly The Twisted Road)	RKO	820	Cathy O'Donnell-Farley Granger	July,'48	95m	June 26,'48	4213	....	....
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	May 29,'48	4182	4051	....
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
3 Godfathers (color)	MGM	....	John Wayne-Pedro Armendariz	Jan.,'49	....	.....	....	4342	....
Three Musketeers, The (color)	MGM	906	Lana Turner-Gene Kelly	Nov. 26,'48	125m	Oct. 16,'48	4349	4189	....
Thunderhoof	Col.	904	Preston Foster-Mary Stuart	July 8,'48	77m	Aug. 28,'48	4290	4165	....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15,'48	67m	July 3,'48	4226	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	July 30,'48	109½m	May 29,'48	4182	4174	4343
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095	....	....
To the Ends of the Earth	Col	035	Dick Powell-Signe Hasso	Feb. 27,'48	109m	Jan. 24,'48	4030	4010	4175
To the Victor	W8	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21,'48	42m	.....	....	3931	....
Trail to Laredo	Col.	967	Charles Starrett-Smiley Burnette	Aug. 12,'48	54m	.....	....	4243	....
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28,'48	60m	July 17,'48	4242	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4239	....
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20,'48	56m	Aug. 14,'48	4274	4219	....
Triple Threat	Col.	...	Richard Crane-Gloria Henry	Sept. 30,'48	70m	Oct. 2,'48	4333	4283	....
Trouble Preferred	20th-Fox	851	Peggy Knudsen-Lynne Roberts	Dec.,'48	63m	.....	....	4375	....
Two Guys from Texas (color)	WB	801	Dennis Morgan-Jack Carson	Sept. 4,'48	86m	Aug. 7,'48	4265	4258	....
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Unfaithfully Yours	20th-Fox	....	Rex Harrison-Linda Darnell	Dec.,'48	105m	Oct. 9,'48	4341	....	....
Unknown Island (color)	FC	...	Virginia Grey-Barton MacLane	Oct.,'48	....	.....	....	4235	....
Untamed Breed, The (color)	Col.	...	Sonny Tufts-Barbara Britton	Oct.,'48	79m	Nov. 13,'48	4382	4275	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June,'48	87m	May 29,'48	4181	4010	4291
Urubu	UA	....	Native cast	Sept. 24,'48	65m	Aug. 21,'48	4282	.....	4343
VARIETY Time	RKO	902	Edgar Kennedy-Leon Errol	Aug. 21,'48	59m	Aug. 14,'48	4273	....	....
Velvet Touch, The	RKO	961	Rosalind Russell-Leo Genn	Aug.,'48	97m	July 24,'48	4249	4139	4343
Vicious Circle, The	UA		Conrad Nagel-F. Kortner-Lyle Talbot	July 30,'48	77m	June 5,'48	4189	....	....
† Voice of the Turtle, The	W8	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4175
WALK a Crooked Mile	Col.	....	Dennis O'Keefe-Louise Allbritton	Sept.,'48	91m	Sept. 11,'48	4310	4283	....
Wallflower	WB	726	Joyce Reynolds-Robert Hutton	June 12,'48	77m	May 22,'48	4173	3876	....
† Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug.,'48	106m	July 17,'48	4242	4165	4343
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	4207
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	Nov. 13,'48	4382	4069	....
When My Baby Smiles at Me (color)	20th-Fox	845	Betty Grable-Dan Dailey	Nov.,'48	110m	Nov. 13,'48	4381	4303	...
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	....
Whispering Smith (color)	Para.	4811	Alan Ladd-Brenda Marshall	Feb. 18,'49	....	.....	....	....	....
Who Killed Doc' Robbin?	UA	...	Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Will It Happen Again	FC	....	Documentary	April,'48	61m	.....	....	4226	....
Winner Take All (formerly A Joe Named Palooka)	Mono.	4802	Joe Kirkwood-Elyse Knox	Sept. 19,'48	64m	Aug. 28,'48	4290	4174	....
Winner's Circle, The	20th-Fox	....	Jean Willes-J. Longden-M. Farley	Aug.,'48	70m	.....	....	4275	....
Winter Meeting	W8	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	4190
Wolf Man (R)	FC	..	Claude Rains-Evelyn Ankers	Sept.,'48	70m	Sept. 4,'48	4303	....	....
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	4207
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb.,'48	96m	Dec. 21,'47	3993	3972	4071
Words and Music (color)	MGM	....	Judy Garland-Mickey Rooney	Dec.,'48	....	.....	....	4311	....
YELLOW Sky	20th-Fox	849	Gregory Peck-Ann Baxter	Dec.,'48	98m	Nov. 27,'48	4397	4342	....
Yokel Boy (R)	Rep.	8602	Joan Davis-Eddie Foy, Jr.	Nov. 30,'48	68m	Nov. 27,'48	4398	....	....
You Gotta Stay Happy	Univ.	....	Joan Fontaine-James Stewart	Jan.,'49	100m	Oct. 30,'48	4365	4358	....
You Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb.,'48	91m	Jan. 24,'48	4029	....	4190

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGE 4374



For That Christmas List



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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

DECISION OF CHRISTOPHER BLAKE
LETTER TO THREE WIVES
3 GODFATHERS
JIGGS AND MAGGIE IN COURT
DESPERADOES OF DODGE CITY
MANHATTAN ANGEL
HOMICIDE FOR THREE

(In News Section)

MEXICAN HAYRIDE

ALLIED:

Demands star disciplining;

Studies percentage boycott;

Approves coded tickets

U. S. HOLDS OUT FOR MORE IN ANTI-TRUST DECREES

RANK STUDIO SHUTDOWN BRINGS NEW BRITISH CRISIS

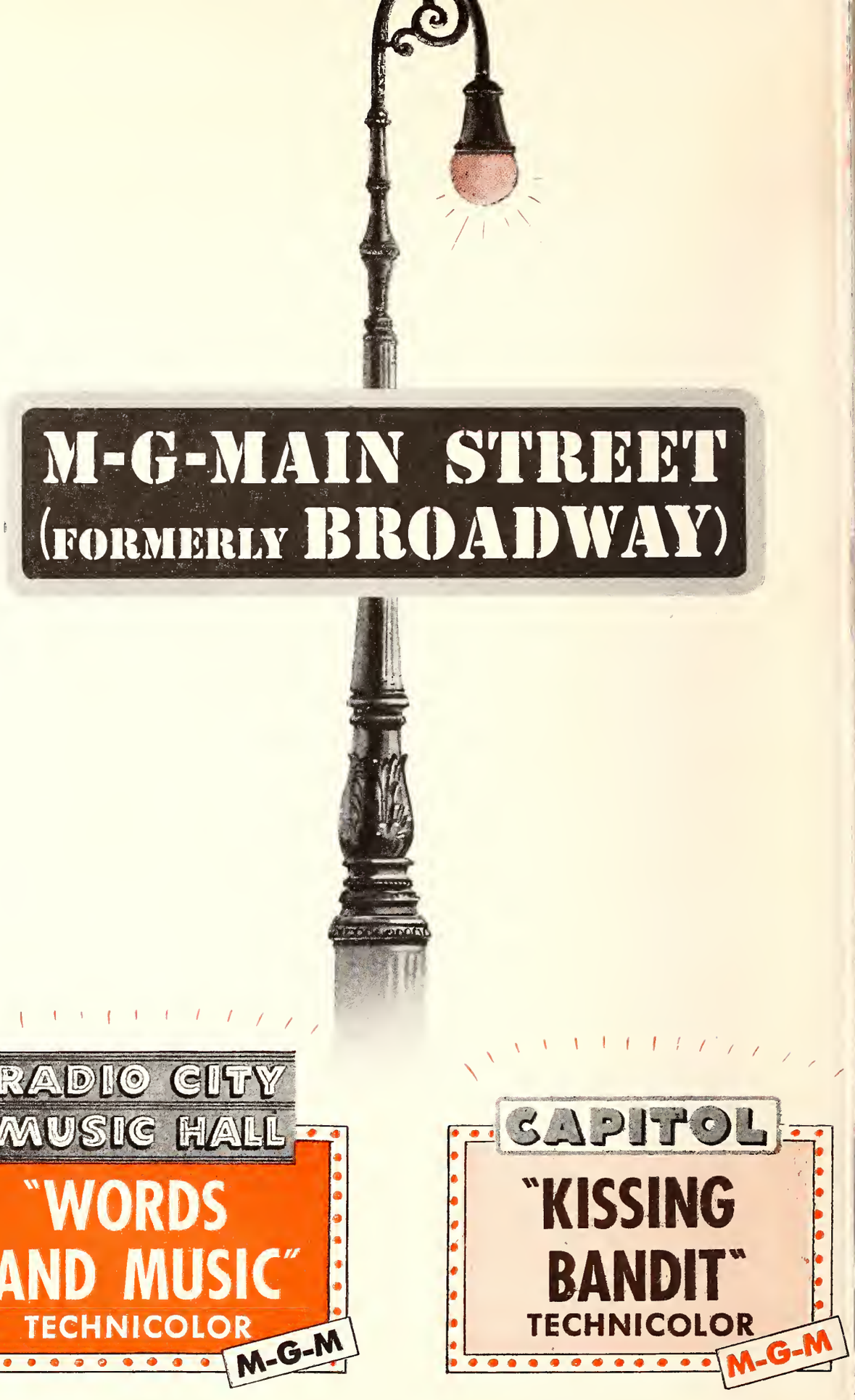
THE BOX OFFICE CHAMPIONS

In this issue—

THEATRE SALES

VOL. 173, NO. 10; DECEMBER 4, 1948

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CRITERION

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GOTHAM

"SAN FRANCISCO"

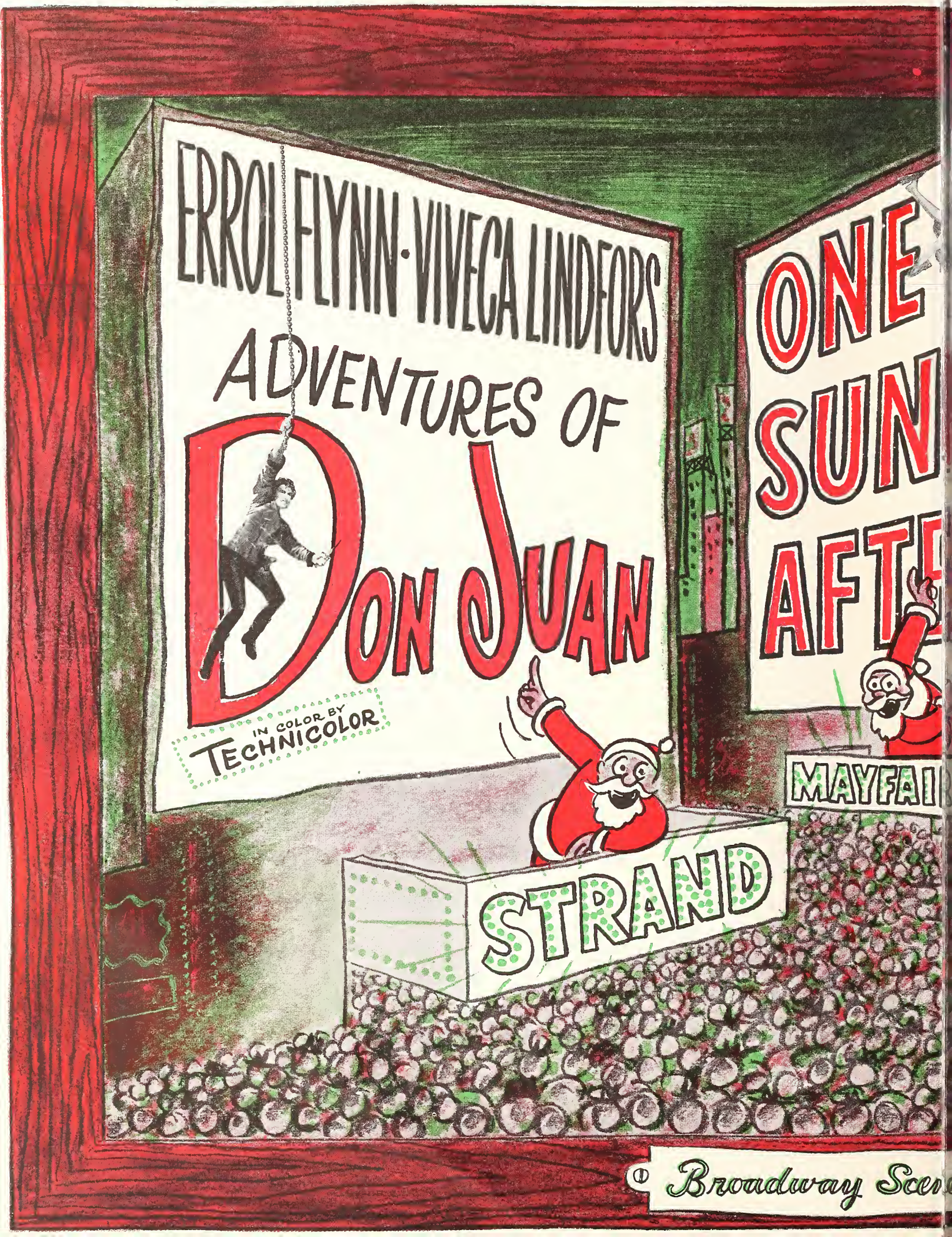
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TECHNICOLOR

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...FOR THAT MERRY JINGLE!



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...FOR THAT PERFECT TREAT!



YELLOW SKY

...FOR THAT EXTRA XMAS SURGE!



That Wonderful URGE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher. *TERRY RAMSAYE, Editor*

Vol. 173, No. 10 December 4, 1948

TELEVISION in THE DARK

WAY back in the Mauve Decade the phonograph business had some difficulties and a deal of adverse publicity by reason of the circulation of questionable, and possibly bootleg, records. A few years later the motion picture's advent was signalized by versions of the *dance du ventre*, so obvious that it drew official attention even in nonchalant Atlantic City. Not so long ago Radio talked a code of decency and took steps. Thanksgiving night, last, station WNBT, foremost in television performance and facilities, broadcast to the homes of America with their holiday family gatherings darksome Pearl Primus in her exhibitionist performance from the institution, or "spot", known as Cafe Society, Downtown, in New York.

The dance number is of obvious African jungle origin as to motif and purpose. The artist's rendition and equipment are as closely attuned as the pulsing tomtoms of the orchestration.

The requirements of researchers in the field of ethnology and native arts will continue to be amply served by the availability of this demonstration at the night club, where those who seek may find. There is no apparent obligation to deliver it to the American fireside under the imposing and dignified auspices of National Broadcasting's electronic picture associate.

Or must television learn the hard way?

■ ■ ■

MAKING THEM BEHAVE

UP from the board meeting of the Allied States Association come reports of consideration of devices calculated to protect the theatre screen from product sullied by the appearance of misbehaving players. Foremost in the discussions has been "the Finneran plan" which would seek arrangements to debar the continued employment of players under cloud of charges of wrongdoing until cleared by courts or, failing legal action, a clearance by a proposed "intra-agency board". The device contemplated would be to make the rulings effective by the withholding of Production Code seals for the product.

The purpose is constructive and laudable.

The method proposed is not.

There is significant recognition of the Production Code as an instrument functioning in behalf of decency in the product. But the plan does not make adequate distinction between a set of production, or manufacturing, standards and a policing of the life and conduct of the workers.

The functioning of the Code Administration is at best beset with problems, issues and complexities enough. Were its responsibility to be extended in the manner suggested, the consequences would substantially destroy it. Also, there would be legal problems and technicalities of grave import.

There is, or used to be, a morality clause in Hollywood player contracts. That specifically empowered the employer to take just such action as the Finneran plan seeks for the industry. One cannot recall when that clause was ever invoked.

The issue and the peril is not on the screen. It is the status of the player in the public mind. That can be measured or anticipated by the employer-producer, by the distributor and, with some effect, by the exhibitor.

The effective judgment is in the court of public opinion. That is why, when trouble comes, the first call is for the lawyer and the next for the publicity man.

Conscience cannot be reduced to code. It is not that easy. But the industry knows how.

* * * *

FOR what it is worth as an index to the order of the real industry consciousness and attitude, a pause may be made to consider the current flare of screen attention to the histrionic works of Mr. Robert Mitchum. He seems to have come to extraordinary attention in sequel to, if not consequence of, a matter of a marijuana raid in Hollywood.

The story broke wide and, with legal matters still impending, has come a flood of revivals and marquee displays across the land presenting substantially everything in which he has ever previously appeared.

Everyone from Hollywood to Hoboken has a share in that.

■ ■ ■

COMMUNITY CENTERS

A CONCISE statement of the place of the motion picture theatre, expressed in terms of exhibition policy to every important element of exhibition, is presented in a booklet just issued by Wometco Theatres in Miami, by Mr. Mitchell Wolfson and Mr. Sidney Meyer.

In effect, it is a declaration that the motion picture theatre is an institution of the people, an institution of, for and by the community.

" . . . It has been the policy of the management to regard itself as being . . . a trustee charged with responsibility for dealing fairly with the three groups which make the company's business possible — its patrons, its employees and its stockholders." Note the order in which they are named.

"The real boss is the theatre patron, the man or woman who week after week attends our theatres. 'Courtesy, service and entertainment.' Sincere application to these three cardinal principles assure success in the theatre industry."

Simple, obvious and axiomatic as that may seem, Wometco finds it essential, necessary, to set that forth in a manual to the staff and especially to incoming employees.

The presentation of information on basic policies in operation from presentation, theatrical housekeeping and public relations in all departments, including the place and function of publicity, could well be used as a manual for the industry, with a value of guidance in other branches.

Interesting illumination of the community relations policy is afforded in a section discussing Wometco's new Boulevard Drive-In project. "Aware that not all motion pictures are for children, and yet maintaining the drive-in's reputation for being a place to bring the youngsters, the Boulevard Drive-In will have a supervised playground, complete with slides, merry-go-rounds, teeter-totters and an 18-hole golf course. A pony track is also included."

The accent is on making the theatre a community center.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

The Old Ones

A COUPLE of old ones that RKO first released back in 1935 are drawing in the heavy money in surprising and pleasantly unexpected amounts in New York, Chicago, and points east and west. The pictures are "The Last Days of Pompeii," volcanoes, pretty girls, and a lavish production, and "She," all about the Kingdom of Kor, a beautiful lady, and a pillar of fire. Tuesday, that double bill closed at New York's Palace after playing a fourth day of the fifth week. Out in Chicago the bill drew long lines and the threat of a lawsuit if RKO ran the bill longer than the decree in the Jackson Park anti-trust suit allowed. All this popularity came just in time. RKO was on the verge of releasing a 16mm print of "Pompeii" to the New Church, New York, for free showings. The day before the church was to run off the film, RKO called up and cried "stop the projector."

Is Their Poll Red

Berlin Bureau

THE GERMANS in the Soviet zone of occupied Germany don't like all those political propaganda shows they've been seeing. What's more, the more the Russian-controlled press condemns a picture, the more the Germans want to see it. These opinions were turned up by a recent poll of theatre-goers taken by the Dresden Kulturbund, an association of artists and writers, under Communist auspices. The poll has caused considerable dismay in Communist circles which had been hoping for an altogether different outcome of their investigations. The Kulturbund distributed 5,000 questionnaires in 10 Dresden theatres. Each blank contained no less than 60 questions. Only 11 per cent were returned. The lowest rating was given to political propaganda pictures, such as are produced by the Soviet-licensed DEFA company. Most of those who answered stated that their primary reason for seeing a particular show was because it had received an unfavorable review in the Russian-controlled press.

Snowbound

FILM STORIES were a dime a dozen during Nebraska's recent snow and ice storm that shut down more than a hundred houses, but here's one, priced a little higher, that involves two exhibitors, Harold Dunn at Valentine and Rod. Bailey at Ainsworth. Their position in the storm was unique. The two towns, 50 miles apart, were cut off from everybody but each other. Both transportation and communications systems between the towns were in order. So when the exhibitors found themselves cut off from new film supplies for their weekend change, they got together and swapped pictures.

MOTION PICTURE HERALD

for December 4, 1948

ALLIED seeks discipline of stars, condemns percentage sales Page 13

ABC brings opera into the home via television for first time Page 17

PLAY trust suit cards carefully in complex decree negotiations Page 18

UNIQUE theatre in Miami operates as semi-open air house Page 19

RANK plans to close a British studio, bringing new crisis Page 22

BOX OFFICE Champions for the month of November Page 23

GROSSES in nine months down only 2%, revenue reports indicate Page 24

120,000,000 see motion pictures sponsored by State Department Page 26

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 29

BRITISH interests seek bilateral pact on films with France Page 34

SERVICE DEPARTMENTS

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Disappointment

PARAMOUNT executives were disappointed last Monday. The day had begun with the expectation that the Paramount theatre, New York, might carry not only the festivities attendant upon the season's first opera performance at the Metropolitan, but also the full first act of "Otello," which was transmitted, full-length, over the American Broadcasting Company's television network. By the afternoon it was clear that the large-screen presentation of the first act would have to be dropped. ABC had agreed. The sponsor, Texas Company, had agreed. But the unions had stalled. There was also talk that theatre television would have meant not double but triple salaries for some performers and stagehands. There were objections from the talent unions also. Paramount decided not to press the matter for fear of muddling up the whole project. It still was set, however, to carry the arrival of celebrities and intermission activities on its screen just before or after the 9 P.M. stage show. Recording started at 8 P.M., but Paramount could not find footage interesting enough to present to theatre patrons.

CBS' Benny

ALL ALONG the radio industry had buzzed with excitement. Rumors flew thick and fast. Speculation filled the press. Would Benny do it? Last week he did. The Columbia Broadcasting System proudly announced that, as of January 2, 1949, Jack Benny, comedian, would join its lineup of top programs. The National Broadcasting Company, on whose stations Mr. Benny had grown to be recognized as one of the country's best-loved comedians during the past 16 years, took it hard. Harsh statements were issued to the press by both sides. NBC was annoyed. Earlier in the season, CBS had taken away from NBC the "Amos 'n' Andy" show under a $2,000,000 capital gains deal. Although no financial terms of the Benny shift were announced, it was assumed that a similar arrangement had been made. Under it the seller is subject only to a capital gains tax of 25 per cent rather than the much higher personal income tax. Cried NBC's Niles Trammel: "Such arrangements are bound to lead to charges of discrimination between artists who are paying income taxes at the higher regular rates and those who are paying at the lower rates." Replied CBS: "Mr. Trammel's statement is unwarranted. If and when deals are made . . . all details will be submitted to the Treasury Department for approval. Mr. Trammel's statement reflects unfairly on many creative artists. . . ."

Resignation

JUDGE Thomas D. Thacher, who decided for the Government in one of the earlier governmental anti-trust suits against the industry, resigned last week as Judge of the Court of Appeals, New York.

The so-called Thacher decision of 1929 restrained the industry from enforcing the Standard Exhibition Contract and the arbitration clauses which were part of it. The decision was handed down when Judge Thacher was a judge of the U. S. District Court for the Southern District of New York, the same court now rehearing the U. S. vs. Paramount *et al.* anti-trust suit.

The case which Judge Thacher decided was filed by the Government against the old Motion Picture Producers and Distributors Association, Film Boards of Trade in 32 cities, Paramount, First National, MGM, Universal, United Artists, Pathe, FBO, Vitagraph and Educational, all charged with violating the Sherman anti-trust act by adopting and agreeing to a uniform contract containing provisions for determining by arbitration all claims and controversies under the contract. This contract was adopted February 6, 1926. Judge Thacher outlawed it by his decision of October 15, 1929.

Theatre Bill

London Bureau

LATEST EVIDENCE of Britain's Socialist Government's avuncular concern for the stage-play theatre is last week's publication of its National Theatre Bill, a bill giving authority for a Treasury grant of up to £1,000,000 ($4,000,000) towards financing a national theatre on the south bank of the Thames between Charing Cross and Waterloo Bridges. General feeling, however, is that lots of water will flow beneath those two bridges before the Exchequer is called upon to draw on the Treasury grant. Even Socialist ministers would have to pay heed to the hub-bub which would be aroused by the building of a play house in the present acute housing shortage here—not to speak of the trouble motion picture men run into when they seek Government licences for the reconstruction of their bomb-damaged theatres.

World Screen

Washington Bureau

PRESIDENT TRUMAN considers it important that American features be shown in all the countries of the world. That was the gist of the statement given to the press by Eric Johnston Wednesday as he emerged from the White House after a 15-minute conference with the President.

"I discussed with the President," he said, "the problems of the motion picture industry around the world and my experiences selling film in some of the countries last summer. I outlined the problems the industry faces. . . . The President expressed great interest in our problems. He said he considered motion pictures a very important matter, that it was very important that they should be shown in all countries."

U. S. pictures are just about ready to be shown in Russia, the MPAA president indicated. He said the list of 100 film titles from which the USSR is to select the pictures it wants to buy has been submitted to Moscow. The list was not submitted to the State Department for an opinion, he said, but the "State Department was familiar with all the titles on the list."

The 100-title list will not be announced; only the titles of those features which Russia purchases will be made public. "It's a good list," Mr. Johnston stated. "Mostly it's Academy Award winners, good musicals, Americana, historical romances." Russia will select "30 to 40."

Quiet Diet

THE JAPANESE DIET—Japanese Parliament—is going to permit a motion picture company to take films of the body in action with just one proviso: the camera has to show the Diet members as nice, quiet chaps. According to the Associated Press, the agreement between the Diet and the producer reads this way: "The Diet of Japan is misunderstood as a place for bad manners where fist fights reign or slumbers predominate. If the coming motion picture is to emphasize the Diet as a democratic chamber where good manners are observed, we will allow the company on location in the Diet."

Color Inside

IF YOU'RE feeling blue and want a little documentary proof that blue is the color you're feeling, you might contact Dr. Lowrain E. McCrea, a professor at Temple University's Medical School and something of a cameraman. This week he was to demonstrate in St. Louis a camera he has invented and developed which can take color pictures of the inside of the human body. The camera, which was to be shown to the U. S. chapter of the International College of Surgeons, has a 13-inch telescopic lens with a small light bulb on the end of that telescope and the camera performs seven automatic operations.

PEOPLE

STANTON GRIFFIS, chairman of Paramount's executive committee, visited President Truman in Washington Monday. Their talk centered around the recent election and Mr. Griffis' present position as Ambassador to Egypt.

G. S. EYSSELL, managing director of the Radio City Music Hall in New York, has been named chairman for the motion picture theatres on the New York committee for Brotherhood Week, to be sponsored by the National Conference of Christians and Jews February 20 to 27.

DR. C. E. K. MEES, Eastman Kodak Company vice-president in charge of research with headquarters at Rochester, N. Y., has been awarded the Adelskolds' gold medal of the Photographic Society of Sweden for his contributions to photography.

CLARENCE A. SCHULTZ, president of Commonwealth Theatres, Inc., Kansas City, retired Tuesday as active head of Commonwealth. He is succeeded by HOWARD E. JAMEYSON.

GEORGE W. HORAN, Boston branch manager for Warners, has been promoted to New England district manager, with headquarters in Boston. He succeeds F. D. MOORE, recently resigned.

FRANK SMITH, RKO Theatres midwest division manager with headquarters in Chicago, resigned that position Wednesday, but will continue with the company in an inactive capacity to handle labor relations. He will be succeeded by JERRY SHINBACH, his assistant for the past year.

WALTER EARL DAVIS, formerly with Universal, has joined Film Classics as branch manager in Washington.

SAMUEL GOLDWYN, film producer, has been named "Humanitarian of the Year" by the United Jewish Appeal, it was announced in Hollywood Monday by HENRY MORGENTHAU, JR. UJA general chairman.

CLAIR E. HILGERS, formerly Eagle Lion's southern district manager, has joined JOHN L. FRANCONI, Screen Guild and Realart franchise holder, as head of sales and manager of Realart in Texas.

HAROLD E. FLETCHER, manager of Ansco's film plant in Binghamton, N. Y., since 1946, has been promoted to production manager by ALLAN WILLIFORD, Ansco general manager.

HAROLD FREED of the United Artists exchange in New Haven, Conn., has been reelected president of the IATSE Local No. B-41, exchange employees union.

BEN PIAZZA, RKO Radio casting director for the past eight years in Hollywood, has confirmed his resignation from that post next month to join FLOYD ODLUM in the latter's future industry activities.

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THIS WEEK the Camera reports:



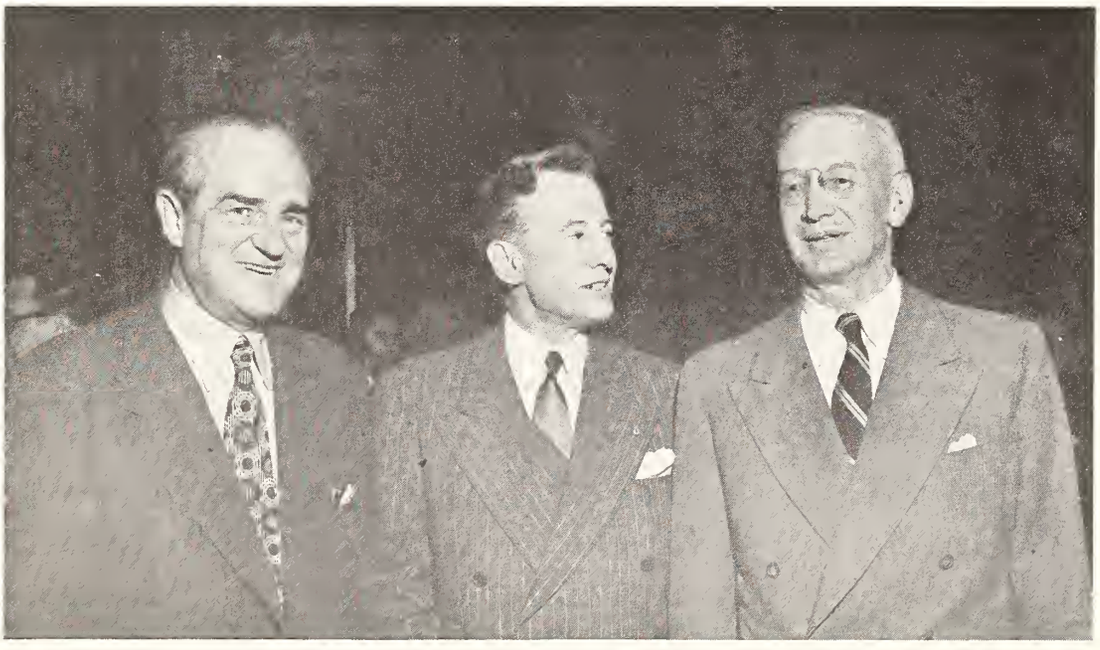
CEREMONIES, as the Albany Variety Club elected new officers, headed by Saul Ullman, chief barker. He receives the congratulations of Harry Lamont, left, retiring chief barker. With him, in left to right order, are Jack Bullwinkel, first assistant chief barker; Nat Winig, crew member; Ed Wall, property master; Leo Rosen, second assistant chief barker; and Joe Saperstein, dough guy. Mr. Ullman is Fabian Theatres upper New York State general manager.



JOHN G. McCARTHY this week was named managing director of the Motion Picture Association of America international division. He succeeds Gerald Mayer, who will manage Continental Europe. Mr. McCarthy joined the MPAA in January, 1947.



SAUL J. KRUGMAN has become Eagle Lion Films assistant eastern sales manager, with Philadelphia headquarters. He resigned as Selznick eastern district manager, to join Eagle Lion.



AT THE RKO Radio Pictures sales meeting in New York this week, a visitor drops in. Ned E. Depinet, left, president, and Robert Mochrie, right, vice-president, pose with Eric A. Johnston, president of the Motion Picture Association of America.



MAX COHEN, right, on Monday was appointed Film Classics eastern sales manager. He had been Washington, D. C., branch manager.



GIN RUMMY TOURNAMENT: the players, in Dallas, Bob Savini, left, Astor Pictures president, and Louis Charninsky, second from right, Interstate circuit executive. The beneficiary, Dallas Variety's charity fund. The judges, John Jenkins, and O. K. Bourgeois, right.



VISITORS for Harry S. Truman. George Jessell, 20th Century - Fox producer, and his daughter, Jerilynn, when Mr. Jessell presented his song, "Let's Get Behind the President".



IN LONDON, Virginia Mayo, arriving for the Royal Command Film Performance, November 29, is greeted by Bob Wolff, RKO general manager there.



By the Herald



HOWARD BROOKINGS, left, exhibitor-politician. Mr. Brookings, Iowa independent circuit owner, and past-president of Allied Independent Theatre Owners of Iowa and Nebraska, was elected to the Iowa House of Representatives. He has long been an active figure in local and state politics.

THE MOTION PICTURE SALES CORPORATION was announced in New York Tuesday by its executive vice-president and treasurer, Charles Casanave, left, and Neil Agnew, president. It will represent producers and talent. See page 36.

DR. GONZALO MANTILLA, right, Ecuadorean circuit executive, is visiting New York. His circuit, Empresa De Teatros, headed by Cesar Mantilla, his father, operates the country's eight best houses, and is building two more.



By the Herald

WITH ALLIED at NEW ORLEANS





Benjamin Berger, Minnesota; Abe Berenson, Louisiana; Lauritz Garman, Maryland; and O. F. Sullivan, Kansas, left.

CHIEF SPEAKERS: general counsel Abram F. Myers, and Texas leader H. A. Cole, above, in a moment of relaxation at New Orleans.





William A. Prewitt, Jr., Louisiana; Herman Blum, Maryland; William Ainsworth, Wisconsin; and David Palfreyman, MPAA.

POINTING up the mechanics and the value of the industry's code of self regulation, the Motion Picture Association of America sponsored the display at left.



Fred Switow, Kentucky; Martin Smith, Ohio; Nathan Yamins, Massachusetts; Sam Switow, Kentucky; and Edward Lachman, New Jersey.



Leo Jones, Blair Russell, Edward Biggio, Chill Wills, Richard and Ray Branch.



AT RIGHT: S. J. Goldberg, Maxwell Alderman, Irving Dollinger, M. A. Rosenberg, William C. Allen, and Joseph Finneran.

ALLIED WARNS HOLLYWOOD TO TREAD NARROW PATH

Observer to State Exhibitor Case; New Orleans Meet Condemns Percentage

by RED KANN
in New Orleans

Allied States Association continued to hew to its historic line of combatting producer-distributors on their business methods, yet kept itself fluid enough to leave the door ajar to partial collaboration at its fifteenth annual convention in New Orleans, Monday through Wednesday.

The fists-up attitude, traditionally Allied, took on unmistakable character by the time the first two of the three-day meetings at the Hotel Roosevelt had ended. By then, moves predetermined *in camera* by the board of directors, which had convened over the weekend preceding the convention proper, had been offered and adopted. No one was surprised, therefore, when these steps, major in the Allied program, were formalized:

1. Adoption, with applause, of the so-called Finneran Plan to chastise Hollywood performers who get off the reservation and, by their misconduct, reap whirlwinds of newspaper and radio headlines, thereby reflecting discredit on the industry at large.

2. Condemnation of compulsory percentage selling, because the practice projects distributors "into an unwelcome partnership with exhibitors"—a condition contrary to recent court decisions, it was stressed—and results in (A) discouraging showmanship by removing the theatresman's incentive; (B) developing "improper playing time"; (C) creating "constant turmoil" between buyer and seller, and (D) saddling the industry with unwarranted additional financial costs, such as checking.

3. Bypassing, for the present at least, national participation in conciliation, such as the Smith-Berger plan, until "a final decree has been entered in the Government suit." This, because "until that time we will not know just what issues can lawfully be made the subjects of conciliation and whether any conciliation plan involving the adjustment of complaints involving violations of the decree may not in itself be unlawful."

But proving that collaboration with the traditional opponent is not entirely Utopian were two other interesting circumstances. Where Theatre Owners of America found exhibit space in Chicago unavailable, Allied found it otherwise in New Orleans for a display credited to David Palfreyman, who is in charge of exhibitor relations for the Motion Picture Association.

WHAT THEY DID

The Allied convention Monday, Tuesday and Wednesday at the Roosevelt Hotel in New Orleans:

1. Adopted the "Finneran" plan for disciplining stars.
2. Condemned compulsory percentage selling.
3. By-passed national participation in conciliation plans.
4. Accepted Eric Johnston's invitation to send an Allied representative to the east-west conferences of the MPA board in Hollywood January 26 to 28.
5. Charged that producers were accepting money from national advertisers for plugs in feature films.
6. Criticized Hollywood production administration and costs.
7. Criticized lurid film content and titles.
8. Adopted a policy of watchful waiting on television.
9. Backed Abram Myers' charge that court pressure had been exerted on the Department of Justice to make concessions in the New York anti-trust suit.
10. Approved the Cryptix method of coding theatre tickets.

The exhibit stressed two phases bearing on public relations which the MPAA holds in high promise. One is the forthcoming series of shorts dealing with the machinery of the industry and the other is the Production Code. Four of the industry shorts, which will be placed in distribution, beginning in March at the rate of one every other month, were screened for the Allied directors and earned their wholehearted commendations. The view on the Production Code is that this instrument of self-regulation at the source of production is the exhibitors' assurance that he is engaged in a respectable business.

Mr. Palfreyman willingly attested to the courtesy and cooperation extended him by the Allied leaders.

Popping as a surprise, to the convention body, at least, was acceptance of an invitation from Eric Johnston, MPAA president, to send a representative to Hollywood where east-west industry leaders will meet for three days beginning January 26 and there discuss the problems of cutting production costs, increasing theatre attendance, plus-and-minus public reactions to film content, and the foreign market.

Mr. Johnston asked William L. Ainsworth, Allied's president, to attend and by similar invitation also asked Arthur H. Lockwood, president of TOA, and Hugh Bruen, one of the trustees of the Pacific Coast Conference of Independent Theatre Owners, which is not affiliated with either of the national exhibitor associations.

Both TOA and PCCITO will send delegates to the meeting, but it is expected that neither Mr. Lockwood nor Mr. Bruen will be able to attend due to previous engagements.

Rembusch to Carry Criticisms to Meeting

Trueman Rembusch, president of Associated Theatre Owners of Indiana, drew the assignment for Allied. The assignment itself drew from the floor of the convention an assortment of ideas reflecting Allied viewpoint of how and where film content was off its track.

This boiled down, essentially, to the wholesale charge that producers, en masse, were accepting money from a wide array of national advertisers in return for which the product of those advertisers was being plugged in attractions passing for straight entertainment. Allied delegates made it vociferously apparent they believed the practice existed and had to be stopped.

What was offered in principal evidence was a series of three letters over the purported signature of Norman S. Almony, advertising manager of the National Brewing Company of Baltimore. Presumably designed for that company's dealers, each letter listed current and unreleased attractions in which National Premium beer allegedly appeared. Twenty-two titles were read.

To United Artists were attributed 10, to Monogram six, to Twentieth Century-Fox and Warners, two apiece, and to Paramount and Screen Guild, one each. Included were "Impact," "Shep Comes Home," "Too Late for Tears," "One Woman," "The Lucky Stiff," and "My Dear Secretary."

It was Rube Shor of West Virginia who touched off this verbal cascading. J. R. Smith of Colorado struck at 20th-Fox, charging unwarranted advertising for White Rock in "When My Baby Smiles at Me" and at RKO for what he said was repeated reference to Chesterfield cigarettes in "Berlin Express."

Mr. Rembusch thus has this one already scorching the lining of his portfolio.

Attack Production Costs And Lurid Film Content

He also has the view of Louis Wiethe of Ohio, who demanded current studio administrations find a method of trimming costs or give way to administrations that can, and the angry insistence of John Wolfberg of Colorado that producers get back their costs from their affiliated theatres. Their rentals, he said, cut under the independents' average by one-half.

In that swelling portfolio, as well, will be

(*Continued on page* 16)

5 times in LIFE alone, 3 times in LOOK . . . and again and again in THE SATURDAY EVENING POST, COLLIER'S, McCALL'S, COSMOPOLITAN, SEVENTEEN, AMERICAN, WOMAN'S HOME COMPANION, LADIES HOME JOURNAL, DELL SCREEN UNIT, FAWCETT SCREEN UNIT, HILLMAN MOVIE GROUP, SCREENLAND UNIT

GOLDWYN HANDS YOU ANOTHER HIT PRE-SOLD FOR YOUR BOXOFFICE UNPRECEDENTED AD CAMPAIGN!



GOOD HOUSEKEEPING, LIBERTY,
IDEAL MOVIE GROUP, PHOTOPLAY.

Released by RKO Radio Pictures, Inc.

ALLIED HITS ADS IN FILMS

(*Continued from page 13*)

the urging of John P. Adler of Wisconsin that far less murder and mystery films be made, and who objected that such titles as "Kiss the Blood Off My Hands" were too lurid; the positive position of M. K. McDaniel of Texas that cartoons overplay sex; the conviction of an unrecorded exhibitor who complained because "love" gets into too many titles.

These, and other opinions, to be gathered from the field by Allied units, will go to the Hollywood meetings in a roundup of viewpoints which the membership feels need attention.

Discipline Plan Would Be Administered Under Code

While not stipulated, Mr. Rembusch's presence in Hollywood, in all likelihood, will find him attempting to draw out producer reaction to the plan developed by Joseph P. Finneran, exhibitor of Franklin, Ind., Mr. Rembusch's partner and his brother-in-law. The proposal would amend the Production Code by adding a provision barring employment of any erring performer until he is acquitted by legal processes, in the event a crime is formally charged, or cleared by an industry agency, in the event an offense involves no formal charge. The PCA Code seal would be withheld from any film in which a player appeared who had gained notoriety prior to the production of the film.

Minor offenses, without public involvement, would be punished by an industry agency empowered to apply sanctions such as suspensions or fines in the event culpability is proven. Future talent contracts would incorporate suitable provisions effectuating this general formula. In a parallel resolution, distributors seeking to capitalize on such incidents by reissuing films in which the misbehaving star appeared would be reprimanded.

Not all delegates were of the same mind. Charles Snyder of Michigan agreed with the need for summary action on sufficient proof, but suggested it could be managed simply if Allied members bound themselves not to play any of the films involved. He lost, but the Finneran Plan won with miles to spare.

See Television Problem For Radio, Not Screen

Recognizing that the novelty impact of television will leave its mark on exhibition, an extended forum on television, nevertheless, found Allied essentially undisturbed over the ultimate impress which the new medium will etch on the industry.

Mr. Rembusch, operating two high-powered radio stations, WWNI at Wabash, Ind., and WCSI at Columbus, Ind., stated he regarded the problem as far more vital to radio broadcasting than to films.

Stressing various facets of television already widely and earlier reported from various sections of the nation where TV stations now operate, other spokesmen united in the conclusion that motion pictures would emerge unshaken in their long-entrenched hold on the American public. Watchfulness, however, was emphasized for its precautionary value.

It was not the time for election of officers here. That piece of business is scheduled for the annual board meeting in Washington, in late January. The spring meeting will be held in Dallas, in conjunction with the Allied of Texas convention, where a country-wide tribute to Colonel Harry A. Cole will crystallize.

By board decision, Abram F. Myers, general counsel, and his charge made in Washington that court pressure had been exerted on Robert L. Wright of the Department of Justice to make concessions in the Government's anti-trust suit in order to accelerate its conclusion, were confirmed.

Approve Proposal for Special Trust Courts

The counsel's program for the establishment of anti-trust courts as a way to expedite private and Government trust actions, likewise was approved. So, too, was Mr. Myers' proposal to seek an amendment of the Robinson-Patman Bill as a means of ending price discrimination on film sales.

"CRITICIZE FROM INSIDE"—JONES

Every exhibitor should be a stockholder in those companies from which he buys his pictures. That was the suggestion made Monday by Leo Jones of Ohio as the Allied convention opened in New Orleans. As a stockholder, Mr. Jones reasoned, the exhibitor is a partner. As a partner, he's got a say-so in the business. That say-so can be used to criticize production and sales policies. As a stockholder in Twentieth Century-Fox, Mr. Jones said, he asked why a certain program was not played in his own houses. That query passed from his stockbroker to A. W. Smith, Jr., 20th-Fox sales manager. "I knew all along," Mr. Jones told the delegates, "why I wasn't playing Andy's pictures in my theatres, of course, but eventually the situation eased off so that the approximately 62 Ohio situations served out of Cleveland are now buying Fox flat when they couldn't before. If 8,000 letters written by exhibitors as stockholders go in every week, don't you think we'd get some action?" His suggestion drew a round of applause.

The Cryptix method of coding theatre tickets, a development accredited to Willis Vance of Ohio, was given board approbation. Allied is interested in this calculating device on the conviction it will safeguard theatre grosses from eyes other than those of a theatre's authorized personnel.

Allied to Have Unit In Memphis Territory

Allied will have a unit in the Memphis territory as soon as organizing work is completed. The plan, which is currently centered in a group of exhibitors from that area, is being worked out by a committee composed of T. A. Batlas, J. A. West, Edward O. Collins and David Flexer of Memphis; John C. Mohrstadt, Hayti, Mo.; Lyle Richmond, Seneth, Mo.; Mrs. Claire Collier, Crew, Miss., and Ned Green, Mayfield, Ky.

The anticipated criticism of National Screen developed at Wednesday's session. Complaints over service, prices and general treatment were registered by delegates from Missouri, Illinois, Kansas, Indiana, Ohio, Pennsylvania and Wisconsin. The upshot of a long parade of complaints was a willingness expressed by George F. Dembow, National Screen's general sales manager, to meet an Allied committee and discuss their problems in an effort to reach an accord. He voiced his conviction that "matters can be made right."

Allied Theatre Owners of the Gulf States increased its board Wednesday from 12 to 15 and elected seven new directors. J. V. Quinn, Nick Lamantia, W. M. Sendy, Locke Bolen and B. V. Sheffield were elected to three-year terms. G. L. French was elected for two years and J. Williams for one. The new board will elect officers at the next meeting.

Cole Reviews Allied's 20 Years of Crusading

Key personalities on the New Orleans scene included Colonel Cole, who reviewed Allied's 20 years of campaigning for trade reforms and theatre divorcement by litigation; Stanley Kane, of North Central Allied, who traced the course of the long fight against Ascap; Benjamin Berger of Minneaoplis, who led off the onslaught against forced percentage selling; Jack Kirsch, of Chicago, who supported Mr. Berger; Charles Niles of Iowa and Leo Jones of Ohio; Irving Dollinger and Edward Lachman of New Jersey, Ernest Schwartz of Ohio, Sidney Samuelson of Pennsylvania, and Harold Pearson of Wisconsin, who were prominent in the symposium on television, and Pete Wood of Ohio, who upon hearing that 10 United Artists attractions were under charge of incorporating National Brewing advertising, remarked:

"They must drink a lot of beer at UA."

House Committee Studies Divorce By Legislation

Washington Bureau

The establishment of special anti-trust courts and the divorcement of production-distribution from exhibition are two of the major suggestions for tightening the anti-trust laws now being considered by the House Small Business Committee.

This committee, which recently concluded a series of hearings on monopoly, both here and afield, is currently working on its report for presentation to the next Congress. It is expected to recommend several methods for stricter enforcement of anti-trust regulations.

The idea of a special anti-trust court was proposed by Abram F. Myers, general counsel for Allied States Association. Top Justice Department officials, however, are reportedly opposed to the idea of such courts. The Department will urge that Congress tighten anti-trust enforcement by increasing appropriations for the anti-trust division, by providing stiffer penalties for violation of the law, and by passing the so-called Kefauver Bill, which would bar one firm from acquiring the physical assets of another firm when the acquisition results in monopoly. The present law only bars acquistion of another firm's stock.

Officials of the anti-trust division also will oppose any effort to change the present consent decree setup, claiming that it is not the Government's job to build up a case for those pressing private anti-trust actions—that, instead, the Department is charged only with getting the best decision for the Government with the least expenditure of the taxpayer's money.

Postpone MPAA Coast Meeting Till January

The meeting of the executive board of the Motion Picture Association of America, scheduled in Hollywood for December 15-17, has been set back to January 26-28. Some board members would have been unable to attend the earlier meeting, it was understood. The meeting will be presided over by Eric A. Johnston, president.

Tent 26 Names Directors

Directors of the Vairety Club, Tent 26, named last week following the Tent's annual election are John Balaban, J. Harold Stevens, Nat Nathanson, Harry Lustgarten, Manuel Smerling, Ralph Smitha, Irving Mandel, Tom Gilliam, James Booth, Henry Elman and Van A. Nomikos.

Varbalow Gets Warner House

The Varbalow Circuit, independent theatre circuit in Southern New Jersey, is taking over the Collingswood, Collingswood, New Jersey, from the Warner theatre circuit, it has been announced.

ABC BRINGS OPERA TO HOME FOR FIRST TIME

Television history was made at the Metropolitan Opera in New York Monday night as the American Broadcasting Company trained its cameras on the stage of the opera house to bring a full-length performance of Verdi's "Otello" to the viewing screens in hundreds of thousands of homes along the eastern seaboard. "Otello" heralded the opening of the Met's new season, and a battery of eight ABC television cameras were brought into play to telecast the event.

Four cameras, distributed throughout the house, were used to pick up the opera itself. The other four brought to the home audience a glimpse of opening night activities as well as an intimate glance backstage, where a camera observed scenery changes and was used for interviews with the stars of the opera. Frankly labelled "an experiment," it was generally felt that the broadcast was a success from every point of view.

Numerous problems had to be overcome by the broadcasters to make the opera coverage possible. The main problem was lighting. Unable to use conventional equipment, ABC for many weeks had experimented with the use of infra-red "black" light which goes unnoticed by the audience. Judging from the telecast, which was transmitted with remarkable clarity and good definition except in the long-lense shots, infra-red light can be applied most effectively. The stage appeared well lit even in the difficult first scene when, to the naked eye, it appears dark.

The telecast, carried by ABC stations in New York, Boston, Philadelphia, Baltimore and Washington, took the viewer right up to, and in some moments on to, the stage.



A TELEVISION MILESTONE. This announcement appeared on the viewing screen just before the ABC cameras began their coverage of "Otello" at the Metropolitan Opera in New York.

Most striking were the shots taken from an angle from a left upper box. Constantly switching from long lens takes to closeups and angle shots, the cameras were kept cleverly centered on the action and followed it across the stage, giving the show added vitality and interest.

It was noted that the sound was not as good as in ordinary AM broadcasts. Also, a slight fog appeared to obstruct the view of the stage in some of the full-view shots taken from the back of the house. It was uncertain whether the Texas Company, which sponsored the telecast, would repeat the experiment. Televising "Otello" cost its sponsor $20,000. Performers were paid double salaries and many extra stage hands were employed.—F. H.

United Artists Directors Approve Four Film Deals

The United Artists board of directors, meeting Monday in New York, approved distribution deals for two new pictures and two reissues. Under the contracts the company will distribute "Another World," to be produced in England by Anatole de Grunwald, and "Criminals," to be made in Hollywood by Sam Goldwyn, Jr. The reissues are Lester Cowan's "Story of G. I. Joe," and James Cagney's "Blood on the Sun."

Family Club Expanded In Halifax Area

The Famous Family Club, organized about three years ago as a social and charitable activity for employees of the Famous Players Canadian Corporation in the Halifax, N. S., district, has been broadened to allow membership from all the theatres in the area and renamed the Family Club. Among the charitable activities of the club are providing clothes for underprivileged children, as well as entertainments and film showings. At the first meeting of the club since the reorganization, a silver plaque and an honorary membership were awarded to Rev. J. Mills, director of the Catholic Boys' Club, in recognition of his work among boys.

Railway Express Rate Rise Backed by Commerce Aide

Washington Bureau

An examiner for the Interstate Commerce Commission has recommended an increase of from one per cent to 16 per cent in Railway Express charges in the east and south. This would increase charges anywhere from six cents to 99 cents a 100 pounds, depending on the distance, and would give the agency some $7,000,000 additional revenue a year. It would also bring rates east of the Mississippi into line with those west of the Mississippi.

Reopens Kentucky House

Anna Bell Ward has reopened her Kentucky theatre at Somerset, Ky., after extensive remodeling.

PLAY TRUST SUIT CARDS CAREFULLY

Majors and Government in "Call and Raise" Stage of Complex Negotiation

by RAY LANNING

Paramount, Warner Brothers, Twentieth Century-Fox and Loew's were playing close to their vests, hoping an ace would turn up in the draw. The Department of Justice, calmly counting the pot it had won from RKO, blandly insisted that its opponents call or raise.

The complexities of the consent decree poker game that continued to be played in New York and Washington this week kept the industry executives whirling in indecision in their swivel chairs.

Questions Not Answered

Were they going to court December 20? If they did, could they save more of their theatres than by coming to an agreement with the Department of Justice? Couldn't the Department offer anything better than the RKO consent decree?

Last week and this, it was Paramount that was doing the principal maneuvering in the Paramount, *et al,* anti-trust suit.

Last week Leonard Goldenson, vice-president in charge of theatres; Edwin L. Weisl, attorney and corporate director; Robert H. O'Brien, corporate secretary, and Walter Gross, theatre department attorney, were in Washington conferring on a consent decree with Herbert Bergson, head of the Justice Department's anti-trust division, and Robert Wright, prosecuting the Paramount suit for the Government.

That session, held on Friday, marked the first time Mr. Goldenson had been back to Washington on decree matters since the Justice Department turned down earlier proposals at the end of October.

Report Cool Reception

While there has been no formal announcement of the new Paramount proposal, it is believed that the Department received it cooly. One Paramount executive said this week that the case "is back where it started—in the courts." Another, more optimistic, saw "a ray of hope" for a settlement.

That there is "a ray of hope" for all the remaining defendants in the case is indicated by the continuing talks, the continued protestations that the various companies and the Government are "far from agreement now."

That "now" is important. Resumption of the hearings in the Paramount suit are scheduled for December 20 in New York District Court. They have been postponed time and time again and can be postponed once more. There is plenty of time for further consent decree negotiations between now and December 20.

REPORT M. & P. OUT OF PARAMOUNT FOLD

The M. & P. Theatres Corporation is ready to separate from Paramount its associate, with M. & P.'s executive managers, M. J. Mullin and Sam Pinanski, each taking over one group of the 100 houses which the circuit operates in New England. That was the report this week from Boston, where the circuit has its headquarters, and from New Orleans, where Allied States is meeting in convention. Paramount home office officials said that only Leonard Goldenson, vice-president in charge of theatres, could talk about the deal. He didn't talk.

The Pinanski group would operate independently, the other group, of possibly 40 houses, would be held by Paramount and operated by Mr. Mullin.

There were reports, too, that Mr. Mullin and Mr. Pinanski are negotiating for purchase of Paramount's 50 per cent interest in Netco theatres, including about 40 houses in the Massachusetts and Maine territory. These houses are currently operated by M. & P. and the other 50 per cent is owned by the M. & P. managers.

Ascap Will Substitute Regular Video License

Starting January 1, the American Society of Composers, Authors and Publishers will end its token demand on the television broadcasters and will seek to substitute regular licenses for Ascap music used by the video stations.

The Ascap board of directors, meeting in New York this week, voted to start license negotiations with the stations, advising them at the same time that, while gratis licenses will be discontinued, they will nevertheless continue in effect until March 1. The provision is made that any license agreement made will be retroactive to January 1.

It was said further that, should no accord on new contracts be reached, Ascap would waive its fees for the period. The board also voted to advise the broadcasters that by the end of December arrangements for Ascap to speak for its members in matters regarding television would be complete. A two-thirds vote is needed to vest this power in the society.

Under a recent Federal Court decision in New York, Ascap was enjoined from leveling performing right fees on exhibitors. There have been no complaints against Ascap on the part of the radio industry.

Court Rules All Must Compete With Goldman

"Warner Brothers and Twentieth Century-Fox do not have exclusive right to first runs of features of their own" in Philadelphia. "They must compete with William Goldman for that privilege."

That was the ruling handed down Tuesday by Judge William H. Kirkpatrick in the Federal District Court, Philadelphia.

It was his reinterpretation of the original decision in the Goldman anti-trust suit against the major distributors—a decision which was upheld last May by the Supreme Court. That decision gave Mr. Goldman the privilege of bidding competitively for the product of the defendants for playing at his Erlanger theatre. The decision also gave to Mr. Goldman a total of $375,000 in damages.

Attorneys for Warners and 20th-Fox, reasoning that their employers had their own Philadelphia theatres, asked the court for a specific ruling as to whether they could withhold product from Mr. Goldman to play that film product in the theatres they own.

The answer was a definite no.

Ask Divestiture In Griffith Suit

A plea for divestiture was entered by the Government Tuesday as the rehearing of the Griffith anti-trust suit got under way before Judge Edgar S. Vaught in U. S. District Court at Oklahoma City.

George W. Wise, attorney for the Justice Department, told Judge Vaught that "further divestiture relief is necessary in order to dissipate this monopoly power and provide effective relief." He asked for "injunctive relief" to prevent alleged monopolistic practices.

Disagreeing sharply on the interpretation of the decision on the Griffith suit handed down last May by the Supreme Court, Government attorneys and C. B. Cochran, Griffith attorney, argued over "retrying the case."

The Government, with 43 witnesses under subpoena, put three of those witnesses on the stand Tuesday, with Mr. Cochran protesting and Mr. Wise informing the judge that he intended to present new testimony.

Mr. Wise held that the Supreme Court Decision held Griffith "unlawfully used its circuit buying power, arising from use of monopoly power."

Mr. Cochran protested that the Supreme Court did not go that far and stated: "When the defendants discontinue the joining of closed and competitive towns in their contracts with distributors, they cut out the monopoly power and end the conspiracy that has been found. This has been done."

Warns Against Film Propaganda

America's screens and other commercial recreation must be kept from governmental control, Willis J. Davis, Georgia Theatre Company executive, warns. Speaking last week in Atlanta before the Georgia Citizens' Council, Mr. Davis stated: "Should the screens of the nation's motion picture houses become propaganda mediums under a central governmental agency supported by tax money, they would lend themselves readily to government encroachment on individual liberty."

Addressing the Council on "The Place of Commercial Recreation in Community Programs," Mr. Davis pointed out that the screen is a valuable medium for propaganda and, as such, was eagerly used by the government. He cited the lively and bitter competition which developed among the U. S. Government agencies during the war for the use of the nation's screens for various drives. "Competition became so keen," he recalled, "that a special agency was set up to straighten out the tangle and institute a policy of 'first things first.'"

"Government encroachment on the screen not only would threaten individual liberty," he stated, "but it would soon destroy the very medium upon which it sought to capitalize. The life blood of entertainment and recreation is the combination of entertainment and recreation themselves. Infusion of propaganda would be a death blow."

Not Linked to Griffith, Dallas Circuit Insists

Theatre Enterprises, Inc., Dallas, Monday filed a brief in Dallas Federal Court denying that it is a successor to two firms listed as original defendants in the Griffith antitrust suit. The brief was a reply to the Department of Justice's petition asking that the circuit be made a party in the suit as a legal successor to R. E. Griffith Theatres, Inc., and Westex Theatres, Inc. H. J. Griffith, one of three brothers named in the original suit, owned part of Theatre Enterprises stock and is that circuit's president, but, the brief contends, no other owners have any previous connection with either R. E. Griffith or Westex.

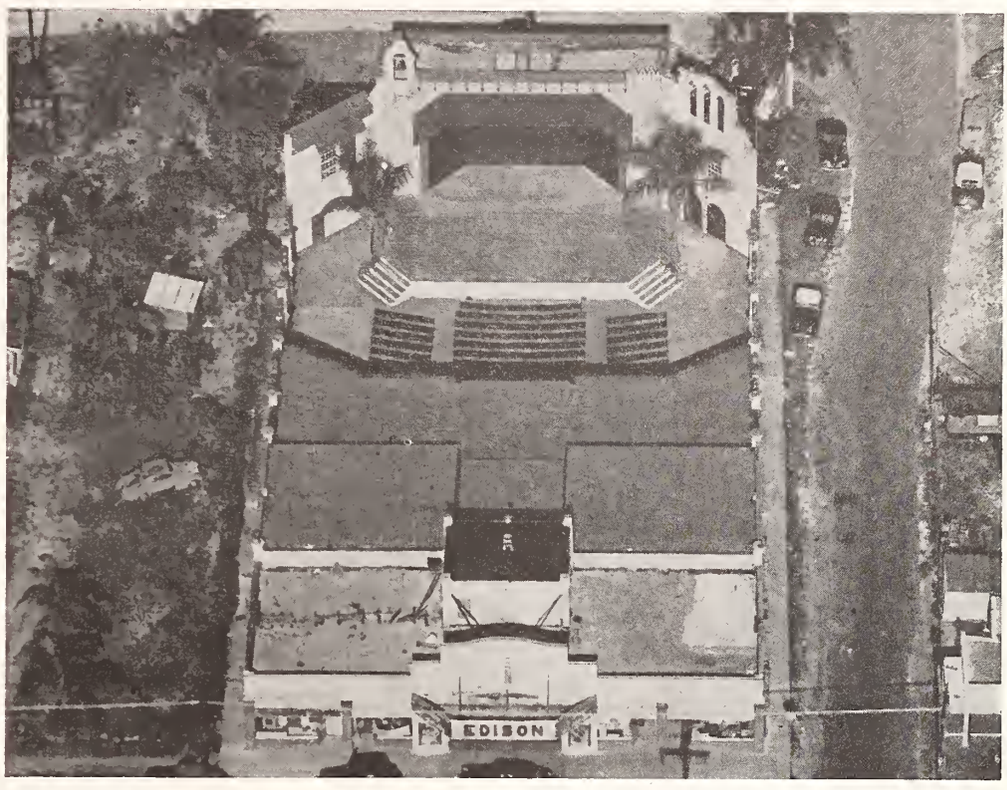
Plans Dakota Drive-in

Drive-In Theatres, Inc., of Sioux Falls, S. D., has announced completion of plans for a 500-car drive-in to be erected near Watertown, S. D. The opening is planned for late spring of 1949. The company also operates the East Park drive-in at Sioux Falls.

New Florida Drive-in

A new drive-in, with a capacity for 400 cars, will be constructed near the junction of the Eustis, Mount Dora and Tavares roads by Golden Triangle Enterprises, Inc., it was announced last week. The company has its headquarters at Eustis, Florida.

UNIQUE MIAMI HOUSE IS SEMI OPEN-AIR



Miami Bureau

The entertainment value of a double feature and the Miami moon is the drawing card of the Edison theatre in Miami. This semi open-air house was originally built in the boom of 1925 as an open-air legitimate theatre. It survived a season or two of legitimate and then was converted into an open-air film house and continued as such for some time.

Following a period of inactivity it was reopened in 1936 by John A. Cunningham and altered to its present design with a roofed area seating 500 and 400 seats in the open.

The Spanish cathedral-type architecture, with four recessed bells in the masonry of the walls flanking the screen and growing coconut palms framing the stage, is very effective in the famed moonlight. Visitors have commented on the realism of the "ceiling" and been amazed at its actuality.

Shows never have been interrupted due to the weather, except through power failure and the only complaints have been from rare pessimists bemoaning the brilliance of the moon. The very special ozone native to Miami allows perfect acoustics and vision and smoking is permitted throughout the "house." The Edison has the usual facilities of a main lobby, powder rooms, popcorn and candy concessions and a Coca-Cola vending machine.

Open all seven nights, the house features a double bill with three changes weekly. With its natural air-conditioning, the place is a favorite spot for many regular patrons.

Charles S. Ozburn, owner-manager, has been at the Edison since 1942 and in the theatre business more than 20 years, part of that time as manager of the Wometco circuits' State theatre.

Personal research and a visitors' poll have failed to reveal another theatre in the unique class of the Edison.

Permit Civilian Guests At Army Film Houses

Washington Bureau

"Certain civilian guests" from now on will be permitted to attend showings at Army and Air Force motion picture theatres, Major General Russel B. Reynolds, chief of special services, Department of the Army, announced last week. Patronage eligibility was broadened with the consent of the American industry as represented by exhibitors and distributors. Up to now, the only civilians permitted to attend these theatres were members of households of military personnel on active duty and civilians residing within the limits of Army and Air Force installations. The new move is part of the Army and Air Force endeavor to "increase the attractiveness of the military environment."

Buys Washington Theatre

Joe Lewis, Bellevue, Wash., has purchased the Brook theatre, near Snoqualmie, Wash., from Mr. and Mrs. W. A. Cochrane, who built the theatre and have operated it continuously for 25 years.

WHAM!..A NEW YORK

A Goad Film. The Kids will yell, Grawn-ups will try to laak bored, but will go for it. *DAILY MIRROR*

In Trucolor and several natches above the general af sagebrushers. *DAILY NEWS*

Old West Roars in Better than Usual Western. Diverting and exciting. Trucalar has a soft, natural quality which succeeds in making people loak human. *WORLD TELEGRAM*

A Western With Twists. Plenty af ridin', fightin' and shaotin' action. *JOURNAL AMERICAN*

A wealth of glowing color sparks this novel story of the wild west. Salid baxaffice returns. *INDEPENDENT FILM JOURNAL*

Swift action, chases, superb harsemanship, outlaws, cowboys, the U. S. cavalry, Sioux Indians on the warpath, romance and the raw frontier in the early days of the west, plus several surprise story twists and a good cast. *DAILY VARIETY*

Highly entertaining western. Belangs in the better western categary. *THE EXHIBITOR*

BIG ACTION-JAMMED WESTERN IN COLOR. Should draw well above average. *FILM BULLETIN*

Gaod Western meladrama, abaunds in exciting action, suspense, and thrills. *HARRISON'S REPORTS*

A WESTERN THE AUDIENCE SHOULD GO FOR COMPLETELY. ONE FOR THE MONEY. *FILM DAILY*

Should bring them in right handily. Gaod, solid merchandise. *SHOWMEN'S TRADE REVIEW*

Everything the sagebrush fan could passibly yearn far. Amply qualified ta carry the top side of almast any bill. *BOXOFFICE*

A lively Western, accentuating Trucalar. *MOTION PICTURE DAILY*

Smash Oater. Epic-Type Western Act Entertainment. *HOLLYWOOD REPORTER*

A Western farmula an a large scale. Baxaffice attention should be satisfactary. *WEEKLY VARIETY*

Lively pace necessary for a gaad Western. *MOTION PICTURE HERALD*

THE

PLUNDER

in TRUCOLOR

THREE WEEKS AT BROADWAY'S GOTHAM, NEW YORK



The Plunderers

ROD CAMERON • ILONA MASSEY
and ADRIAN BOOTH • FORREST TUCKER
GEORGE CLEVELAND • GRANT WITHERS • TAYLOR HOLMES • PAUL FIX

Screen Play by Gerald Geraghty and Gerald Adams • Based on an Original Story by James Edward Grant

Associate Producer and Director — JOSEPH KANE

A REPUBLIC PRODUCTION

RANK WILL CLOSE A BRITISH STUDIO

Sudden Move Brings New Crisis to Industry as Commons Hears Report

by PETER BURNUP
in London

In a startling and unexpected move, J. Arthur Rank has announced that he will close Gainsborough's Islington studios—comprising two large stages—early next year.

Although Mr. Rank claims that the closing is but a streamlining process, suggesting, indeed, that his step makes "additional space available for other producers, including those now receiving financial assistance from the Government," this statement smacks of rhetoric in view of the large number of studios already unoccupied.

Affects 300 Employees

Some 300 employees will be affected by the Islington closure, but Mr. Rank promises that wherever practicable, they will be absorbed elsewhere. But it appears that the number who will be so aided is inconsiderable in view of the large number of picture personnel now unemployed.

Mr. Rank claims that his total output will not be affected.

Balancing Mr. Rank's statements, it is interesting to note these several facts:

For the week beginning November 21, 13 studios capable of turning out first feature films were either closed entirely or engaged in production of quite another sort.

The House of Commons was told the week previous that 15 per cent of the men normally working in the studios were currently unemployed.

At this time last year, 20 first features were in production. For the week beginning November 21, only 15 films which by any reckoning could be described as first features were on the floor.

Say Much Studio Space Is Available Now

The committee enquiring into the desirability of the Government building or acquiring a studio for the use of independent producers submitted the following report: "Many studios, including British National, Riverside, Twickenham, Southall and Teddington, are empty and, in fact, there has never been a time when so much studio space has been available as now. Every studio manager whom we visited informed us that he had plenty of studio space available and that he would welcome applications from free lance producers. Furthermore, we are assured that there is ample studio space for the production of films up to and even beyond the present quota," the report stated.

And, again, this comment of Tom O'Brien, general secretary of the National Association of Theatrical and Kine Employees, made in the House of Commons: "The main and fundamental trouble before the British industry—and it has to be faced by the Government, the industry and the people—is a complete lack of confidence in it by the country. You cannot raise by any commercial method one farthing to make new films. If the facilities to finance the productions of Mr. Rank and Sir Philip Warter were to go out, there would be an immediate collapse of the British film industry as a whole."

In Fight with Exhibitors

Mr. Rank, meanwhile, is still embroiled in a rumpus with his customers and with his own British Film Producers Association. This rumpus has gone on for many months now, with not only individual exhibitors, but their association's executives, bluntly accusing Mr. Rank and his salesmen of seeking to impose unjustified trading terms on his showmen-customers.

Rank himself admitted inferentially the justice of the allegation when, as long ago as July 14, he met the full force of the Cinematograph Exhibitors Association's indignant General Council and then essayed to appease the remonstrants by pledging himself, as a start, that his top price for a whole program would not exceed 50 per cent and that he would forthwith convene with CEA's negotiating committee and hammer out a mutually acceptable booking formula.

Those negotiations proceeded with such remarkable amicability that, in view of the unexpected Rank olive branch, the exhibitors promised they would do all they could to make the 45 per cent quota a working proposition.

Sliding Scale Evolved

General principle of the formula evolved was a sliding scale of rental terms rising from 33⅓ per cent to 50 per cent with intermediate break figures for the exhibitors' protection.

Then the BFPA convened a special meeting and there practically forbade Mr. Rank to continue his exhibitor negotiations unless he were accompanied therein by his brother-producers. Mr. Rank is BFPA's president and, as such, a servant of the Association.

There was the additional ironical circumstance that a number of the particularly vehement BFPA protestants were producers whose pictures are distributed by Rank's General Film Distributors.

Mr. Rank was constrained, in consequence, to write to the CEA telling its officers that they must wait awhile and that at their next conference he would be accompanied by BFPA representatives.

Sir Henry French, BFPA's general director, bade the exhibitors to a meeting to consider "the question of policy respecting film rentals." To that W. R. Fuller, CEA secretary, replied that he had no mandate for such a gathering.

Dennis C. Wallas, CEA president, has asked Mr. Rank to come along for a talk with the CEA as soon as possible. Mr. Rank has replied, regretting that he cannot go along without his BFPA comrades.

Urge Exhibitors Should Attend British-U.S. Meet

London Bureau

The suggestion has been advanced this side that independent British exhibitors should be represented when the Anglo-American Joint Film Advisory Committee meets in New York March 23-25. Currently, only J. Arthur Rank, Sir Alexander Korda, and Sir Henry French, representing the British Film Producers Association, are scheduled to represent the British.

Feeling has mounted steadily that Sir Alexander King, vice-president of the Cinematograph Exhibitors Association, and W. R. Fuller, general secretary of the CEA, should also attend the meeting, if only for the purpose of counselling. The argument is that the Rank-Korda-French combination would attend the conference practically as salesmen for British films, whereas it is desirable, from the standpoint of U. S. producers, that the Americans' best customers here, the independent exhibitors, be invited to participate in the talks.

U. S. industry representatives scheduled to attend the meetings are Eric A. Johnston, president of the Motion Picture Association; Nicholas M. Schenck and Barney Balaban.

TOA Conciliation Group Set for Albany Area

The formation of a temporary Theatre Owners of America conciliation committee for the Albany, N. Y., exchange district was established Wednesday afternoon following addresses on the plan by Gael Sullivan, TOA executive director. The committee will function for 90 days. The Albany committee is the eighth organized under TOA.

Plan Missouri House

Fox-Midwest Theatres have leased a downtown corner in Joplin, Mo., for a theatre. The building now houses the Orpheum theatre, which is operated by Fox-Midwest, along with the Paramount and Electric in Joplin.

Canadian Short Ready

The National Film Board of Canada has announced the immediate release to Canadian theatres of "Arctic Jungle," the second of its series on Canada. The film is in color and tells the story of the Canadian Arctic.

ITOA Agrees to Temporary Stay Of Ascap Decree

The American Society of Composers, Authors and Publishers and the New York exhibitor plaintiffs, whose suit against the Society recently won them a decree enjoining it from collecting music license fees from theatres, agreed on a conditional stay of the order last week.

The two parties reached their accord just before argument on the proposed stay was to have started before the Court of Appeals. When informed of the agreement, Chief Justice Learned Hand directed the court clerk to draft the order for his signature.

The conditional stay serves to protect Ascap from contempt proceedings. At the same time it specifically states that neither Ascap nor its members can sue the plaintiffs, all members of the Independent Theatre Owners Association, for failure to pay the Society for performing rights of music in films they play. Further, Ascap or its members cannot sue producers or distributors of films licensed to the plaintiffs without the condition that the latter obtain an Ascap license.

It is expected that appeals will be heard in about 60 days. The plaintiffs served notice of appeal Monday. They seek to collect from Ascap all revenue paid the Society since the year 1941, when the suit was originally brought. The appeals will be heard by a three-man court, comprising Justice Hand, Judge Harrie B. Chase and Judge Jerome Frank.

Agreement on a conditional stay was reached at a cloak-room conference between Robert Patterson and Louis D. Frohlich, Ascap attorneys, and Milton C. Weisman and Adolph Kaufman, his associate, for the exhibitors.

In its stay application Ascap told the court certain exhibitors were anxious to enter into agreements with the Society looking toward a manner of payment pending ultimate adjudication of the action. With the stay order in hand, Ascap said it would be able to negotiate such deals and indicated they probably would involve agreements to hold the money in escrow. Ascap stressed that it had no intention of collecting fees from exhibitors unwilling to pay.

In Minneapolis last week Ascap filed notice of appeal from the decision of Federal Judge Gunnar Nordbye, which held that Ascap members, plaintiffs in that action, are in violation of the anti-trust laws and not entitled to collect music fees from theatres. Ascap has 20 days to file briefs with the U. S. Circuit Court of Appeals.

Price Leaves Favorite

Harry Price has retired from Favorite Films of California, Inc., and has sold his interest in the company to N. P. Jacobs of San Francisco, according to an announcement by Jack Kloeper, northwest district manager.

Box Office Champions for The Month of November

The Box Office Champions are selected on the basis of their gross revenue at key city theatres throughout the country.

A SONG IS BORN
(RKO Radio)

Produced by Samuel Goldwyn. Directed by Howard Hawks. From the original story by Thomas Monroe and Billy Wilder. Cast: Danny Kaye, Virginia Mayo, Benny Goodman, Tommy Dorsey, Louis Armstrong, Lionel Hampton, Charlie Barnet, Hugh Herbert, Steve Cochran, J. Edward Bromberg, Felix Bressart.

JOHNNY BELINDA
(Warner Brothers)

Produced by Jerry Wald. Directed by Jean Negulesco. Screenplay by Irmgard Von Cube and Allen Vincent. From the stage play by Elmer Harris. Cast: Jane Wyman, Lew Ayres, Jan Sterling, Charles Bickford, Agnes Moorehead, Stephen McNally, Ida Moore, Dan Seymour, Mabel Paige. *(Champion for the second month.)*

JULIA MISBEHAVES
(Metro-Goldwyn-Mayer)

Produced by Everett Riskin. Directed by Jack Conway. From the novel, "The Nutmeg Tree", by Margery Sharp. Screenplay by William Ludwig, Harry Ruskin and Arthur Wimperis. Cast: Greer Garson, Walter Pidgeon, Peter Lawford, Elizabeth Taylor, Cesar Romero, Lucille Watson, Nigel Bruce, Mary Boland.

JUNE BRIDE
(Warner Brothers)

Produced by Henry Blanke. Directed by Bretaigne Windust. Screenplay by Ronald MacDougall. From the play by Eileen Tighe and Graeme Lorimer. Cast: Bette Davis, Robert Montgomery, Fay Bainter, Betty Lynn, Tom Tully, Barbara Bates, Jerome Cowan, Mary Wickes, James Burke, Raymond Roe, Marjorie Bennett.

RED RIVER
(United Artists)

Produced and directed by Howard Hawks. Based on the *Saturday Evening Post* story, "The Chisholm Trail", by Borden Chase. Screenplay by Borden Chase and Charles Schnee. Cast: John Wayne, Montgomery Clift, Joanne Dru, Walter Brennan, Coleen Gray, John Ireland, Noah Beery, Jr., Harry Carey, Sr., Harry Carey, Jr., Chief Yawlachie.

ROAD HOUSE
(Twentieth Century-Fox)

Produced by Edward Chodorov, who also wrote the screenplay. Directed by Jean Negulesco. Cast: Ida Lupino, Cornel Wilde, Celeste Holm, Richard Widmark, O. Z. Whitehead, Robert Karnes, George Beranger, Ian MacDonald, Grandon Rhodes.

Universal Signs Contract To Produce Business Film

Completion of negotiations under which Universal will produce a 16mm film for the National Association of Manufacturers was announced in New York last Friday by Holcombe Parkes, NAM's vice-president in charge of public relations. The picture "What Makes America Click," is scheduled to go into production at the Universal Studio December 10. It will be designed for theatrical and non-theatrical exhibition.

M-G-M Not Replacing Aaron; Dividing His Duties

The duties of Edwin W. Aaron, who recently resigned his assistant sales manager's post at MGM, will be split up among the company's five division managers and their home office representatives. No successor to Mr. Aaron will be named, according to William F. Rodgers, vice-president in charge of sales. Mr. Aaron had a wide variety of duties, according to Mr. Rodgers, including many which ordinarily would have been the responsibilities of the division managers. These managers are: Burtus Bishop, Jr., midwestern; James P. Byrnes, eastern; J. J. Maloney, central; Rudy Berger, southern, and G. A. Hickey, western.

Print Condition Protested By Cincinnati Exhibitors

Protesting that many prints they have been receiving for the past several months have not been inspected, have been badly inspected, or improperly rewound, the Greater Cincinnati Independent Exhibitors, Inc., have written to all local branch managers and to the general sales manager of all the companies calling attention to the condition of the prints and asking "what provision you have taken to remedy this situation." Before writing the letters, the Cincinnati exhibitors tabulated the condition of all prints received during the month of September.

GROSS IN 9 MONTHS IS DOWN ONLY 2%

Revenue Bureau Reports Tax Collections Total $282,229,000

Washington Bureau

Box office business during the first nine months of this year was less than two and one-half per cent below 1947 business, figures released by the United States Bureau of Internal Revenue indicate.

General admission tax collections for February through October, reflecting business for January through September, totaled $282,229,000 this year, compared with $289,-218,000 for the same 1947 period. This is a drop of roughly $7,000,000 or about 2.4 per cent.

80 to 85% From Film Houses

The general admisison tax totals include collections from legitimate theatres, sports events, and other entertainment as well as motion picture theatres, but do not include cabaret and roof garden taxes or taxes on various overcharges. The Bureau of Internal Revenue claim that collections from motion picture theatres usually account for 80 to 85 per cent of the total general admission tax collections.

Concerning the tax revenue for the first nine months of this year Bureau officials said there was no way of telling whether motion picture admissions had dropped more or less than the total.

In three months this year—February, May and July—was business better than the corresponding months last year, the collection figures indicate. The increase in these three months, however, was great enough to offset much of the decline in the other six months of the period.

October Revenues Down

At the same time the Bureau reported that October's general admission tax collections fell below those of the same month last year. October collections, reflecting September business, totaled $32,136,111, compared with $37,743,023 last October. It is the lowest 1948 monthly figure since June. July collections were $33,054,712, August collections were $34,141,294, and September's were $35,933,211.

The total admission tax collections, including general admissions, cabaret taxes and taxes on overcharges and leases, were $36,456,036 in October, compared with $43,-058,427 for the same month last year.

Start Missoula Theatre

Work has begun on the new Fox theatre to be built in Missoula, Mont., at a cost of $250,000, Frank Ricketson, Jr., president of Fox Intermountain Theatres, has announced. The house will seat 1,200.

PHILADELPHIA LEADS IN LOCAL REVENUE

Washington Bureau

Philadelphia took in $4,433,000 in local amusement taxes during 1947, the most any city collected from this source, the U. S. Census Bureau has reported. The Bureau's report showed that, in six of the 37 largest cities, amusement taxes accounted for important revenue. Seattle took in $565,000 from admission taxes; Cleveland, $115,000; New Orleans, $479,000; Cincinnati, $52,000, and Columbus, $29,000. The taxes are on sports events, legitimate theatres and other public amusements, including motion picture theatres, but Census Bureau officials say that film theatres "certainly account for the bulk".

RKO District Managers To Captain Sales Drive

RKO Radio's 11 district managers will be drive captains in their respective territories for the 12th Annual Ned Depinet Drive beginning December 17 and continuing through May 5. The district managers are: Len S. Gruenberg, metropolitan; Gus Schaefer, northeastern; R. J. Folliard, eastern; M. E. Lefko, eastern central; H. H. Greenblatt, midwestern; R. .V. Nolan, prairie; A. L. Kolitz, Rocky Mountain; J. H. McIntyre, western; Dave Prince, southeastern; Ben Y. Cammack, southwestern, and L. M. Devaney, Canada.

Three Army 16mm Prints Recovered by FBI

The Federal Bureau of Investigation has recovered three 16mm prints of features supplied by major companies to the Army Motion Picture Service. These are Warners' "Yankee Doodle Dandy," Loew's "Young Tom Edison," and Universal's "The Beautiful Cheat." This discovery supplements a find of several months ago of more than 70 16mm prints of 66 features furnished for the armed services.

Variety Club Elects

The Albany Variety Club has elected the following barkers to its 1948-49 crew: Jack Bullwinkel, Nate Winig, Joseph Saperstein, Edward Ruff, Nate Dickman, Ray Smith, Leo Rosen, Edward Wall, Sylvan Leff, Fred Sliter and Gerry Atkin. Charles A. Smakwitz and Joseph Saperstein were named convention delegates and Neil Hellman and Dr. Sam Kalison alternates.

3 Pennsylvania Towns Consider Tax Measures

Three Pennsylvania communities are preparing to impose amusement taxes. The Borough Council at Ephrata has set January 1 for the start of a tax which will affect two theatres. In Lykens the Borough Council has announced that it will enact an ordinance calling for a 10 per cent levy. At Boyertown a similar measure is being considered.

In Reading, tax reports for the month of October and the first 10 days of November show that a total of $22,522 was collected in admission taxes of which 80 per cent, or $17,925, was paid by the city's theatres. Since introduction of the tax last March, a total of $152,576 has been collected.

The Pennsylvania tax law, which allows municipalities and school districts to tax anything not already taxed by the state, is expected to be the subject of controversy when the state legislature reconvenes in January. Legislators from rural areas are expected to seek outright repeal, while the State Chamber of Commerce and the Pennsylvania Manufacturers Association have gone on record for repeal of the measure.

Milwaukee Is Preparing Admission Tax Measure

Milwaukee's Common Council is drafting a resolution for a five per cent tax on theatre admissions. A hearing was to be held this week. The new tax is expected to become law by the end of the year, but exact details and method of administering the new levy have not been disclosed.

Jewish Appeal Luncheon Honors Spyros Skouras

Spyros Skouras, president of Twentieth Century-Fox, was honored last Wednesday at a United Jewish Appeal luncheon at the Hotel Astor, New York, for his "worthy record in the field of philanthropic endeavor." S. H. Fabian, chairman of the luncheon, thanked Mr. Skouras for "services well done" while other commendations came from Sam Rinzler, circuit executive, and Dr. Jonah B. Wise, member of the UJA's executive committee. The amusement division of the UJA's drive has so far collected $1,356,140, compared to $1,080,000 in the preceding year, Mr. Fabian announced at the luncheon.

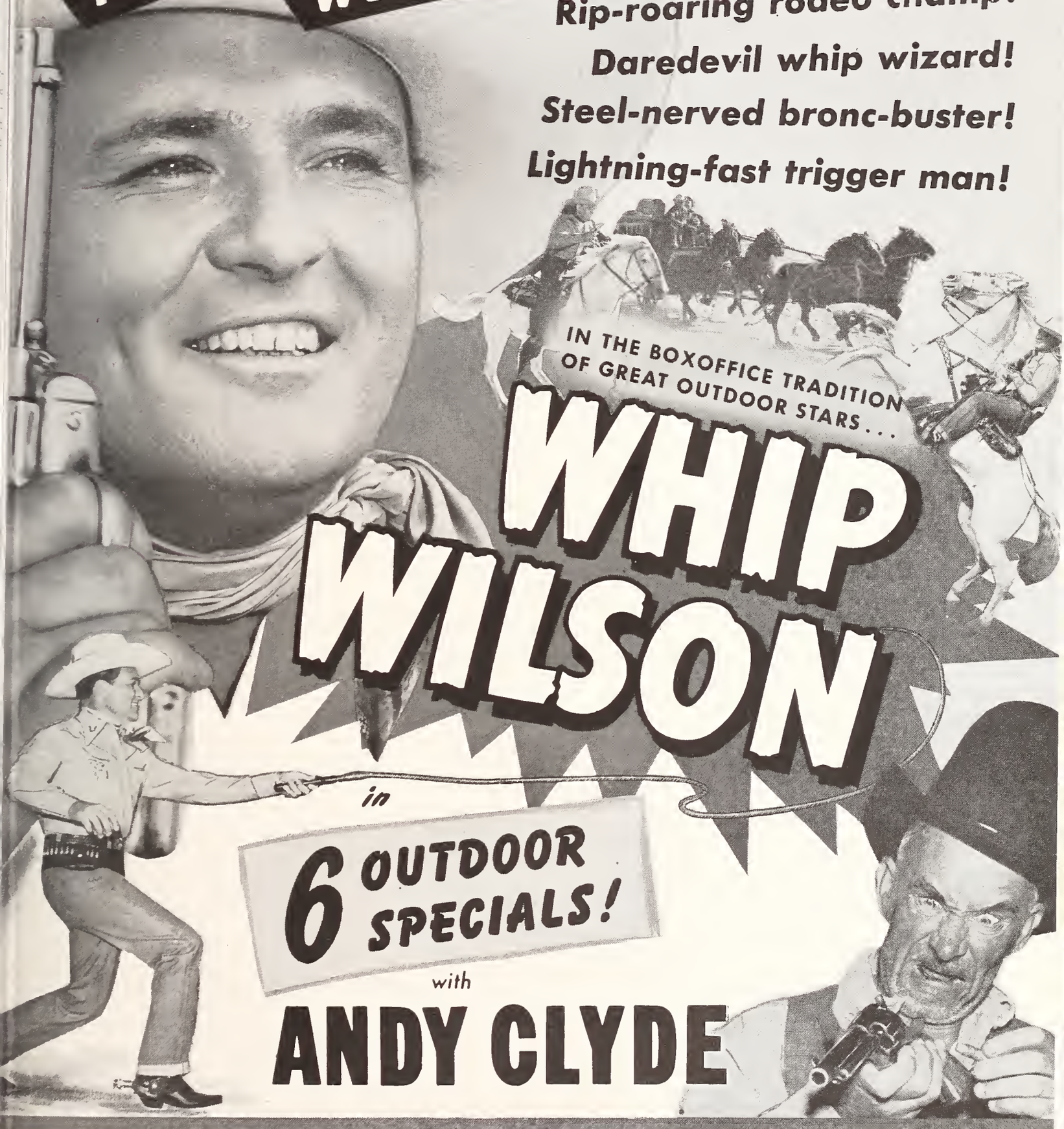
RCA Names Dostal

John J. Dostal has been appointed field sales manager of 16mm sound motion picture projectors for the RCA Visual Products group, the company announced last week. Mr. Dostal has been active in the field since 1934, serving for the past two years as branch manager in Hartford for the Sound Scriber Corp.

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with

ANDY CLYDE

ET READY FOR WHIP'S FIRST SMASH HIT...

"Crashing Thru"

COMING SOON FROM MONOGRAM

120,000,000 SEE STATE DEPT. FILMS

50 Countries Covered in Program; 120 Subjects in Embassies Abroad

State Department films are now reaching 120,000,000 people in 50 foreign countries each year, Hamilton MacFadden, associate chief of the International Motion Picture Division, said in New York this week.

Higher budgetary allowances, a more economical use of personnel, and a reorganization of the film section as a result of last year's budget cuts has resulted in the speeding up and extension of the program which is combating Communism's "black" propaganda against the United States through the use of films specifically designed to show the world Mr. and Mrs. America and their way of life.

Stresses American Way

Disproving a generally accepted fallacy, Mr. Macfadden pointed out that the films are not anti-Communist in tenor, "they are pro-American." It has been found that presenting the truth about America is the best way to defeat any distorted criticism of the country or the people and, he said, "we do it under a policy that bets on world peace."

Mr. McFadden, former film actor and director, has been with the State Department's film section during its post-war financial fluctuations.

Immediately after the war the Department's film allotment was $2,700,000. For the fiscal year beginning July, 1947, it was cut to $339,000, resulting in a reduction of the staff fro 87 to 22 and curtailment of operations. For the current fiscal year it appears the value of motion pictures as a part of the Voice of America program has been realized. The film section's budget has been increased to $2,000,000, permitting the drawing of extensive plans for the production, acquisition and distribution of a greater number of subjects.

120 Subjects Issued

Currently the International Motion Picture Division has some 120 16mm subjects in nearly all of its 250 embassies and missions in foreign countries. These are for distribution to church groups, civic organizations, unions, business and industrial groups and to schools. To reach the outlying areas not equipped with projection facilities, the Division has more than 50 16mm mobile units operating to bring the message of America to the people.

In addition to its 16mm product the film section maintains libraries of 35mm films which are shown in 18,000 theatres overseas.

For the most part these films are documentaries—pictures which, over a period of years, will not lose their timeliness. Because most subjects take from 18 months to two years to pass from the first stages of preparation to the peak of distribution it is important that the production program call for only straight, factual film reporting which will not necessitate revisions as national and international events reshape the country's diplomatic policy.

Most subjects are concerned with showing America's advances in education, science, medicine, industry and all other pertinent phases of life which are reflected in a higher standard of living.

Some Exceptions Cited

However, there are a few exceptions to this general policy. Periodically, the film section prepares and releases its "News Magazine," a newsreel-documentary 10-minute subject which touches upon the highlights of the international news and explains them. Monogram is the principal distributor of this subject, while Twentieth Century-Fox handles the distribution in South Africa. So successful has the series been that other companies are also seeking distribution rights, Mr. MacFadden said.

Several other subjects are currently getting the "rush" treatment to take advantage of their timeliness. The first is a film biography of President Truman made up of newsreel shots, which is to be shipped overseas for immediate distribution.

The second subject is a series of five pictures concerned with the operations of the Economic Cooperation Administration and its importance to the peoples of the world. The first film in this series is now in production at Twentieth Century-Fox.

Mr. MacFadden is sure that these subjects will receive extensive distribution since nearly all State Department films have been received exceptionally well in foreign countries, he said. To substantiate his statement, he pointed to a voluminous file bulging with reports on audience reaction in foreign countries to the films.

About the only countries in which the films are not shown are those behind the Iron Curtain. They have never been shown in Russia and are no longer getting into Poland, Czechoslovakia or Yugoslavia. The films have enjoyed extensive playing time in Greece and Italy, with French audiences growing rapidly. In Mexico and China, it is estimated that about 2,500,000 people see the pictures each month.

Mr. MacFadden's files indicate that in Mexico the films are considered to be of such educational value that 85 per cent of the Division's library is distributed, at Mexican Government expense, to schools throughout the country as part of the national education program.

In Egypt during the recent anti-American riots which grew out of the Palestine question, Mr. MacFadden continued, citing further proof of their almost universal acceptance, the State Department continued to distribute its films and never lost a print, nor were there any disturbances at any of the showings of films. This despite the fact that many Americans were forced to leave the country and American business offices were closed.

Watches Other Subjects

To supplement its theatrical and non-theatrical libraries the Division keeps a careful eye on all industrial, educational and scientific subjects produced by industry. The people overseas, Mr. MacFadden said, are vitally interested in American life, and particularly in motion pictures which take them on travel-tours of the country.

In some instances where there is a demand for a particular type of subject with only limited appeal, the film section acquires it from one already made by private organizations; has it translated into the language of the country where it is to be used, and then sends it to the embassy or mission in that country. Technical, medical and scientific films are often obtained in this way, Mr. MacFadden said.

Taken all together, the operations of the International Motion Picture Division is not just a government agency keeping the people in other countries informed of America's progress. It is a department which is vitally integrated into the country's program of maintaining the peace. As Mr. MacFadden said: "We operate under a policy that is designed to make it less and less likely that there will be a third World War."

ASK HIGH BUDGET FOR INFORMATION PROGRAM

The State Department has asked for an appropriation for its overseas information program for the coming fiscal year equal to that of the current year, it has been announced in Washington. This year the information program received a $28,000,000 appropriation, of which $2,000,000 was given to the film division for purchase or production of films, dubbing, buying new equipment and paying salaries.

British Establish Award For United Nations Film

London Bureau

The British Film Academy has established a new film award, the United Nations Award, to be given annually to "any film of outstanding merit which embodies ideals implicit in the United Nations Charter." The first award will be made in 1949, about February, and will apply to 1948 releases. The decision to make the award, decided upon at the annual meeting of the British Film Academy, held in London, October 20, has been formally forwarded to Jean Benoit-Levy, director of the Films and Visual Information Division, United Nations Department of Public Information.

THE HOLLYWOOD SCENE

Academy Theatre Used As Testing Ground for Research Council Work

by WILLIAM R. WEAVER
Hollywood Editor

Large among the activities of the Academy of Motion Picture Arts and Sciences not so widely known as its annual bestowal of Academy Awards is the year-around use of the Academy Award theatre for purposes bearing directly upon the advancement of the art and science of the motion picture. In total, the services to the medium rendered directly aggregate a more substantial benefit than the internationally publicized awards, although the world at large hears nothing about them.

It is generally known, of course, that the Academy Awards theatre itself, by reason of the special attentions given its equipping and conditioning by the Motion Picture Research Council, formerly an integral part of the Academy and now maintained by the Association of Motion Picture Producers, is considered the finest exhibition auditorium in the world, its projection, sound and general technological character epitomizing the art-science at its present best.

Theatre Presents All Pictures at Their Best

This state of affairs is of more than single-sided moment. For one thing, it presents pictures at their best, when the theatre is used for press previews, which is a direct contribution to the welfare of the product. For a more important thing, it facilitates the practical procedures of test, trial and experimentation which the Research Council, always at work on improvement of the industry technology, carries on in the Academy Awards theatre. This goes on steadily throughout the year.

It is not so generally known that the Academy Awards theatre is the scene of special screenings conducted every Saturday and Monday evening for audiences made up of the production staff and casting department personnel of all Hollywood studios, and that these are strictly professional gatherings held for the purpose of comparing product, checking up on new talent, new techniques, for the mutual benefit of the people who actually make the product. Additionally, Sunday evening screenings are held, for Academy members only, with the most interesting, novel or advanced films from all over the world, including Hollywood, shown for study.

Maintains Extensive Film Library of Screen History

Atop the Academy Awards theatre, in a long wing of the building, the Academy maintains a library containing probably the most comprehensive store of industry history, records and memorabilia extant. (Just now the pet item shown visitors is a 1906 Pathe camera, of the type with which "The Birth of a Nation" was filmed, although it looks impossible.) This reservoir of information is available not only to the industry, which uses it regularly, but also to the press, to schools, to organizations and plain citizens.

The Academy's film library, steadily being expanded, is available to both professional and non-professional researchers. A recent acquisition is an original print of "The Birth of a Nation," with all original subtitles and tinted sequences, and a cherished objective is the tranferral to film of the hundreds of paper-prints unearthed by the U. S. Patent Office, covering the beginnings of the industry fully.

These are some of the things the Academy does when it is not presenting its Oscars for outstanding achievement. There are others. But it is always the Oscars that make the headlines. Nor is this strange, since the public interest in the Oscars has become phenomenal, trailing the financial interest close behind. (Samuel Goldwyn is said to have indicated that the yield of "The Best Years of Our Lives" went up $2,000,000 in consequence of its having swept the Academy Awards slate).

Perhaps most damaging of the unfounded publicity given the Academy is that fascinating section of columnist comment which implies, when not saying so outright, that producers control the Academy and dictate its acts. Actually, the Academy is composed of 12 branches, each of which elects two members to the Academy board of governors, which makes all policy decisions. Each board member has one vote. Two of the 24 governors represent the producer branch of the Academy. They have no more voting power than the two camera men, the two film editors, nor any of the other constituents. The Academy has found this fact the hardest of all to get into circulation.

Production Index Off, With 26 in Work

The production index came down from 30 to 26 on completion of eight pictures and start of four.

MGM started "In the Good Old Summertime," produced by Joe Pasternak and directed by Robert Z. Leonard, with Judy Garland, Van Johnson and S. Z. Sakall.

RKO Radio launched "It's Only Money," produced by Irving Cummings, Jr., and directed by Irving Cummings, Sr., with Frank Sinatra, Jane Russell and Groucho Marx.

Executive producer W. R. Frank and producer John Tainter Foote, who is also the author, rolled "Dan Patch," the story of the illustrious race horse, with Dennis O'Keefe, Gail Russell, Ruth Warrick, Charlote Greenwood, Henry Hull, John Hoyt.

Republic turned cameras on "The Hideout," produced by Sidney Picker and directed by Phil Ford. Lloyd Bridges, Adrian Booth and Sheila Ryan are in the cast.

STARTED

M-G-M
In the Good Old Summertime

REPUBLIC
The Hideout

RKO RADIO
It's Only Money

UNITED ARTISTS
Dan Patch (Frank)

COMPLETED

COLUMBIA
Home in San Antone

MONOGRAM
Gun Runner
Tuna Clipper

REPUBLIC
Montana Belle
The Duke of Chicago

RKO RADIO
She Wore a Yellow Ribbon (Argosy)

SCREEN GUILD
I Shot Jesse James (Lippert)

20TH CENTURY-FOX
Down to the Sea in Ships

SHOOTING

COLUMBIA
Jolson Sings Again
Greed (formerly "Bonanza!")

M-G-M
The Stratton Story
Neptune's Daughter
The Great Sinner
The Secret Garden

PARAMOUNT
Easy Does It
Bitter Victory
Samson and Delilah
Top o' the Morning
Manhandled (Pine-Thomas)

RKO RADIO
Sam Wynne
Roseanna McCoy (Goldwyn)

20TH CENTURY-FOX
You're My Everything
The Beautiful Blonde from Bashful Bend
Mr. Belvedere Goes to College
Hard Bargain

UNITED ARTISTS
Champion (Screen Plays)
Africa Screams (Nassour)

UNIVERSAL-INTERNATIONAL
Ma and Pa Kettle

WARNER BROTHERS
Task Force
Happy Times

See Dividends Down for Year

Washington Bureau

Dividends from film companies will be 15 to 20 per cent below last years' record payment, according to figures released here by the U. S. Department of Commerce. The Department said that publicly reported cash dividend payments in October were $2,700,000, compared with $4,571,000 in October, 1947. These payments bring the total for the first 10 months of 1948 to $36,990,000, compared with $48,465,000 for the first 10 months of 1947 and $35,544,000 for the same 1946 period. Payments in the last two months of 1947 totaled only $8,176,000. The 1948 payments have run below 1947 in practically every month this year. The Department of Commerce estimates publicly reported dividends at about 60 per cent of the total paid out. If dividend payments in the last two months of 1948 reach the 1947 level—which is not very likely—publicly reported payments for the year will be about $45,000,000, indicating total payments of about $75,000,000. This compares with an estimated $90,000,000 in total payments last year and about $77,000,000 in 1946.

"Strike It Rich" Opens In Texas Theatres

The world premiere of "Strike It Rich," an Allied Artists-Monogram release and the first picture to be produced by Jack Wrather, Texas oil millionaire, took place at Tyler, Texas, November 26. The picture opened simultaneously at two theatres in Tyler. The openings were accompanied by a parade, a press party and kleig lights. Mr. Wrather, Bonita Granville, his wife and star of the film; Rod Cameron and other players will make personal appearances at the openings of the picture in nine other Texas towns. "Strike It Rich" has already opened at the Crim theatre, Kilgore; Airline, Longview; Paramount, Abilene, and Paramount, Austin. It was to have opened this week at the Majestic, San Antonio; the Metropolitan, Houston, and Majestic, Dallas. On December 4 it will start playing the Worth, Fort Worth. The film was mostly shot on location near Tyler in the East Texas oil fields.

MPTA of Ontario Reelects H. C. D. Main President

Toronto Bureau

The Motion Picture Theatres Association of Ontario has reelected H. C. D. Main, independent owner of the Capitol at Listowel, Ont., to his second term as president. Roy Miller, manager of the Lincoln, St. Catharines, is vice-president, and George H. Peters, vice-president of Odeon Theatres of Canada, is secretary. Arch H. Jolley was reappointed executive secretary and manager. William Summerville, of B. and F. Theatres, is honorary treasurer.

LATE REVIEW

Mexican Hayride

***Universal - International* — Strictly for Laughs**

This picture is lots of fun and as rollicking, imaginative and cleverly produced a slapstick comedy as has come out of Hollywood for many a day. It just can't miss.

Once again exhibitors can rely on one of the ablest teams in the business, Bud Abbott and Lou Costello, with the little fat man carrying the load. He is as good as ever and his antics appears sure to bring down every house. This is strictly first-rate escapist film fare for anyone, from grandma to grandchild.

From the very beginning the gags, old and new, come thick and fast and as the inimitable pair go through their paces in one absurd situation after the other, the audience is sure to react with gales of laugher. "Mexican Hayride" originally was a Cole Porter-Herbert and Dorothy Fields musical which, starring Bobby Clark, enjoyed a long run on Broadway. Here it is, sans music, produced by Robert Arthur and adapted to the screen by Oscar Brodney and John Grant. Charles T. Barton directed with a good feeling for pace and that indefinable something that sets apart the Abbott-Costello brand of comedy.

The rest of the cast in that nonsensical comedy down Mexico way (and, by the way, was it necessary to play up the fact that an American here was more or less making a fool of Mexicans?) gives fine performances with Sidney Fields as a fast-talking reporter, and Fritz Feld as a professor of elocution, taking top honors. Virginia Grey and John Hubbard provide the heart interest, and Luba Malina offers the only song of the picture. There is more music, however, by the Flores Brothers Trio.

Lou Costello, a fugitive from American justice, is selected as the hero of Amigo Americano week in Mexico quite by mistake. Both he and Bud Abbott are wanted in Iowa, but Costello must go through with his Mexican tour. Many complications arise as crook Abbott gets Lou into more and deeper trouble. Finally, Lou finds himself in a Mexico City bull-ring, facing the ferocious animal and being chased from pillar to post. In the end all is well, of course, with romance blooming for the rotund comedian.

Seen at the Universal-International home office screening room, where a press audience appeared to have a lot of fun. Reviewer's Rating: Very good.—FRED HIFT.

Release date, December, 1948. Running time, 77 minutes. PCA No. 13428. General audience classification.

Harry Lambert ..... Bud Abbott
Joe Bascom ..... Lou Costello
Montana ..... Virginia Grey
Luba Malina, John Hubbard, Pedro de Cordoba, Fritz Feld, Tom Powers, Pat Costello, Frank Fenton.

Paramount to Distribute 12 Hal Wallis Features

Paramount will distribute 12 pictures from Hal Wallis Productions, Inc., under terms of a contract now being completed, it was revealed in New York Monday. The contract was negotiated by Joseph Hazen, president of the Wallis company, and Y. Frank Freeman, Paramount vice-president, who was in New York from Hollywood. An original contract for the distribution of 12 films will terminate with Paramount's release of Wallis Productions' latest, "The Accused."

"Tragic Hunt" Retitled

"Woman Hunt" will be the new title of "Tragic Hunt," it has been announced by Lux Films, producers of the film, which is now playing in New York.

2 Trust Actions Name Majors

Two new anti-trust actions were filed last week, one in Los Angeles by Phil Isley Theatres, the other in Phoenix, Ariz., by the Times theatre, Mesa, Ariz.

The Isley action, filed November 23 against the major distributors and the Fox West Coast circuit, seeks treble damages of $498,000.

The Times action, filed against the major distributors and the Paramount-Harry Nace circuit of Arizona, seeks treble damages of $144,900.

Both actions were filed by Fred A. Weller, Los Angeles attorney.

In the Isley action, Phil R. Isley asserts that the major distributors refused to sell his recently completed Picwood theatre, Los Angeles, first run product. As a result, he has not opened his house. An injunction against this alleged discrimination is sought.

The Times theatre, owned by Wayne Phelps, charges the distributors with conspiracy to delay films after first run.

Father Flanagan Ceremony Held by Variety Clubs

Variety Clubs International unveiled and dedicated a statue and plaque to the late Father Flanagan, founder of Boys Town, at Boys Town, Neb., last Sunday. William McCraw, executive director of the Variety Clubs, presided. Robert J. O'Donnell, international chief barker, presented the statue and plaque and they were accepted by Monsignor Nicholas H. Wegner, director of Boys Town. The Most Rev. Gerald T. Bergan, Archbishop of Omaha, offered the blessing. At 6:30 Sunday evening a dinner was held in the Fontenelle Hotel in Omaha, with Edward Shafton, chairman of arrangements for the Variety Club of Omaha, presiding. John H. Harris, for Variety, and The Most Rev. Gerald Bergan addressed the dinner guests.

IATSE Local Seeks to Halt Parent Union Negotiations

The Philadelphia Theatre Employees, Local B-100, of the International Alliance of Theatrical Stage Employees, was to seek an injunction Friday against its parent union, the IATSE, to prevent the international from negotiating a contract with the Warner theatre circuit. The local complains that the parent union and its officers are forcing the local to accept what was called a "slave contract."

Piazza Joins Odlum

Ben Piazza, RKO Radio casting director, last week confirmed his resignation from that position effective December, 1948. He will associate with Floyd Odlum in the latter's future industry activities. Fred Schuessler, casting director of Howard Hughes Productions, has been mentioned as Mr. Piazza's successor.



ALBANY

The Palace brought in "When My Baby Smiles at Me," dualed with "Leather Gloves." The Strand presented "Fighter Squadron" and "Mickey." A preview of the former was held in the Warner theatres' studio for area fliers. The Grand moved up the opening day for "A Southern Yankee" and "Eyes of Texas." The Ritz scheduled "The Countess of Monte Cristo" to follow "Rogues Regiment." . . . "Hamlet" will play the Colonial here beginning Christmas week. . . . The new Variety Club officers, headed by Saul J. Ullman, general manager for Fabian Theatres upstate, will assume administration of Tent 9 on December 1. A Variety Club team, consisting of chief barker Harry Lamont, former chief barker Charles A. Smakwitz, Fred Sliter, Joe Weinstein and Maurice Harris, competed against the Canine Club team on "Stadium Quiz" over WPTR, which the Schine enterprises control. . . . Neil Hellman has purchased the Fabian circuit's interest in the Tri-City drive-in at Binghamton and will operate it separately after making improvements. He will continue as general manager of the three Fabian-Hellman drive-ins.

ATLANTA

George M. Jones has resigned from Eagle Lion to take over as office manager for Universal-International. . . . In the city on a visit were J. H. Thompson, Hawkinsville, and other Georgia points; Roy Martin, Columbus; L. J. Duncan, West Point; Edd Duncan and Clyde Sampler, Carrollton, and P. L. Taylor, Columbus. . . . The new Crisp theatre, in Cordele, Ga., owned by Richard and Duncan, was opened recently. The house seats 800. . . . Others in for a visit were: Hap Barnes, Montgomery; Charles H. Richelieu, Tarpon Springs; Mr. and Mrs. Wallace Smith, Barnesville; Mr. and Mrs. John Carter, Brookhaven; Mrs. Cleo Shingler, Buena Vista, and Wendal Welch, Dallas. . . . All Film Row saddened by the recent death of Perry Spencer, formerly with U-I and UA. . . . The Martin Theatres, Columbus, has announced that work on their new $75,000 drive-in near Marietta, Ga., has started. Another drive-in has been opened in Jasper, Ala., by John Miller and George Vines.

BALTIMORE

Week beginning Thanksgiving Day started out very good even with cold rain over the weekend. "Three Musketeers" tremendous at the Century. "Fighter Squadron" did fine. "Blood on the Moon" okay at the Town. "Return of October" at the Hippodrome with vaudeville, good. Mayfair brought back "Corvette K-225." "Miss Tatlock's Millions," at Keith's, and "When My Baby Smiles at Me," at the New theatre, into very good second weeks. Little started sixth week with "Henry V" with crowds at advanced prices. "Smugglers Cove," with "Frenzy," okay at the Times and Roslyn. . . . Two deaths in Baltimore were Oscar B. Coblentz, Sr., father of Alpha and Westway proprietor, and Mrs. Helen Schnader, mother of William Schnader, director of film advertising on Hearst papers here. . . . First letter from the new chief barker of Baltimore Variety Club, Tent No. 19, sent to all members discussing various matters with postal inclosed for each member to denote which of the 25 committees he would like to serve on. Board of directors plan holding membership meetings for resident and associate members each month.

CHICAGO

Thanksgiving week attendance was heavy and the number of strong attractions in the Loop are maintaining a steady pace. "Hamlet," with superlative reviews, grossed a near capacity $35,000 at the Apollo in its first week at a reserved seat policy. Leader was "When My Baby Smiles at Me," with Burt Lancaster in person, getting a hefty $63,000. "Loves of Carmen" was good with $54,000, and "Snake Pit," in its third week, continues solid with $22,000. "So This Is New York," at the Surf, which normally plays art films, grossed an exceptional $6,500. . . . J. Arthur Rank's "The Red Shoes" goes into the Selwyn, a "legit" house, on reserved seat policy December 23. . . . Frank Smith, midwest director for RKO Theatres the past four years, retires December 1, and will be succeeded by Jerry Shinbach. Smith will continue in an advisory capacity on labor matters. . . . Joe Cavelli is leaving 20th-Fox as office manager to join the Griffith Theatre Circuit. . . . John Sokely, Warners' office manager, has been promoted to the company's sales force. . . . New directors for the local Variety Club, Tent 26, are John Balaban, Harold Stevens, Nat Nathanson, Harry Lustgarten, Manuel Smerling, Ralph Smith, Irving Mandel, Tom Gilliam, James Booth, Henri Elman and Van A. Nomikos. . . . Jimmy Savage, B&K exploiteer for 20 years, leaves the circuit the first of the year to write his own column for the Chicago *Tribune*.

WHEN AND WHERE

December 6–7: Theatre Owners of Oklahoma annual convention at the Skirvin Hotel, Oklahoma City.

December 7: Allied Independent Theatre Owners of Kansas and Missouri membership meeting in Kansas City.

December 8: Allied Theatres of Michigan board meeting at the Tuller Hotel, Detroit.

December 9: Tri-State Theatre Owners Association executive committee meeting, Memphis.

January 28–29: Theatre Owners of America officers and directors meeting at the Mayflower Hotel, Washington, D. C.

CINCINNATI

Theatre business, except for a few isolated cases, continues to display a leveling off tendency, in line with similar conditions reported within the recent past by department stores and other lines. . . . The 3,300-seat RKO Albee, flagship of the local circuit, opened with a stage show, starting on Thanksgiving Day, headlining the King Cole Trio and Peggy Edwards. The house has been playing a sporadic policy of stage shows and pictures for the past several months. . . . Word comes from Albert Glaubinger, formerly RKO salesman for the Dayton, Ohio, territory, that he has joined the Eagle Lion branch at Cleveland as salesman. He served the RKO Pittsburgh territory after his Dayton post. . . . The Opera House, a landmark at New Bremen, Ohio, is being razed. . . . The State theatre, at Springfield, Ohio, recently celebrated its 21st anniversary. Ollie Nickles has managed the house for two decades. . . . The Bloom theatre, at Bloomfield, Ky., formerly operated by R. D. Foster, has been purchased by John C. Smith, of Taylorsville, Ky. The house has been in operation less than a year. . . . Carl H. Schwyn's circuit general manager, Jack Armstrong, has moved into a new six-office suite in the Clazel Theatre building, at Bowling Green, Ohio.

CLEVELAND

Fine weather made for fine box office results on Thanksgiving Day. All types of theatres, downtown and neighborhood, report unusually good holiday attendance. . . . Shirley Fishman, RKO Palace exploitation and publicity head for the past three years, has resigned. . . . Ed Fisher, former local Loew theatre publicity director, sends word that he is now with the Prin-Cor-United Company of Los Angeles, which operates motion picture theatres in Los Angeles, Hollywood, Beverly Hills and San Francisco. . . . Peter Wellman plans to open his deluxe new Berlman theatre, Youngstown, December 3 with, appropriately, "Mr. Blandings Builds His Dream House." . . . Jack O'Connell, Toledo theatre owner, is shooting at a Christmas opening for his Paulding theatre, Paulding.

COLUMBUS

"The Three Musketeers," playing Loew's Ohio as a single feature, was the Thanksgiving week box office standout with the holiday itself racking up the best Thanksgiving gross at that theatre in five years. Danny Kaye's "A Song Is Born" at the Palace and "The Return of October" at the Broad did well. The Grand did a sudden switch and came up with "The Count of Monte Cristo" and "The Son of Monte Cristo" on the holiday to fair business. . . . George W. Smith, 87, veteran local showman, died after an illness of several months. . . . William Dean Linn is the new assistant

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manager at Loew's Broad. . . . Ralph Shiflet, Sandy Hallock and L. S. McClelland, former associate members of the Variety Club, have been made resident members. . . . City Council passed the new anti-noise ordinance which will take effect December 22. Advertising sound trucks are prohibited. . . . P. J. Wood advises Ohio exhibitors to become acquainted with their newly elected representatives in the Legislature.

DALLAS

Good weather hiked holiday weekend crowds at Dallas theatres. Thanksgiving openings in all downtown theatres played to capacity crowds. "The Man from Colorado," excellent at the Majestic; "Road House," good at Palace. First run of "That Lady in Ermine" is doing well at Melba, with "Moonrise" first run average at Tower. Return run on "Lost Horizon" good at Telenews. . . . Alfred Sack announced suburban Gay Theatre, now being remodeled by Sack Amusement Enterprises, will be renamed Coronet and will play foreign and art films after renovation is completed.

DENVER

R. W. Woodridge, who has operated the theatre the past 10 years, has bought the Alamada theatre building and parking lot for a reported $30,000 from C. U. Yaeger. . . . Charles Wallace, Paramount manager, Cheyenne, Wyo., has been made city manager for Fox Intermountain Theatres at Rawlins, Wyo, succeeding Marvin Skinner who, at his request, has been transferred to North Platte, Neb., to manage the Fox. . . . . George Smith, division manager for Paramount, and Hugh Braly, district manager, are in Denver this week for conferences with C. J. Duer, branch manager. . . . George Allan has been named National Screen Service salesman, succeeding Sebe Goodlett, deceased.

DES MOINES

"June Bride" at the Orpheum was the only picture grossing above par last week as the pre-holiday slump continued at downtown theatres. . . . "Belle Starr's Daughter" will open simultaneously in 70 Iowa towns the second week in December. Arrangements for the "territorial premiere" are now being made by Walter Hoffman, Fox exploiteer. . . . James Greene has been named manager of the Wieting, Toledo. . . . Mr. and Mrs. P. D. Cote are celebrating the 35th anniversary of the Cote, Waukon. . . . Bricklayers and masons have been brought to Marshalltown from Minneapolis in order to hasten work on the new $250,000 RKO-Orpheum theatre. It is expected the house will be finished by Easter.

HARTFORD

Salvatore Adorno, Sr., owner of the Palace theatre, Middletown, Conn., will soon observe his 33rd year in show business. . . . Howard Richardson, associated with Otto Tefts in operation of the State theatre, New Britain, Conn., for the past two and one-half years, has retired, with Mr. Tefts assuming full control. . . . B and Q theatre circuit, operating a number of Connecticut theatres, has opened a New Haven office at Elmwood Realty Corp., 152 Temple St., under supervision of Morty Katz, circuit's Connecticut booker. . . . The Eagle Lion New Haven exchange has taken over the entire fourth floor in the Film Exchange Building, that city. . . . Plans for erection of a number of new theatres in New England have been announced. Peter Latchis of the Latchis Theatres, Brattleboro, Vt., will construct a new theatre in Newport, N. H. Theatre will be erected on a site adjoining the Newport House, that town, also owned by the Latchis interests. . . . A new drive-in theatre will be built in the spring of 1949 in suburban Manchester, N. H., by Lucien Decouteaux, operator of the Rex theatre, Manchester. . . . The lease and operation of the Gem theatre, Lydonville, Vt., now operated by the Andrew Tegu circuit, will be taken over by Lloyd Bridgham, effective January 1. Bridgham operates theatres in Dover, N. H., and Presque Isle, Me.

INDIANAPOLIS

Film Row is quiet here this week, while a large Indiana delegation attends the Allied States convention in New Orleans. The group includes Trueman Rembusch, Marc Wolf, Manny Marcus, Roy Harrold, William Carroll, J. P. Finneran, William Hanley, Sam Switow, Harry Kornblum, Jesse Fine, Harry Markun and Oscar Kuschner. . . . Russell Brentlinger, RKO branch manager, was reelected chief barker of the Indianapolis Variety Club Monday night. Other 1949 officers include Tommy McCleaster, 20th-Fox branch manager, first assistant chief barker; Earl Herndon, Affiliated Theatres, second assistant chief barker; Albert Blocher, Y and W, treasurer, and William Carroll, secretary. Carroll also is ATOI secretary. This is Blocher's eighth term as treasurer, following two as chief barker. . . . Variety's new board of directors includes Irving Fendrich, Abe Gelman, Carl Harthill, Kuschner, Ted Mendelssohn, Burdette Peterson, Rembusch, Wolf and K. T. Collins. . . . "Kiss the Blood Off My Hands," with $12,000 at the Indiana; "The Return of October," with $11,000 at Loew's and "The Night Has a Thousand Eyes," with $10,000 at the Circle, all were close to house averages.

KANSAS CITY

Weather continued mild. Most first runs did well Thanksgiving Day and evening. Subsequent runs had good attendance matinees. . . . M. C. Landau has acquired the Liberty, Horton, Kans., and installed his brother, E. D. Landau, as manager. The house will be remodeled. . . . The Kimo followed "Jenny Lamour" with two Italian pictures, "Carmen" and "The King's Jester." "The Hollow Triumph" and "The Spiritualist" at the Roxy have been followed by another first run double bill, "Northwest Stampede" and "In This Corner." . . . Exhibitors seen on Film Row: M. B. Preesley, Savannath; Joe Ghosen, Sedalia; Harry Till, Hamilton; Leo Hayob, Marshall; Charles Thomas, Sweet Springs; J. Z. Henry, Plattsburg; Woodrow Rife, Climax Springs; Mr. and Mrs. V. E. Kregar, Gainesville; Mr. and Mrs. Art Pugh, Erie; Mr. and Mrs. L. A. McDaniel, Wetmore; Mrs. D. E. Burkett, Larned; Saul Frank, Coldwater; Mr. and Mrs. Roy Culley, Medicine Lodge; E. J. May, String City.

LOUISVILLE

All of the local first runs changed programs Thanksgiving Day, with practically all bringing in new product. Loew's brought in "The Three Musketeers." The Mary Anderson played "June Bride." The Rialto had "When My Baby Smiles at Me." Coming in with double bills were the Strand with "Canon City" and "Lady at Midnight"; the National with "Kiss the Blood Off My Hands" and "Sons of Adventure." "Miss Tatlock's Millions" and "Bungalow 13" were moved from the Rialto to the Brown. The Scoop brought in the French "Angel." . . . Vance Schwartz has sold his interest in the National theatre and general managership of the house has been turned over to James Robertson. The house will be remodeled. . . . Regular television broadcasting made its debut in Louisville when WAVE-TV brought to the more than 2,000 receivers in the Louisville area its first two-hour variety show. . . . The Ideal and Towers theatres here have purchased new screens. . . . Seen on Film Row: Erwin W. Rau, Leitchfield; Eric Hammel, Shelbyville; Gene Lutes, Frankfort; Lewis Baker, West Point; Clark Bennett, Taylorsville; W. Tyler Smith, Bloomfield, and Bobby Marshall, Columbia.

MEMPHIS

Wintry weather set in at Memphis, but first run theatres met it with good pictures, and attendance continued steady. Loew's State led the others with "When My Baby Smiles at Me." But Malco was close on the State's heels with "Miss Tatlock's Millions." Loew's Palace showed "The Three Musketeers" and Warner "Fighter Squadron" to satisfactory crowds. Ritz and Strand played double features. . . . James C. Gilbert opened the Gilbert theatre at Jasper, Ark. . . . Carl Christian, owner, closed his Cosy theatre, Tuckerman, Ark., for repairs and remodeling. . . . Neal A. Murphy, Little Rock, was added as a new salesman for the Mississippi and Tennessee territory by Monarch Theatre Supply Co., working out of Memphis. . . . Harry M. Paul and Walter Gilreath, RCA officials, Dallas, were Memphis visitors. . . . Herman Levy, general counsel, and Arthur Lockwood, TOA president, will speak before an open meeting of the motion picture industry at Hotel Gayoso December 9. The meeting is sponsored by Tri-States Theatre Owners. . . . Mid-south exhibitors visiting Film Row included: S. T. Freeman, Dell; Gordon Hutchins, Corning; W. R. Lee, Little Rock; Mr. and Mrs. Floyd Peek, Little Rock; Orris Collins, Paragould; E. E. Reeves, Oil Trough; Zell James, Truman; Joe Wofford, Eupora; M. E. Rice, Brownsville; Owen Burgess, Brownsville; C. D. McAlister, Grand Junction; Frank Crail, Arbyrd; Bill Kroeger, Portageville; W. H. Gray, Rutherford, and Louise Mask, Bolivar.

MIAMI

Work on "Slattery's Hurricane," a 20th-Fox production has begun here. . . . The Flamingo theatre deserted its foreign film policy this week and will soon play "The Red Shoes." Documentaries are also on the agenda. . . . Fred Carlone has been named conductor of the state band at the

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(*Continued from opposite page*)

Olympia. . . . Joe St. Thomas is the new assistant manager at the Surf, replacing Joseph Rynock, moved over to the Lincoln. . . . Richard Shannon, formerly student assistant at the Parkway, has been transferred to the Center. . . . "Miss Tatlock's Millions" is drawing crowds to the Paramount and Beach, while "When My Baby Smiles at Me" has long lines waiting at the Miami and Lincoln. "Two Guys from Texas" was at the Olympia; "Red River" was at the Town, and "June Bride" played the midnight spot at the Paramount. . . . "A Song Is Born" is having its premiere showing at the Embassy and Variety. The Florida and Sheridan are playing "Race Street."

MILWAUKEE

Grossing better in its second week than new product making initial bows is "Three Musketeers" at the Towne. Holiday atmosphere put business generally in the higher brackets and the paying customers had plenty to choose from with a bright array of product filling first run houses. "When My Baby Smiles at Me" clicking at the Wisconsin, "Miss Tatlock's Millions" happy at the Palace, "The Paradine Case" dollar-fine at the Riverside, and "Fighter Squadron" a knockout at the Warner. "Johnny Belinda" is beginning to slide in its fifth week at the Strand and is due to come off. . . . Gene Goderski, operator, and brother of Jerry Goderski, who owns the Aragon theatre in Milwaukee, will shortly leave his duties as projectionist to take over management of his brother's new Airway theatre. Steve Karaginas, former manager for Fox Wisconsin, is currently managing the Hollywood, Milwaukee, for Standard. . . . Rumor has it that most downtown admissions will be hiked come Christmas. A check on the neighborhoods shows less tendency to increase, but slight rises here and there.

MINNEAPOLIS

Suspense films were the best draws as business held at a favorable level. "Kiss the Blood Off My Hands" and "Pitfall" were both good draws, with "Luck of the Irish" also strong. New entries for the coming week include "When My Baby Smiles at Me," "Night Has a Thousand Eyes" and "Station West." . . . Minneapolis Variety tent auctioned imported gifts. novelties and toys for the benefit of destitute children in Berlin. The articles were shipped in by Merle Potter, former club manager, now with the U. S. occupation forces in Germany. . . . Berger Amusement Co. is reported to be negotiating for the sale of the Superior theatre, Superior, Wis. . . . Harry Saveriede, head of Saveriede Theatre Brokers of Minneapolis and Des Moines, was a Minneapolis visitor this week. . . . New owners in the territory include C. C. Moecker, the Pix at Sleepy Eye, Minn.; Lawrence Frederick, the Waverly, Waverly, Minn. . . . Additional towns in which power conservation dimouts have curtailed theatre signs are Brainerd, Elbow Lake and Bertha, Minn.

MONTREAL

"Luxury Liner" at Loew's, and "Sealed Verdict" at Capitol are the only newcomers among the big houses, with "Fuller Brush Man" at the Princess and "Julia Misbehaves" at the Palace now doing good business in second week. . . . Box offices generally around town only so-so on account of bad weather. . . . "Jolson Story" now showing at Orpheum. . . . "Quiet Weekend' now in its amazing eighth week at the Avenue, and another British film, "Against the Wind," opened at the Kent after "Hamlet" closed a two-month run. . . . RKO will release 85 short subjects in Canada within the next 12 months. . . . J. Arthur Hirsch, head of Consolidated Amusements, reelected president of Quebec Allied Theatrical Industries, and George Ganetakos, reelected vice-president. . . . Revealed that in 1947 the per capita spending on motion pictures in Canada was $6.30, highest on record. . . . Ernest Cousins, of United Amusements, on the sick list.



NEW ORLEANS

The annual Shrine Circus played three days here last week and combined with heavy rainfalls to present opposition for the downtown houses. "When My Baby Smiles at Me" opened at the Saenger. Loew's State played "The Three Musketeers." "Let's Live a Little" was the Joy presentation. "A Song Is Born" opened at the Orpheum. "Kiss the Blood Off My Hands" moved from the Orpheum to the Liberty for a second downtown week. "Johnny Belinda" was at the Tudor, and "Two Guys from Texas" at the Globe. The screen version of "The Mikado" played at the Poché. . . . M. H. Brandon, Transway president, was a visitor from Memphis. . . . Dan Brandon, local Transway general manager, was forced to return to his home after attempting to return to his duties too early following a short illness. . . . C. J. Briant, MGM head, was recently installed as chairman of the board of deacons of the First Baptist Church here.

NEW YORK

New York's Mayor William O'Dwyer will be honored by leaders of the amusement industry on Tuesday, December 14, when amusement division executives hold their annual luncheon on behalf of the Federation of Jewish Philanthropies of New York at the Hotel Astor. Leaders in the film and allied industries, headed by Fred Schwartz, vice-president of Century Theatres and chairman of the FJP amusement division, will be on the dais. . . . Daniel E. Field, midwest exhibitor who is associated with Wolfgang Reinhardt in Midwest Productions, was a visitor from Los Angeles last week. . . . Entertainment industry and trade press representatives attended a luncheon meeting at Toot Shor's restaurant on Thursday to plan the New York campaign on behalf of the United Service Organizations. James Sauter, chairman of the New York committee, presided. . . . Only one picture, an importation from France, opened on Broadway this week. It was "Savage Brigade," at the Apollo.

OKLAHOMA CITY

"Three Musketeers" is playing the Liberty. The Circle reopened last week with "Red River." "The Best Years of Our Lives" is playing at the Delman, Tulsa. . . . Arthur Lockwood, TOA president, will attend the state convention of the Theatre Owners of Oklahoma at the Skirvin Hotel here December 6-7. . . . The Center theatre here featured a late show of "An Innocent Affair" last Saturday. The Uptown had a preview of "Forever Amber" and "Race Street" last Saturday. . . . The Villa theatre started a new "Kiddie Hour" on Saturday mornings, featuring cartoons and similar product. . . . The Skyview drive-in is showing "One Touch of Venus." . . . George W. Wise and Milton A. Kallis, attorneys for the Department of Justice, have arrived here to begin preparation for the government's anti-trust suit against the Griffith Amusement Co.

OMAHA

Only winter wheat gained out of Nebraska's big winter snow and ice storm. Most outstate houses either were shut down for most of the week, or might as well have been. Biggest first runs in Omaha suffered only about a 25 per cent below average loss. . . . Hymie Novitsky, a dean of Omaha film salesmen, is in Rochester, Minn., for a physical chekup. . . . Jack Andrews, former Paramount salesman recently with Selznick, has returned to the fold, succeeding Max McCoy, who resigned. . . . Frank Scott will play three pictures in a six-day week at the Gem, Moville, Ia., which he recently took over. He also plans remodeling. . . . Salesman Fred Fejfar is pinch-hitting while MGM branch manager William Gaddoni vacations in the east.

PHILADELPHIA

The first road show picture in more than a year, "Hamlet," at Warners' Aldine, started off big with help from the football and holiday crowds, which kept things humming at the box office for all the downtown houses. . . . The old superstition about three times being a charm was borne out last week when house manager Jacob Minsky found his office at Warners' Logan ransacked for a third time. Also last week, thieves forced their way into the Crest and fled with $1,000 from the safe. . . . Warner theatres purchased four two-minute spots on WCAU to run off a trailer to herald the local opening of "An Innocent Affair." . . . Melvin Fox, independent chain operator, was named a member of the Community Information Committee of the Allied Jewish Appeal. . . . Alfred Plough, district manager for the

(*Continued on following page*)

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Warner theatre circuit here, marked his 35th weding anniversary this week. . . . Warner Theatre in Atlantic City, a first run during the summer season, reconditioned its stage and orchestra pit to house concert and show attractions during the winter season. . . . Goldman's Karlton gets "Joan of Arc" December 22. . . . Approximately 50 neighborhood houses are serving as collection centers in the "Food for Israel" campaign which is headed by Michael H. Egnal, film exhibitor. . . . George Rudloff is back as assistant manager of Warners' Queen, Wilmington, Del. . . . The new Silver, Coatesville, Pa., is expected to be ready for opening this month. . . . Kenneth Steckline leaves Loew's, Reading, Pa., to become a student assistant manager at Loew's, Washington, D. C. . . . Philip Frantz new manager of the Hollywood, St. Clair, Pa., succeeding A. J. Ragsdale. . . . John Banke takes over the operation of the Neutral, Simpson, Pa., owned by the late Steve Trumbetis.

PITTSBURGH

Thanksgiving week started out very poorly here with four holdovers and one house playing reissues. However, things picked up on the holiday and the houses playing late shows were jammed. . . . The critics didn't like "The Three Musketeers" in Loew's Penn, but it opened strongly. The Stanley removed "Let's Live a Little" in favor of "Fighter Squadron" and the picture brought out the best promotion in this city in many years. Henry Burger, Warner Brothers publicity director, arranged for a Piper Cub and a few Army vehicles to parade through the downtown district. . . . "When My Baby Smiles at Me" went into the J. P. Harris and appears to be headed for a long run. It superseded "Road House" which did great business for two weeks and which was transferred to the Senator. . . . Sam Milberg came from Detroit to take over RKO's Erie territory. He succeeds Al Glaubinger. . . . Jimmy Sippey, Screen Guild salesman, has been transferred to that company's branch at Dallas. . . . "Hamlet" was held for a fourth week in the Ritz. . . . Fred Wallace, manager John Walsh's assistant at the Fulton, is seriously ill in a local hospital.

SAN ANTONIO

"Road House," at the Aztec, shared equal honors with "The Man from Colorado," at the Majestic. "Hatter's Castle" clicked at the Josephine, and "The Crusades" was brought back to the Tejas for a subsequent engagement. . . . Lee Morgan was in town from Hollywood. . . . Visitors along the Mexican Film Row included Jose Carabaza, Laredo; Frank Irlas, Big Wells; Eddie Reyna, Victoria; Silvero Valencia, Aransas Pass and Gregory, Texas.

SEATTLE

Television made its debut in Seattle on Thanksgiving Day, when station KRSC-TV broadcast a local high school football game. . . . At the same time, the first request for legislation dealing with television reached the Seattle city council as the Washington State Restaurant Association asked the council to fix a reasonable license fee. R. W. Dale, the association manager, protested as excessive a fee of $5 per day for each set, which, he said, the city has indicated is applicable under present ordinances. . . . John Danz' Magnolia theatre opened on Thanksgiving Day. The Magnolia has also been wired for television. . . . Joe McElhinney has joined the sales staff of Eagle Lion as eastern Washington salesman. . . . John Doerr, buyer for Midstate Amusement Company, and his assistant, Pete Panagos, both of Chicago, and Ed Hickey, theatre supervisor, were on Film Row. . . . Out-of-town exhibitors on Film Row included: Joe Lewis, Bellevue; Eddie Snow, Mt. Vernon; Walter Graham, Shelton; Billy Connors, Tacoma.

ST. LOUIS

The area's first official delegation to an Allied States convention left for New Orleans in style. The group was headed by Henry Halloway, president of the new Mid-Central Allied Independent Theatre Owners, and included Jeff Jefferis, vice-president; Hugh Graham, secretary, Charles Beninati, Carlyle, Ill., W. H. Hoffman, Arthur, Ill., and Andy Dietz of St. Louis. . . . Officially, Mid-Central is applying for membership at New Orleans and will not be an Allied regional until the national board accepts its application. East St. Louis will not levy a three per cent amusement tax. In Mayor Connors' opinion, such a tax would be one-sided because it would fall on the motion picture theatres and not on other forms of amusement. Unfortunately, this decision will have no effect on the Missouri side of the river but it may set a precedent among the Illinois suburbs. . . . "Johnny Belinda" closed a run of 38 days at the Ambassador and Missouri, which is a 1948 record. "Apartment for Peggy," which was its companion piece for most of the run, closed after 35 days. "Unfaithfully Yours," "Angel on the Amazon," "Three Musketeers" and "Julia Misbehaves" were holding the boards at the Ambassador, Fox, Loew's State and Orpheum.

TORONTO

With an improvement in the power situation, Toronto theatre patronage took a brace, particularly for night shows, but there were holdovers at only three main houses, "Road House" doing a third week at the Tivoli and Eglinton, and "Apartment for Peggy" staying a second week at the big Imperial. "The Best Years of Our Lives" bowed out at the Odeon-Toronto after five weeks, to be followed by "Dulcimer Street," while "Red River" opened nicely at Loew's following a four-week run of "Julia Misbehaves." Reissues occupied the screen at four theatres, the double at the Nortown and Victoria being "The Ox-Bow Incident" and "Daytime Wife." The Danforth and Fairlawn brought back the Royal Wedding film as a companion for "Snowbound." The suburban International Cinema held "The Pearl" for a third week. . . . The rains came to feed the hydro-electric plants in Ontario and the result was a substantial easing in the compulsory power cutoffs. . . . Ontario theatres had a field day November 26 when all schools had a holiday to commemorate the birth of the Royal Prince. With Christmas falling on Saturday, the usual Boxing Day holiday has already been proclaimed for Monday, December 27. . . . The Odeon-Hyland, Toronto, opened its doors with "Hamlet" and the house is sold out until late in December at $1.50, it is reported. . . . Famous Players Canadian Corp. has declared its fourth 25-cent dividend of the year, payable December 24.

VANCOUVER

The new $100,000 Rex theatre at Flin Flon in Northern Manitoba will open in December. It replaces the old Rex, destroyed by fire last February, and is a part of Phillett Brothers' circuit. . . . The new Port theatre at Port Coquitlam, B. C., was opened this week. The house seats 350. . . . Howard Fletcher, West Vancouver theatre operator, a member of the council there, is running for the position of reeve in the December election. . . . Vancouver projectionist George Thrift, of the Kerrisdale theatre, had a hectic experience when his 20-foot inboard boat was lodged on jagged breakwater at the mouth of the Fraser River. Thrift was missing 36 hours before being rescued by fishermen. . . . Showcases' business was mostly below par, with many new films on display. Leader was "Abbott and Costello Meet Frankenstein," which was condemned and passed on appeal, at the Vogue. Also good were "Rope," at the Orpheum; "Tawny Pipit," a British import at Cinema, and a holdover of "Forever Amber," at popular prices, at the Strand.

WASHINGTON

Business was good, with new openings reported at RKO Keith's—"A Song Is Born"; Warner, "Fighter Squadron"; Palace, "Three Musketeers," and Capitol, "Three Godfathers." Carryovers for the week were "June Bride," at the Metropolitan, and "Road House," at the Columbia. . . . The Warner theatre held a special premiere party for the opening of "Fighter Squadron," with members of the Air Force, the Air Force Recruiting Service, Civil Service Patrol and Air National Guard members as part of the special audience. . . . Glenn Norris, branch manager for 20th Century-Fox, spent Thanksgiving holidays in Statesville, N. C., with his family. . . . Robert Smeltzer, Warner district manager, attended the home office district managers meeting in New York December 1-2. . . . Variety Club Tent No. 11 is holding another open house party December 4, with Willie Biron "King for the Night." . . . Bill Michalson, exploiteer for 20th Century-Fox, and his family, spent the recent holidays in Port Chester, New York.

Atlanta Variety Club Elects Coleman Barker

The Atlanta Variety Club has elected the following new officers: Fred Coleman, chief barker; Guy Brown, first assistant chief barker; Emory Austin, second assistant chief barker; R. B. Wilby, doughguy; crew, Emory Austin, Guy Brown, Fred Coleman, John Cunningham, Boyd Fry, John Fulton, R. B. Wilby, William K. Jenkins, Robert J. Langer, Nat Williams; delegates, Oscar Lam and William K. Jenkins; alternate delegates, R. B. Wilby and Nat Williams. The new officers will be installed at a dinner December 13.

Columbia Profit In Year to June Off to $565,221

For the fiscal year ended June 30, 1948, Columbia Picture Corporation's net profit was $565,221, equal to 40 cents a share, compared with $3,707,000, or $5.33 a share, in the previous fiscal year, the company reported last week.

In the annual financial report, Harry Cohn, president, attributed the drop in earnings to numerous factors affecting the industry. "I cannot minimize the falling off of theatre attendance in the United States and Canada, which has affected not only your company (Columbia) but other companies of the motion picture industry." He did not estimate the percentage of drop in attendance.

Management has had to give attention to higher labor and material costs in picture making, Mr. Cohn added. However, overall film production costs have been materially reduced for new films about to be released, he said.

Columbia's income, expenditures and profits follow:

	1948	1947	1946
*Earned per com. share	$.40	$5.33	$5.22
Gross income	46,898,785	48,832,201	46,510,910
Oper. profit after amortz. etc.	1,477,889	5,972,678	7,265,620
Net after interest, etc.	1,205,221	5,806,541	7,000,490
Federal income tax	640,000	2,100,000	3,550,000
Net profit	565,221	3,706,541	5,450,490

* After preferred dividend requirements.

Restrictions on the collection of foreign earnings has also adversely affected the company's profits, Mr. Cohn explained. Prior to World War II almost 30 per cent of gross revenue came from abroad, he continued, and foreign revenues accounted for an even higher percentage of the company's gross revenues in the fiscal year ended June 30, 1947.

Chicago Censor Rates Three Adults-Only

The Chicago censor board reviewed 89 films during October and gave adult-only classifications to "The Snake Pit" (20th Century-Fox), "Kiss the Blood Off My Hands" (Universal-International), and "Mistress Temptation" (Aztec). "The Merry Chase" (Super-Italian) and "Sinner" (Aztec-Mexican) were rejected by the board, which also cut 14 other pictures.

Dumont Declares Dividend

The board of directors of the Allen B. Du Mont Laboratories has declared a dividend of 25 per cent for the year on its outstanding shares of Class A common stock and Class B common stock, payable December 22, 1948, to common stockholders of record December 1. A regular quarterly dividend of 25 cents per share on its outstanding shares of five per cent cumulative convertible preferred stock also has been declared, payable January 1.

Southern, Central Divisions Set Up by Altec Service

Altec Service has completed the establishment of southern and central divisions, completing its series of organizational changes which began last month with the creation of an eastern division, H. M. Bessey, executive vice-president, has announced. Changes were effective the first week in December. The central division, embracing the former Chicago and Dallas district, with headquarters in Chicago, has R. Hilton as division manager. Field offices are in Chicago, Minneapolis, Kansas City and Dallas. The southern division, taking in the former Atlanta, Cincinnati and Detroit district, with headquarters in Cincinnati, has field offices in Atlanta, Cincinnati, and Detroit. M. G. Thomas is division manager and F. B. Mewborn, business manager.

To Discuss Television Problems at Clinic

A wide range of television problems will be discussed December 8 at a one-day Television Clinic of the Television Broadcasters Association at the Waldorf-Astoria in New York. E. P. H. James, vice-president of the Mutual Broadcasting Company and chairman of the clinic, said speakers at the session would include Robert L. Coe, vice-president and station manager of WPIX, the *Daily News* station, New York; Robert P. Myers, assistant general attorney of NBC; Myron Kirk, agency television head; Leonard H. Hole, general manager of DuMont's WARD, and Hugh M. Beville, NBC director of research. The annual awards for outstanding contributions to the development of television will be given at a luncheon.

Video Society Holds Panel Discussion

Large screen television, advertising, network operations, production and distribution were the topics of six authorities Wednesday as they met for a panel discussion at the American Television Society's film forum. The meeting was held at the Auditorium theatre of the Museum of Modern Art, New York. Among the experts were Donald Hyndman, past president of the Society of Motion Picture Engineers and chairman of the Theatre Television Committee; Winslow H. Case, senior vice-president of Campbell-Ewald, New York, Inc.; William S. Hedges, vice-president in charge of planning and development at the National Broadcasting Company, and Lee Cooley, television director of McCann-Erickson, Inc., New York.

Award for "Babe Ruth"

Roy Del Ruth Productions has been awarded a Certificate of Commendation by the Christian Athlete's Foundation, Beaufort, S. C., in recognition of its production "The Babe Ruth Story." Joseph Kaufman, associate producer, will attend the foundation's Baseball Awards Banquet in Sebring, Fla., December 15, to receive the certificate in behalf of the company.

Clark, Hargrave Praise Decree In Eastman Case

With Eastman Kodak now out of the Government anti-trust suit against Technicolor, Inc., by virtue of the consent decree signed by Judge William C. Mathes in Los Angeles Federal Court last week, both Attorney General Tom C. Clark and Thomas J. Hargrave, Kodak president, had words of praise for the settlement.

A study of the decree terms shows that the Eastman Kodak Company now has the burden of proving the reasonableness of the royalties it proposes to charge on new color film patents. The judgment lists 13 patents in the color film field which Eastman must license royalty free to any applicant. Another 14 are listed on which it can collect only an amount equal to the royalties it had to pay to the patent holder.

The decree, signed in a surprise move by Judge Mathes one day after he had rejected an earlier version, further provides that Eastman must license patents applied for or issued in the next five years on a "reasonable, non-discriminatory royalty basis." Should there be a disagreement on royalty terms, the matter goes to the Los Angeles District Court for a decision, with the burden of proof on Eastman.

Commenting on the decree, Mr. Clark said it would "open the color motion picture industry to competition." The settlement does not affect the pending Government case against Technicolor, which will be heard January 7, 1949. The date for trial will be set following those hearings. Technicolor refused to be any part of any consent decree, declaring it had not violated any laws.

Mr. Hargrave, in a statement issued in Rochester, N. Y., said he was "gratified that this suit had been ended without the burden of trial and without any finding that the company had violated any laws." He stressed that the licenses to be granted under the decree were Kodak patents and "are not patents involved in the Technicolor process." The agreement would have "no adverse effect upon the present or future business of the company," Mr. Hargrave stated.

Jewish Philanthropies To Honor Mayor O'Dwyer

New York City's Mayor William O'Dwyer will be honored December 14 by the executives of the amusement industries when they hold their annual luncheon at the Hotel Astor in behalf of the Federation of Jewish Philanthropies of New York. Fred Schwartz, vice-president of Century Theatres, is chairman of the amusement division of the FJP. Motion picture exhibitors, producers, vendors, music publishers, concessionaires and representatives of the legitimate theatre and radio have been invited to attend the testimonial luncheon.

BRITISH SEEKING DEAL IN FRANCE

by EUGEN WEBER
in Paris

In an attempt to boost British screening here, three representatives of the British Film Producers' Association have arrived in Paris for talks with official representatives of the French Government and the industry.

The delegates are Air Commodore West, of the Rank Organization; Sir David Cunynghame, British Lion, and Major R. P. Baker, of Ealing Studios. These three delegates and members of the British Embassy in Paris will confer with all interested French Ministries, as well as Messrs. Fourre-Courmeray and Cravenne, of the Centre National de la Cinemtographie.

Seek 44 French Films

The British are after a special, bilateral agreement which will allow them to increase the number of films they can import under the recent Quota Regulations. They would like to double the approximately 22 features now permitted them.

The French will come to an understanding only on a reciprocal basis, making sure that French films will receive increased exploitation in England, where, at the moment, French films are shown only in certain specialized houses, most of them in London.

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To cut production expenses and improve shooting conditions, four French producing companies have agreed to pool timetables and means of production. This is an important step for the French industry, since one of this industry's chief weaknesses is its heterogeneous nature, the large number of small producers, none of them owning their own studios; the waste due to lack of storage space, etc.

To try and overcome these drawbacks, Alkam, Les Productions Cinematographiques, Les Films Raoul Ploquin, and Safia-Les Gemeaux, after coming to an agreement among themselves, have also made arrangements in common with the Societe Franstudio, which controls the Pathe-Cinema and Gaumont studios, and with the G. T. C. Laboratories, guaranteeing them a regular number of films to work with.

The companies concerned are at present filming "Hans le Marin" (Safia—with Jean Pierre Aumont), "La Veuve et l'Innocent" (Les Productions), and "Le Mystere Barton" (Alkam—with Francoise Rosay).

See New Portuguese Market

Contrary to earlier announcements, Portugal has not suspended all imports. The Portuguese Government will grant no more import permits for goods payable in dollars. The decision, thus, affects mainly American products, and, of course, American films. The French are experiencing certain difficulties in respect of the Portuguese market. But there is nothing to stop film trade between the two countries. In fact, there is satisfaction in the industry about the new opportunities Portugal's dollar shortage is opening to French films.

ISRAEL

by ALBERT D. MATALON
in Tel-Aviv

The American Managers' Group has decided to ask the Motion Picture Association to send a representative to Israel for discussions with the Israeli Government regarding the importation of films and remittances of royalties.

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The two most important theatres in Jaffa, the Nabil and Alhambra, each with a seating capacity of about 1,250, have been leased by a cooperative society which will repair the cinemas and their equipment. This action constitutes an asset to the American and European motion picture industries since these theatres formerly screened Arabic pictures most of the time. The society will change this policy.

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Admission taxes again have been increased. This action, it is believed, will hurt attendance here since the admissions, before the addition of new taxes, already were rather high. The old admissions ranged from 40 cents to 90 cents. With the new taxes, the new admissions range from 47 cents to $1.

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The Middle East Film Distributors Company has been formed to produce a newsreel on Israel events. Previously there had been only one company, Carmel News, producing newsreels locally.

YUGOSLAVIA

by STOYAN BRALOVITCH
in Belgrade

Not a single American feature was shown in any of the 16 Belgrade theatres during the month of October. Theatre-goers are looking forward with great impatience to seeing American films as soon as the arrangement recently concluded for the importation of American films becomes operative. During October, 11 Russian, two Yugoslavian, one Czech, one French and one English were shown here.

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"To Victory" is the best and most expensive Yugoslavian feature of the year. Made from the book of Oscar Davitcho, a progressive writer who spent considerable time in the headquarters of General Markos while the general was organizing his army, the feature deals chiefly with the life of the Greek partisans. It has many interesting scenes in Greek homes, the offices of the UNO control commission, and in police stations and prisons.

AUSTRIA

by HUBERTUS ZU LOEWENSTEIN
in Vienna

The Vienna State Opera House has gone into the production of picture versions of some of the more famous operas. The first picture, to be started early next year, will be Mozart's "Marriage of Figaro." For this purpose the Opera House has signed contracts with the newly founded Wiener Film-Produktion Company and London Films, Ltd.

Production has begun on the new Unitas feature, "Vagabond." Paula Wessely, Attila Hoerbiger and Siegfried Breuer play the leading roles.

The Benesch-Film Company is beginning work on "The Supreme Law." The outdoor scenes are to be photographed in the Tyrol Alps.

JAPAN

by J. WEBSTER
in Tokyo

Shochiku K. K., the only studio in Japan that has steadily increased its output since war's end, is expected to reach its goal of 50 productions during the coming year. The company expects to employ both their main studios in Tokyo and Kyoto, in addition to its smaller studio in Kyoto, which had been abandoned during the war. This small studio will be rehabilitated and at least five pictures produced there during 1949. The company's Ofuna studio in Tokyo produced 26 pictures this year and will produce 28 in 1949. The Kyoto studio will produce 22 next year as against 17 this year. Shochiku will also distribute two or three productions of independent producers.

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The first production to go before the cameras after the lengthy strike at Toho Kinuta Studio wil be "Tonosama Hotel" ("A Feudal Lord's Hotel"), starring Roppa Furukawa, the popular comedian. F. Kurata will direct.

See Argentina Market For Much Equipment

Argentina is a market for at least $1,000,000 worth of U. S. motion picture equipment when trade controls are lifted, the Commerce Department has reported in Washington. A report by film chief Nathan D. Goldman pointed out, however, that licenses for equipment imports have been suspended since early this year and sales prospects now are "poor." Mr. Golden said that a new film producing company, Willpere Films, has been formed in Buenos Aires. It plans to build studios on the outskirts of the city.

FOREIGN REVIEWS

THE SPIRIT AND THE FLESH

(I Promessi Sposi)

Variety Films—
Italian with English Subtitles

Obviously produced in Italy before the war which brought about restrictions in film settings and costuming, "The Spirit and the Flesh" is a confused and over-long picture which attempts to play on the heart-strings of the audience. A story of dictatorial landowners who run and rule their people according to their individual whims, the film recounts the story of two lovers who flee from their land to escape the injustices of the landlord. Entwined is the story of a priest who attempts to steer the wealthy owner down the path of human justice. Starring Gino Cervi and Dina Sassoli it is at best only a ponderous melodrama. Mario Camerine produced and Valentino Brosio directed. Running time, 95 minutes. Adult audience classification. Reviewer's Rating: *Poor.* —G. H. S.

MONTECASSINO

Superfilm — Italian with English subtitles

As a post-war picturization of the events leading up to and following the Allied bombing of the Benedictine Monastery at Montecassino, Italy, this Italian importation lacks the conviction and human drama, the realism and the anguish that went into the five-month siege. Evolving around the lives of the monks and the people who sought refuge in the monastery, before and during the bombing, the story becomes weak and confusing as it attempts to work in the element of romance while showing the German Army's persecution and domination of those within the Abbey walls. For those who know the story of the siege of Montecassino there will be a certain amount of interest provided. For others it will be only a routine melodrama of the war which does not come up to standards set by previous Italian film importations concerned with the subject. Arturo Gemmiti produced and directed, and, with Virgilio Sabel and Giovanni Paolucci, also wrote the screenplay. The cast is headed by Alberto C. Lolli, Gilberto Severi and Ubaldo Lay as three Benedictine monks. Running time, 93 minutes. General audience classification. *Fair.* —G.H.S.

WHEN LOVE CALLS

Superfilm — Italian with English Subtitles

Bordering on the slapstick, "When Love Calls" is a burlesque of the tragedies which befall a handsome married couple, both of whom have attained success in the field of opera. Set in nineteenth century Italy the story is concerned with Gino Bechi whose combination of success and good looks brings many women to his feet. His jealous wife objects. From there the picture is concerned with Bechi's attempts to ward off four comic characters whom he has hired to bring about his own suicide. Except for some arias sung by Ebe Stignani the picture has little to offer since the comedy style is one that came to an end with the passing of silent pictures. Silvana Pampanini and Liliame Laine portray the two women in the singer's life. The picture was directed by Camillo Mastrocinque. Running time, 105 minutees. Adult audience classification. Reviewer's Rating: *Fair.*—G. H. S.

Sells Carolina House

Boyd B. Horton has sold the Rialto theatre in Greer, S. C., and a new theatre building there, as well as the theatre properties he owned at Inman, S. C., and Red Bank, N. C., to Everett Enterprises of Charlotte, N. C. He has retained his holdings in Concord, N. C.

New York Film Council Holds Two-Day Meeting

The New York Film Council held a two-day workshop meeting November 16-17 at the West Side WMCA, New York, which was highlighted by a demonstration film forum, group discussions and the screening of over 30 films. Under the general title, "Using Films with Community Groups," numerous experts in the field discussed such subjects as films for information, films for discussions, films for fund raising, and films to change attitudes. Speakers inluded Dr. Charles A. Siepmann, of New York University's Department of Communications; Mrs. Julia Fauver, National Federation of Business and Professional Women's Clubs; Mrs. Evelyn Oelen, Montclair State Teachers College; Emily Jones, Educational Film Library Association, and Willard Van Dyke, Affiliated Film Producers, Inc. Among the organizations represented at the meeting were the American Red Cross, New York Board of Education, YMCA, National Jewish Welfare Board, Girl Scouts, United Parents Association, and New York State Commission Against Discrimination.

Paramount Promotes Seven Bookers and Salesmen

Paramount announced last week the promotion of seven salesmen and bookers in the eastern and southern sales division, of which Hugh Owen is division manager. Edward Maloney succeeds Ed Ruff, resigned, as branch manager at Albany. Maurice Simon has been promoted from salesman to take over as branch manager at Buffalo from Mannie A. Brown, resigned. Jack Brown, salesman in New Haven, has been promoted to sales manager in Boston. John Kane has been moved up from Boston booking manager to New Haven salesman. Wendell Clement, booker in Boston, has been named Boston booking manager. John McMahon has been promoted from the Buffalo booking desk to salesman there. Anthony Hassmer, apprentice booker in Jacksonville, is now a booker in Buffalo. All appointments were effective November 15.

Publicists Plan Protest Of 20th Century-Fox's Firings

Twentieth Century-Fox released 13 home office employees last Friday and the Screen Publicists Guild swung into action at the weekend to get protests over "the unwarranted firings" before the executives and public eye. Demonstrations in Times Square and at the home office are planned, as well as increased picketing at New York theatres playing 20th-Fox product. All SPG members released received as severance pay the equivalent of two weeks' salary for each year employed. Among the advertising, publicity and art department employees released were Gene Schrott, Ruth Simon, Norma Lippincott, Ben Wertheim, Ann Swartz, Dorothy Holland, Tom Brennan, Paul Gross, George Butler and William Robins.

MPEA Sets Deal With Czechs for 25 Films in Year

An agreement between the Motion Picture Export Association and the Czech Film Monopoly, calling for the release in Czechoslovakia of 25 American feature programs during the year starting February 1, 1949, was approved last week at an MPEA board meeting in New York. Each program will include a feature and one short subject.

The terms of the agreement were negotiated in Prague last month by Eric Johnston, MPEA president. They provide for a flat sum advance guarantee per picture as well as the remittance of 75 per cent of MPEA's share of the revenue earned by each picture on a monthly dollar basis.

The 25 per cent balance will be blocked for a five-year period. MPEA is, however, given the option of making certain local investments from the blocked funds. Such investments could cover co-production in the Czech Barandov studios, the purchase of literary property and a number of other matters. Company spokesmen this week said it was doubtful whether any American producers would chose to make pictures in Czechoslovakia.

The Czechs will be able to pick the 25 films from a list of 100 titles. The last MPEA agreement with Czechoslovakia called for the delivery of 80 features, but it was found that, with the considerable popularity enjoyed by U. S. films, the play-off took much longer than a year. The new contract breaks a prolonged deadlock caused by the Czech demand for a picture-for-picture exchange.

Present at the meeting, which was under the chairmanship of Francis S. Harmon, MPEA vice-president, were: Norton V. Ritchey and William Satori of Allied Artists; Arnold Picker of Columbia; Arthur Loew and Morton Spring of Loew's; William Piper of Paramount; Phil Reisman and R. K. Hawkinson of RKO; Richard W. Altschuler of Republic; Emanuel Silverstone of 20th Century-Fox; Arthur W. Kelly of United Artists; Joseph H. Seidelman, C. A. Kirby and Robert Lury of Universal; Wolfe Cohen and John J. Glynn of Warner Bros.; Bernard Gates of Monogram and Theodore S. Hope, Jr. From the MPEA were: Irving A. Maas, Joe C. Koltz, Fred W. Du Vall, Herbert J. Erlanger, Charles Mayer, Frank J. Alford and Alfred F. Corwin.

Griefer Gets New Jersey House

Fam Lee Theatres, Inc., newly-formed organization in Newark, N. J., has acquired the 975-seat Astor theatre in North Bergen. The announcement was made last week by Ben Griefer, president of Fam Lee. Other officers are: Elaine C. Griefer, vice-president; Thomas A. Adams, secretary and Peter A. Adams, treasurer. The theatre will be remodeled and reopened Dec. 25.

Agnew to Head Sales Company

The Motion Picture Sales Corporation was launched Tuesday by Neil Agnew, its president, and formerly president of the Selznick Releasing Organization and before that for many years vice-president in charge of sales for Paramount; and Charles L. Casanave, its vice-president and treasurer, and formerly a vice-president of National Screen Service.

The new company, the men said in their New York headquarters, will "represent producers, directors, artists, banks, and others having financial interest in motion pictures released through national distributing companies."

Mr. Agnew added: "It will offer them a highly trained group of sales executives who will be in the field in constant touch with theatre chains and key city first runs."

The company will open offices in Chicago, Los Angeles, Atlanta, Mexico City, and other cities.

Kaufman Buys Story

Joe Kaufman, associate producer for Roy Del Ruth Productions, has announced the acquistion of a modern adaptation of the famous short story by Frank R. Stockton, "The Lady or the Tiger?" The film will be placed on the 1949 independent production schedule for release through Allied Artists.

Action on Building Code Expected by January 1

The revised New York state building code for theatres and other places of public assembly will be presented to the State Board of Standards and Appeals for action by January 1. If approved, the code cannot become effective until February or March, because time must be allowed for printing and promulgation of the code. Hearings on the code were held in five New York cities in June, 1947, and an additional hearing was held in New York City last summer. Revisions in the code are applicable to the maintenance of theatre stages, projection booths, exits, and to various aspects of drive-in operations. Exhibitors and representatives of the International Alliance of Theatrical Stage Employees served on the advisory committee which revised the 25-year-old code.

National Film Handling Eagle Lion, Republic

National Film Service, Inc., began on Monday to do all the physical handling services for Eagle Lion films, including shipping, inspection, storage and similar services. Beginning December 4, Bonded Film Storage, National Film's New York City representative, instituted a similar service for Republic Pictures. The Eagle Lion agreement, announced by both that company and National Film, has been in operation on a selected-exchange test basis for the past 18 months. The contract, signed November 26, provides for complete service on a national basis.

Rodgers to Hold Sales Sessions

A series of sales meeting with MGM's five field sales heads and their territorial and home office assistants will be held by William F. Rodgers, MGM vice-president and general sales manager, at the Hotel Astor, New York, starting December 6, it was announced Tuesday.

The meetings will extend through December 11 and will be attended also by home office executives.

Attending from the field will be John P. Byrne, eastern sales manager, with headquarters in New York, and his field assistant Herman Ripps, from Albany; John J. Maloney, central sales head, Pittsburgh, and Frank C. Hensler, Detroit; Rudolph Berger, southern sales chief, Washington, D. C., and John S. Allen, Dallas; Burtus Bishop, Jr., central sales manager, Chicago, and Ralph W. Maw, Minneapolis; George A. Hickey, western sales head, Los Angeles, and Samuel J. Gardner, San Francisco.

Home office assistants to attend will include Paul J. Richrath, aide to Mr. Byrne; Irving Helfont, assistant to Mr. Bishop and Mr. Hickey; Leonard Hirsch, aide to Mr. Berger; and Charles F. Deesen, assistant to Mr. Maloney.

Legion of Decency Reviews 27 New Productions

The National Legion of Decency has reviewed 27 new productions, approving of all but three. The following were placed in Class A-I, unobjectionable for general patronage; "False Paradise," "The Gay Amigo," "Gunning for Justice," "Hidden Danger," "Indian Agent," "The Mozart Story," 'One Night With You," "Racing Luck," "Sinister Journey," "Strange Gamble," "Trouble Makers," 'A Valiant Hombre," 'Blondie's Secret," "Dynamite" and "Fighter Squadron."

The following were placed in Class A-II, unobjectionable for adults: "Children on Trial," "Dulcimer Street," "High Fury," "Joe Palooka in the Big Fight," "The Kissing Bandit," "Last of the Badmen," "The Accused," "Every Girl Should Be Married" and "Inner Sanctum."

The following were placed in Class B, objectionable in part for all: "Adventures of Don Juan," because it "tends to condone immoral actions, suggestive scenes, dialogue and costume"; "Let's Live a Little," because of "suggestive sequences," and "That Wonderful Urge," because of "light treatment of marriage; suggestive scenes and dialogue."

Plan Texas Circuit

Jerry and Sherman Silver, owners and operators of Northwest Silver Theatres in Minnesota, have announced plans for a four-theatre circuit in Grand Prairie, Texas. They have purchased the Texas and Wings there and vacant property adjacent to the Texas, where they will build a third house.

Charles W. Perrine
Minnesota Amusement Co.
Minneapolis, Minn.,
says:

"ALTEC HAS NEVER LET US DOWN"

"Through many years of dealing with the representatives of Altec, I have found them most considerate and very fair in their dealings. Bob Schmid, our maintenance-sound-and-construction superintendent, has stated many times that the Altec Service men are most capable and cooperative. It is my opinion that the Altec organization at all times endeavors to protect the exhibitor's interests. Altec has never let us down."



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THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BLACK ARROW: Louis Hayward, Janet Blair—Pleased the kids. Satisfied the adults. Plenty of action and thrills. Business good.—A. E. Eliasen, Koronis Theatre, Paynesville, W. Va. Rural and small town patronage.

BLONDIE'S HOLIDAY: Penny Singleton, Arthur Lake—This full length comedy pleased average business. Played Tuesday, Nov. 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FULLER BRUSH MAN: Red Skelton, Janet Blair—A great show for a small town. Funny, but corny; but still what the public wants. Business was very good. Play it. Played Sunday, Monday, Nov. 7, 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TRIPLE THREAT: Richard Crane, Gloria Henry—Good little picture about professional football players and professional football. Good football, bum actors. Business not too good.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

Eagle - Lion

MAN FROM TEXAS: James Crain, Johnnie Johnson—Very disappointing. Thought this a good one. Advertised big. Good business the first day. The second day was a flop. Preview better than picture. Played Wednesday, Thursday, Nov. 10, 11.—F. C. Hanks, Avon Theatre, Lenoir, N. C.

MICKEY: Irene Harvey, Bill Goodwin—A picture must prove itself to me before I give it complete endorsement. This did it. The third night on a Sunday-Monday-Tuesday playdate gave me the biggest Tuesday in six months. Yet, "Date With Judy" was the opposition for all three days. This isn't a flash, but you can't fool people. This girl sent them home happy, and any small town could do the same with this picture. Eagle Lion has something in this girl, and in this type of friendly story. For heaven's sake, please take advantage of it. I am referring to the leaders of Eagle Lion. The same applies to exhibitors in smaller comunities. Played Nov. 7-9.—Donald D. Mungello, Mary Ann Theatre, Burgettstown, Pa.

NORTHWEST STAMPEDE: Joan Leslie, James Craig—It is a pleasure to stand in front of your theatre and ask the people about this picture. They loved it. This is the best Cinecolor that I have ever seen on any picture. It takes pictures like this to keep your bank balance in the black. After playing "Time of Your Life," "Key Largo" and other pictures and then come up with this picture, I wonder about the fairness of this business. Keep up the good work, Eagle Lion, and I am sure that the exhibitors won't forget you. Played Sunday-Tuesday, Nov. 14-16.—Doanld D. Mungello, Mary Ann Theatre, Burgettstown, Pa.

RAILROADER: John Ireland, Sheila Ryan—Bad boy, John Ireland, was better in this flicker than in the super "Raw Deal." Doubled with "Green Grass of Wyoming," and it filled the bill nicely. Played Tuesday-Thursday, Nov. 9-11.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

RAW DEAL: Dennis Morgan, Claire Trevor—We thought this one very good. The customers dis agreed. The result was very poor business, very poor. Small town patrons, at least in this small town, do not care much for escaped convicts, etc., etc. Marsha Hunt was very good. Played Sunday, Monday, Nov. 7, 8.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

Metro-Goldwyn-Mayer

A DATE WITH JUDY: Wallace Beery, Jane Powell, Elizabeth Taylor—I belive that this is the best of the Technicolor musicals from MGM this year, head and shoulders above "Easter Parade," both from the standpoint of box office and good entertainment Played Sunday, Monday, Oct. 17, 18.—Ted Keelen, Royal Theatre, Sheffield, Ill.

BIG CITY: Margaret O'Brien, Robert Preston—The producers gave Margaret a better supporting cast in this one and so it was a better picture than "Tenth Avenue Angel." Business was average. Played Wednesday, Thursday, Nov. 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

JULIA MISBEHAVES: Greer Garson, Walter Pidgeon—A great picture. Did good business. You can't go wrong on Metro and Warner Bros. pictures. Played Saturday-Wednesday, Oct. 30-Nov. 2.—F. C. Hanks, Avon Theatre, Lenoir, N. C.

JULIA MISBEHAVES: Greer Garson, Walter Pidgeon—This was a distinct change of pace for Miss Garson. It is not a world beater, but there are some deft touches of comedy which, while it may not be Miss Garson's forte, she got away with it nicely. They do not roll in the aisles, but there were little chuckles that showed that the audience liked what they received in this casting of Miss Garson in a light comedy.—A. E. Hancock, Columbia Theatre. Columbia City, Ind.

LUXURY LINER: Jane Powell, George Brent—Was generally well liked. It would be more liked if they would get down to earth and give audiences some recognizable songs instead of the "Vienna Song," that was great, which started the show. And the band jazzed up the "Peanut Vender" so that you could not recognize it. Why don't they play it straight? Jane Powell has a fine voice, but what she sang sounded like voice exercises. Our public want to know what they are singing about, and they don't want arias from Grand Opera. And this was the only fault of the picture. Story good.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SUMMER HOLIDAY: Mickey Rooney, Gloria DeHaven—Another fairly good picture of the Gay Nineties period. No one was elated about it but comments were all good. It did better than average business. Double billed with Columbia's "Phantom Valley." Played Friday, Saturday, Nov. 12, 13.—Dick Smith, Albany Theatre, Albany, Ind.

Monogram

MUSIC MAN: Jimmy Dorsey, June Preisser—This picture was good but the patrons figure on another 'teen-ager picture, although they liked this one. Played Saturday, Nov. 13.—John Bevins, Rialto Theatre, Mullens, W. Va.

SIXTEEN FATHOMS DEEP: Lon Chaney, Arthur Lake—This is really a good picture. It is education in a painless way. I found it very interesting and so did many patrons. Box office, however, wasn't too strong. Color is the best, outside Technicolor, of course. Played Friday, Saturday, Nov. 19, 20.—Ted Keelen, Royal Theatre, Sheffield, Ill.

Paramount

DREAM GIRL: Betty Hutton, Macdonald Carey—Brothers, skip this one. I skipped out before my patrons the first night and didn't have the heart to even show up the second one. Business skipped, too. —A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

NIGHT HAS A THOUSAND EYES: Edward G. Robinson, Gail Russell—We liked this one. Business only fair. A show that should be seen from the very start to get the most out of it.—A. E. Eliasen, Koronis Theatre, Paynesville, W. Va. Rural and small town patronage.

RKO Radio

BERLIN EXPRESS: Robert Ryan, Merle Oberon—Didn't expect to do business and wasn't disappointed. Pass it up. There are many better. Played Wednesday, Thursday, Nov. 17, 18.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

BEST YEARS OF OUR LIVES: Fredric March, Myrna Loy, Dana Andrews—Although I played it very late, it topped all current picture grosses. Played Tuesday-Thursday, Oct. 26-28.—Ted Keelen, Royal Theatre, Sheffield, Ill.

FIGHTING FATHER DUNNE: Pat O'Brien, Myrna Dell—Good business on Wednesday and Thursday. Nice picture for the whole family.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

GOOD SAM: Gary Cooper, Ann Sheridan—Nice busines. My own personal opinion is that they should leave out the last twenty minutes of the feature where Cooper drops in at a bar to try to forget his troubles and proceeds to get drunk. Seems in poor taste, regardless of how human, to make Cooper play a scene like that.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

RACHEL AND THE STRANGER: Loretta Young, Robert Mitchum—I note that this was a box office champion in the current HERALD. It was far from that here on our run. It is my firm belief that the unfavorable publicity that Mitchum received lately hurt the gross. To err is human, but movie stars are in the limelight. And the digression of two or three stars act unfavorably on all the industry.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

VELVET TOUCH, THE: Rosalind Russell, Leo Genn—Very poor draw in my town. Should appeal to the ladies but it didn't.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

Republic

AFFAIRS OF GERALDINE, THE: Jane Withers, James Lydon—Program picture which we played with a Roy Rogers Western. Played Wednesday-Friday, Nov. 17-19.—Harland Rankin, Eire Theatre, Wheatley, Ont., Can.

MAGNIFICENT ROGUE: Lynne Robert, Warren Douglas—Doubled with "Old Los Angeles," but this one stole the show. It is a really good comedy, at times threatening the audience with hysteria. Everyone who attended was plenty happy. Business average. Played Friday, Saturday, Nov. 12, 13.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

OLD LOS ANGELES: William Elliott, Catherine McLeod—Another Republic super duper with William (not Bill anymore) Elliott that turned to be just another Western and not much better than some of Elliott's "Wild Bill" series. It's good with plenty of action and shootin' for action fans, but should not have been in any upper bracket, at least in this situation. Busineess average. Played Friday, Saturday, Nov. 12, 13.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

ON THE OLD SPANISH TRAIL: Roy Rogers, Jane Frazee—A weekend natural. They still go for Roy. Played Friday, Saturday, Nov. 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SLIPPY McGEE: Donald Barry, Dale Evans—Good program picture. Played with Rogers to satisfaction. Played Friday, Saturday, Nov. 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SPOILERS OF THE NORTH: Paul Kelly, Adrian Booth—Good action weekend picture that was well received. Business average. Played Friday, Saturday, Nov. 19, 20.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

SRO

DUEL IN THE SUN: Jennifer Jones, Gregory Peck, Joseph Cotten—A good action picture in color but it failed to do the extra business the salesman said it would. I paid too much for the picture and so did not make a profit. Played Sunday, Monday, Oct. 24, 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PARADINE CASE, THE: Gregory Peck, Ann Todd, Valli—No good for a small town. Too long, too much talking, and not enough action. Most of it is a court trial, with the lawyers wearing wigs. Ouch. Played Wednesday, Thursday, Nov. 10, 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

BELLE STARR: Gene Tierney, Randolph Scott—The queen of the bandits still pulls them in, even in

(*Continued on following page*)

(*Continued from preceding page*)

this reissue. If you are in a small town, play this one week. Played Friday, Saturday, Nov. 12, 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GENTLEMAN'S AGREEMENT: Gregory Scott, Dorothy McGuire—In all our three theatres, this didn't go over. However, we had to play it and took it on the chin. Played Monday-Wednesday, Nov. 15-17.—Harland Rankin, Eire Theatre, Wheatley, Ont., Can.

GREEN GRASS OF WYOMING: Peggy Cummins, Charles Coburn—Like all Mary O'Hara's stories, this one in striking Technicolor, was made for small towns. A swell all-family picture that held up all three days to over average business. Played Tuesday-Thursday, Nov. 9-11.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

IRON CURTAIN: Dana Andrews, Gene Tierney—This picture was fair but business was poor. It fell off 50 per cent the second day. Played Wednesday, Thursday, Oct. 27, 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SITTING PRETTY: Maureen O'Hara, Robert Young, Clifton Webb—Give this all you have and extra playing time. If you can get them in you will have many newly made show customers. It is good for the whole family. Played Monday-Wednesday, Nov. 15-17.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WALLS OF JERICHO: Linda Darnell, Cornel Wilde—A picture of the past, as a rule, has no draw here. This was as usual. I enjoyed it, but evidently my patrons didn't, as business was very poor.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

United Artists

ARCH OF TRIUMPH: Ingrid Bergman, Charles Boyer—A big flop. No good for small towns. The few we had walked out. Played Saturday-Wednesday, Nov. 6-10.—F. C. Hanks, Avon Theatre, Lenoir, N. C.

BODY AND SOUL: John Garfield, Lilli Palmer—Very good entertaining picture, but business could have been much better. Played Sunday-Tuesday, Oct. 31-Nov. 2.—John Blevins, Rialto Theatre, Mullens, W. Va.

ON OUR MERRY WAY: Paulette Goddard, James Stewart, Henry Fonda—This is a "hit and run," good for only one day. The trailer runs them in but on their way out they want to hit you. I have never seen a picture with half of Hollywood in it that jelled at the box office. Played Sunday, Monday, Nov. 14, 15.—Ted Keeken, Royal Theatre, Sheffield, Ill.

RED RIVER: John Wayne, Montgomery Clift—This is probably the biggest and best Western in recent years, so don't fail to play it, as it will please and draw. Played Sunday, Monday, Oct. 31, Nov. 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TIME OF YOUR LIFE: James Cagney, William Bendix—No business. It may be considered a critics picture, but it is poison in a small town. We played it three days, too. My operator wanted to return it to the exchange after our Sunday matinee.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

TIME OF YOUR LIFE, THE: James Cagney, Jeanne Cagney—Boys, "if you ain't done it, don't do it." I have no one to blame but myself because I stupidly bought it and then, more stupidly, booked it. Played it three days, too, mind you, but I "ducked" and went hunting the last two. One-half of the small attendance walked out each night. All I bought was a bunch of sprocket holes. There is just no excuse for this one. It was certainly the time of my life. Played Tuesday-Thursday, Nov. 16-18.—Ted Keelen, Royal Theatre, Sheffield, Ill.

Universal

I STOLE A MILLION: George Raft, Claire Trevor—Very poor business. Acting good. Played Tuesday, Wednesday, Nov. 9, 10.—John Blevins, Rialto Theatre, Mullens, W. Va.

LARCENY: John Payne, Joan Caulfield—A very good picture on confidence men rackets. Comments all good. Did better than average business both days. Played Sunday, Monday, Nov. 14, 15.—Dick Smith, Albany Theatre, Albany, Ind.

NAKED CITY, THE: Barry Fitzgerald, Dorothy Hart—This picture could have been much better. My attendance was poor. Played Sunday-Tuesday, Nov. 7-9.—John Blevins, Rialto Theatre, Mullens, W. Va.

ONE HUNDRED MEN AND A GIRL: Deanna Durbin—This picture was a graveyard for my theatre. The acting was good but the people around here just don't go for this type of picture. Played Tuesday, Wednesday, Nov. 16, 17.—John W. Blevins, Rialto Theatre, Mullens, W. Va.

Warner Bros.

ADVENTURES OF ROBIN HOOD, THE: Errol Flynn, Olivia deHavilland, Basil Rathbone—Old, but good. People enjoyed it. Some of these old ones are better than the new ones. Played Saturday-Tuesday, Oct. 23-26.—F. C. Hanks, Avon Theatre, Lenoir, N. C.

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien—This is the first adult entertainment picture on which we have enjoyed extra business. We do not generally do business on this classification but this one did. Played Monday, Tuesday, Nov. 15, 16.—Harland Rankin, Beau Theatre, Belle River, Ont.

JOHNNY BELINDA: Jane Wyman, Lew Ayres—One of the best pictures of the year. Business bad. No fault of the picture. Those who saw it raved about it. Sent others to see it. Played Saturday-Wednesday, Nov. 13-17.—F. C. Hanks, Avon Theatre, Lenoir, N. C.

LIFE WITH FATHER: William Powell, Irene Dunne—A good picture but the story has been overdone around here with high school plays, college plays, civic theatre and roadshows. Those who had not seen it liked it very much but there weren't enough of them. By stretching it just a little we could call business average. Played Tuesday-Thursday, Nov. 16-18.—Dick Smith, Albany Theatre, Albany, Ind.

PRIDE OF THE BLUE GRASS: Edith Fellows, James McCallion—A lovely picture that filled our weekend needs perfectly. Played Friday, Saturday, Nov. 19, 20.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

TO THE VICTOR: Dennis Morgan, Vievca Lindfors—No drawing power in this picture. Made in France and wasted in America. Just a preachment about black markets, with poor Dennis Morgan one of the villains. Played Wednesday, Thursday, Nov. 10, 11.—N. W. Huston, Liberty Theatre, Columbus, Kan.

TO THE VICTOR: Dennis Morgan, Viveca Lindfors—Would have been real interesting but it jumped to sight seeing too often. The accents were very hard to understand. Played Sunday, Oct. 17.—James C. Balkcom, Jr., Gray Theatre, Ga.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor—This still remains a good adventure story. Morris has acquired more acting ability since he made this. A good feature for action fans and a good crowd was present. Definitely worth playing although this exhibitor was expecting color. Played Monday, Nov. 1.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

WINTER MEETING: Bette Davis, Jim Davis—This poor picture has probably been panned to death already but I must add my two cents' worth in the name of Justice. It is undoubtedly the worst case of miscasting, misdirecting and misselling that has ever come out of Hollywood. Bette Davis is one swell actress, but Warners are doing their best to ruin her, putting her in pictures like this. My, how I hated to face the people as they ran over each other trying to get to the nearest exit. Played Wednesday, Thursday, Oct. 13, 14.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Short Product in First Run Houses

NEW YORK—Week of December 3

ASTOR: Musical Gems .....***RKO***
Feature: A Song Is Born.....RKO

CAPITOL: Professor Tom .....***MGM***
City of Little Men .....***MGM***
Feature: The Kissing Bandit.....MGM

CRITERION: Screen Snapshots .....***Columbia***
Home of the Iceberg .....***Universal***
Nutty Pine Cabin .....***Universal***
Feature: A Southern Yankee.....MGM

GLOBE: A Lass in Alaska .....***Columbia***
Witch's Cat .....***20th Cent.-Fox***
Feature: Blood on the Moon.....RKO

MUSIC HALL: Tea for Two Hundred ....***RKO***
Queen of Sports .....***Columbia***
Feature: The Hills of Home.....MGM

PARAMOUNT: Pacemaker .....***Paramount***
Apartment for Baby .....***Paramount***
The Old Shell Game .....***Paramount***
In the Driver's Seat .....***Paramount***
Calling All Animals .....***Paramount***
Feature: Miss Tatlock's Millions.....Paramount

RIALTO: Teddy and the Rough Riders ***Warner Bros.***
Harebrained Hare .....***Warner Bros.***
Feature: Ali Baba and the Forty Thieves. Universal

RIVOLI: Neptune Playground ..***20th Cent.-Fox***
Feature: The Snake Pit.....20th Cent.-Fox

ROXY: Free Enterprise .....***20th Cent.-Fox***
Olympic Water Wizards .....***20th Cent.-Fox***
Feature: When My Baby Smiles at Me 20th Cent.-Fox

STRAND: A Lad in His Lamp ...***Warner Bros.***
Sons of Liberty .....***Warner Bros.***
So You Want To Be a Baby Sitter ***Warner Bros.***
Feature: Fighter Squadron.....Warner Bros.

CHICAGO—Week Ending Nov. 27

GARRICK: Olympic Water Wizards ***20th Cent.-Fox***
Feature: The Snake Pit.....20th Cent.-Fox

PALACE: Frozen Fun ....***RKO Radio***
Water Battlers .....***U.-I.***
Rudolph, Red Nose Reindeer .....***Monogram***
Feature: Kiss the Blood Off My Hands.....U.-I.

ROOSEVELT: Hotrod Speedsters ..***Paramount***
Catalina Interlude .....***Paramount***
Feature: Night Has a Thousand Eyes...Paramount

STATE LAKE: So You Want To Be on the Radio ***Warner Bros.***
Hot Cross Bunny .....***Warner Bros.***
Feature: Fighter Squadron.....Warner Bros.

UNITED ARTISTS: The Glass Orchestra ***Paramount***
Feature: The Return of October.....Columbia

Short Features

Columbia

IN MY GONDOLA: Scrappy Cartoons—A clever cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RODEO: Screen Snapshots—Good entertaining reel with plenty of action taken at some big rodeo.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SING A SONG OF SIX PANTS: All Star Comedies—Two-reel comedy which pleased all.—E. M. Freiburger, Paramount Theatre, Deway, Okla.

Metro-Goldwyn-Mayer

THE TRUCE HURTS: MGM Technicolor Cartoons—Another of those fun-filled cartoons that makes it impossible to clear the house until the patrons have seen it twice. The cop on the beat deserts his duty on every one of our Tom & Jerry programs.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

RKO Radio

A LETTER TO A REBEL: This Is America—Everyone should see this one. Have already received demands to repeat.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

Twentieth Century-Fox

MYSTERY IN THE MOONLIGHT: Terrytoons—A pleasing color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

HOOP SKIRT, BUSTLE AND SKIN: The Answer Man—A typical short feature in the current series of Answer Man shorts. Audience reaction is generally that of indifference.—Robert E. Damron, Grove Theatre, Pacific Grove, Cal.

POWDER RIVER GUNFIRE: Musical Western—A two-reel Western musical which served as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Wyler Gets Trilogy

"Marius," "Fanny" and "Cesar," which comprise Marcel Pagnol's trilogy on life in Marseille, have been acquired for remake in Hollywood by William Wyler.

Theatres to Get Public Relations Films March 1

The industry's five completed public relations films in the "All-Industry Film Series" will be released to theatres at the rate of one every two months on a non-profit basis starting March 1, 1949, the national distribution committee announced in New York Monday following a screening of the subjects at the RKO Radio home office.

Each company will sell and distribute the picture made at its studio, according to the committee which is headed by Robert Mochrie, RKO Radio sales chief. The first subject, "Let's Go to the Movies," an RKO Radio subject, will be made available to exhibitors on March 1. The remaining subjects will be released in the following order at two-month intervals: "This Theatre and You," Warner; "Movies Are Adventure," Universal; "The Art Director," Twentieth Century-Fox, and "The Screen Actor," MGM.

The distribution committee recommended that wherever possible the subjects be played on a day and date basis. Efforts will be made to have prints delivered to all exchange centers early in January for trade showings.

This week theatre owners throughout the country were receiving from the Motion Picture Industry Film Project Committee a brochure explaining the importance of the short subjects. The brochure, prepared by the Motion Picture Association of America, reports: "This is something exhibitors have long asked for—a series of short films designed to tell the story of our industry on the screens of America, to give the theatre-going public a first-hand knowledge of our business."

Newsweek Brochure Boosting Warners' "Fighter Squadron"

Newsweek magazine has prepared a special four-page brochure devoted to Warner Brothers' Technicolor production of "Fighter Squadron." The brochure has a special introduction by General Carl Spaatz, now a contributing editor to *Newsweek*. It carries several scenes from the production and ties in the story of the fighter plane with the Warner feature. The brochure is being mailed to *Newsweek* club and educational bureau lists as well as to thousands of schools, colleges, libraries and exhibitors.

Fred Gale Wallace Dies

Fred Gale Wallace, veteran publicist, died in Pittsburgh Monday. A showman for more than 50 years, Mr. Wallace publicized such legitimate shows as "Floradora" and the road shows of such famous motion pictures as "Birth of a Nation" and "The Big Parade." He was publicity director for the Fulton theatre, Pittsburgh, at the time of his death.

IN NEWSREELS

MOVIETONE NEWS—Vol 31, No. 95—UN votes down Red proposal to cut armaments. Some 802 "DP's" land at Boston. One-minute camera. World's smallest plane. Milkman in Illinois inherits fortune. Football highlights of 1948.

MOVIETONE NEWS—Vol. 31, No. 96—Dock strike ends. Winston Churchill honored. Burgando wedding. Father Flannigan statue unveiled. Cornell upsets Penn.

NEWS OF THE DAY—Vol. 20, No. 225—Berlin airlift speeded for winter ordeal. Palestine underground hero welcomed in U. S. World's smallest plane. Tropical ice mirage proves to be salt. Football stars of 1948.

NEWS OF THE DAY—Vol. 20, No. 226—Boystown founder honored. Nation ushers in Yuletide season.

PARAMOUNT NEWS NO. 28—Aviation's mighty mite: tiny plane in debut. Puerto Rico salt story. 1948 touchdown review.

PARAMOUNT NEWS No. 29—Army vs. Navy game.

UNIVERSAL NEWSREEL No. 199—World's smallest plane. South African beauty queen arrives here. Wrist-watch camera. Puerto Rico salt story. Sonja Henie: stars on ice. Wrestling.

UNIVERSAL NEWSREEL No. 200—Boystown founder honored. Navy battles Army.

WARNER PATHE NEWS No. 30—Latest in cameras. People in the news: Red flyers, Levi Jackson, Santa Claus. Tropical ice harvest. World's smallest plane. Football. Great events: Washington becomes the capital.

WARNER PATHE NEWS No. 31—Santa arrives. Boystown founder honored. Army-Navy game. Penn-Cornell.

TELENEWS—Vol. 2, No. 48—News of nation—Appeal for American aid to China made by Wellington Koo. Truman addresses UN food organization. Russian optical industry built up with German equipment. French dock workers strike. Football games.

Charles D. Brown Dies; Portrayed Reporters

Charles D. Brown, character actor noted for his numerous portrayals on the screen and stage of newspaper reporters, died here November 25 of a heart ailment. Appearing in numerous stage plays from 1921 to 1928, he came to Hollywood in 1928 and began his long succession of fast-talking newsmen and press agents he was to portray. He appeared in "It Happened One Night," "Grapes of Wrath," "Sante Fe Trail," "Roxie Hart," "Up in Arms" and "Having a Wonderful Crime." His most recent pictures were "The Senator Was Indiscreet" and "A Miracle Can Happen." He is survived by his widow.

Jack Nelson

Jack Nelson, 64, manager of the Famous Players' Capitol at North Bay, Ont., since June, 1929, died last week. He had spent a life time in show business in both Canada and the U. S., including many years as a salesman at Toronto for Pathe. In addition to being an alderman of North Bay, Mr. Nelson was a member of the Canadian Picture Pioneers, the Board of Trade and numerous community organizations.

Samuel J. Keyes

Samuel J. Keyes, 74, pioneer in the motion picture business in Easton, Pa., died November 27 in Easton Hospital after a long illness. He established a number of theatres in eastern Pennsylvania cities including the old Jewel theatre, the first film house in Easton. He later operated the Fourth St. theatre there. In later years he turned to hotel operation.

Skouras Tells of Wide Response On Youth Month

While the complete record of "Youth Month" has yet to be tabulated, Charles P. Skouras, chairman, has submitted "A Preliminary Report" to the Theatre Owners of America, sponsors of "Youth Month," in which he points out that the theatres' response to the drive came more readily than was anticipated.

"According to present reports from National Screen," Mr. Skouras writes, "we under-estimated the response of this country's theatres. Our supply of 16,000 press books is exhausted, our 35,000 lobby hangers are on display. And the trailer, "Salute to Youth," featuring the Youth Month song, 'I Am the YOU in the U. S. A.', has been booked solidly in the five-week period of Youth Month."

"Report for Action," the documentary RKO produced at cost, had been booked 300 times by September 15. "The demand is still growing," according to Mr. Skouras. "From Iowa has come a request for a 16mm print to show throughout the state during the next year. Similar inquiries have been made from other groups for 16mm prints. And the picture has also been shown before the International Conference of Psychiatrists in London, where it created an excellent impression; before Canadian welfare groups; and in the Virgin Islands." Local showings, Mr. Skouras believes, may total 1,000.

Most effective medium in boosting "Youth Month," according to Mr. Skouras, was the newsreels. "They have," he wrote, "seldom given better coverage to any activity than they did to 'Youth Month'."

He reported that more than 110,000,000 Youth Month Stamps were sold, that the Catholic Church and Jewish synagogues dedicated one service during September to youth observance; that the radio stations, the sports writers, the columnists, the newspaper editors, all participated. But "Youth Month" was, as Mr. Skouras points out, primarily a local effort, conducted on the ground floor by the theatre manager in his own community.

Florida House Opened

Maurice E. Hensler opened his Auburn theatre at Auburndale, Fla., November 13.



Worth waiting for... SEE it the first time you're out!



"YOU GOTTA STAY HAPPY"

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

WHEN MY BABY SMILES AT ME (20th Century - Fox)

First Report:

Total Gross Tabulated	$183,400
Comparative Average Gross	159,000
Over-all Performance	115.0%

BALTIMORE—New	127.2%
BOSTON—Memorial	107.9%
(DB) Bungalow 13 (20th-Fox)	
CHICAGO—Oriental	115.0%
(SA) Burt Lancaster and others	
OMAHA—Paramount	86.8%
SAN FRANCISCO—Fox, 1st week	164.6%
(DB) Jungle Patrol (20th-Fox)	
SAN FRANCISCO—Fox, 2nd week	100.5%
(DB) Jungle Patrol (20th-Fox)	
SAN FRANCISCO—United Nations, MO 1st week	93.0%
(DB) Jungle Patrol (20th-Fox)	
SAN FRANCISCO—United Nations, MO 2nd week	70.0%
(DB) Jungle Patrol (20th-Fox)	
ST. LOUIS—Fox	105.5%
(DB) Jungle Patrol (20th-Fox)	

JOHNNY BELINDA (Warner Bros.)

Final Report:

Total Gross Tabulated	$1,127,200
Comparative Average Gross	976,500
Over-all Performance	115.3%

BALTIMORE—Stanley, 1st week	121.2%
BALTIMORE—Stanley, 2nd week	102.2%
BOSTON—Metropolitan, 1st week	131.6%
(DB) Homicide for Three (Rep.)	
BOSTON—Metropolitan, 2nd week	95.4%
(DB) Homicide for Three (Rep.)	
BOSTON—Metropolitan, 3rd week	64.8%
(DB) Homicide for Three (Rep.)	
BOSTON—Metropolitan, 4th week	107.4%
(DB) Homicide for Three (Rep.)	
BUFFALO—Buffalo	121.4%
BUFFALO—Hippodrome, MO 1st week	128.8%
BUFFALO—Hippodrome, MO 2nd week	107.2%
CHICAGO—State Lake, 1st week	137.4%
CHICAGO—State Lake, 2nd week	130.3%
CHICAGO—State Lake, 3rd week	128.9%
CHICAGO—State Lake, 4th week	109.0%
CINCINNATI—Palace	103.7%
CINCINNATI—Shubert, MO 1st week	100.0%
CINCINNATI—Lyric, MO 2nd week	110.0%
DENVER—Denver	97.3%
(DB) Winner Take All (Mono.)	
DENVER—Esquire	89.2%
(DB) Winner Take All (Mono.)	
INDIANAPOLIS—Indiana	116.6%
(DB) Here Comes Trouble (UA)	
INDIANAPOLIS—Keith's, MO 1st week	146.3%
(DB) Here Comes Trouble (UA)	
KANSAS CITY—Paramount, 1st week	168.0%
KANSAS CITY—Paramount, 2nd week	125.0%
KANSAS CITY—Paramount, 3rd week	78.1%
LOS ANGELES—WB Downtown, 1st wk.	135.1%
LOS ANGELES—WB Downtown, 2nd wk.	129.5%
LOS ANGELES—WB Downtown, 3rd wk.	88.5%
LOS ANGELES—WB Hollywood, 1st wk.	164.3%
LOS ANGELES—WB Hollywood, 2nd wk.	148.1%
LOS ANGELES—WB Hollywood, 3rd wk.	72.7%
LOS ANGELES—Warner's Wiltern, 1st week	168.7%
LOS ANGELES—Warner's Wiltern, 2nd week	141.6%
LOS ANGELES—Warner's Wiltern, 3rd week	75.0%
MINNEAPOLIS—Radio City	106.5%
MINNEAPOLIS—Century, MO 1st week	103.4%
NEW YORK—Strand, 1st week	165.4%
(SA) Freddy Martin's Orchestra	
NEW YORK—Strand, 2nd week	143.1%
(SA) Freddy Martin's Orchestra	
NEW YORK—Strand, 3rd week	122.6%
(SA) Freddy Martin's Orchestra	
OMAHA—Omaha, 1st week	97.9%
OMAHA—Omaha, 2nd week	62.2%
PHILADELPHIA—Mastbaum, 1st week	162.6%
PHILADELPHIA—Mastbaum, 2nd week	145.1%
PHILADELPHIA—Mastbaum, 3rd week	103.6%
PHILADELPHIA—Mastbaum, 4th week	81.2%
PHILADELPHIA—Mastbaum, 5th week	80.4%
PHILADELPHIA—Mastbaum, 6th week	71.1%
PITTSBURGH—Stanley, 1st week	142.8%
PITTSBURGH—Stanley, 2nd week	110.7%
PITTSBURGH—Warner, MO 1st week	110.0%
PITTSBURGH—Warner, MO 2nd week	100.0%
PITTSBURGH—Warner, MO 3rd week	85.6%
SAN FRANCISCO—Paramount, 1st week	108.8%
SAN FRANCISCO—Paramount, 2nd week	105.8%
SAN FRANCISCO—Paramount, 3rd week	73.5%
ST. LOUIS—Ambassador	130.7%
(DB) Code of Scotland Yard (Rep.)	
ST. LOUIS—Missouri, MO 1st week	126.2%
(DB) Apartment for Peggy (20th-Fox)	
ST. LOUIS—Missouri, MO 2nd week	77.6%
(DB) Apartment for Peggy (20th-Fox)	

ROAD HOUSE (20th Century - Fox)

First Report:

Total Gross Tabulated	$507,100
Comparative Average Gross	404,600
Over-all Performance	125.3%

BALTIMORE—New, 1st week	127.2%
BALTIMORE—New, 2nd week	95.4%
CHICAGO—Chicago, 1st week	116.5%
(SA) The Ink Spots, Peter Lorre, others	
CHICAGO—Chicago, 2nd week	103.4%
(SA) The Ink Spots, Peter Lorre, others	
CINCINNATI—Palace	123.0%
CINCINNATI—Lyric, MO 1st week	110.0%
KANSAS CITY—Tower	120.0%
KANSAS CITY—Uptown	123.2%
KANSAS CITY—Esquire, MO 1st week	128.2%
LOS ANGELES—Carthay Circle, 1st week	118.4%
LOS ANGELES—Carthay Circle, 2nd week	85.5%
LOS ANGELES—Chinese, 1st week	137.5%
LOS ANGELES—Chinese, 2nd week	83.3%
LOS ANGELES—Loew's State, 1st week	168.4%
LOS ANGELES—Loew's State, 2nd week	105.0%
LOS ANGELES—Loyola, 1st week	126.3%
LOS ANGELES—Loyola, 2nd week	87.9%
LOS ANGELES—Uptown, 1st week	136.3%
LOS ANGELES—Uptown, 2nd week	80.0%
PHILADELPHIA—Fox, 1st week	169.9%
PHILADELPHIA—Fox, 2nd week	131.0%
PHILADELPHIA—Fox, 3rd week	108.8%
PITTSBURGH—J. P. Harris, 1st week	138.2%
PITTSBURGH—J. P. Harris, 2nd week	93.5%
SAN FRANCISCO—Fox	114.9%
(DB) The Creeper (20th-Fox)	
ST. LOUIS—Fox	111.1%
(DB) Bungalow 13 (20th-Fox)	

NEW BASE LINE

Beginning in this issue, the average, or 100 per cent, line of these tabulations is the average weekly business of the theatres concerned for the six months ending October 31, 1948. The previous period ended July 31, 1948. This brings into the the new base a recognition of current economic conditions as they affect box-office performance.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

LYNN FARNOL, advertising and publicity director for Sam Goldwyn, has been showing us some examples of home-office exploitation cooperation towards the extended promotion of the new Danny Kaye picture, "A Song Is Born," that is way out beyond all the limitations that usually surround this sort of effort. Lynn has reason to be proud of the job that's being done, that is so typical of the source.

The pressbook itself is unusual, and in our review of it in this issue, we try to make proper reference to that fact. It isn't really necessary to write a review of it, other than to say: Get your copy and spend a profitable two hours getting reasonably acquainted with all that it contains for your benefit. But it's in radio that Lynn has exceeded all previous boundaries. Here the Danny Kaye picture gets exploitation from another industry that will literally meet the theatre manager half way.

There's a special "Handbook for Disc Jockeys" which will be supplied to them direct, and it not only contains everything that they could use by way of platter-patter, but, Lynn tells us these lads go out of their way to prove that they are eager beavers when it comes to acceptance for this kind of cooperation. Theatres, too, have acknowledged in writing to Samuel Goldwyn in New York their appreciation. Walter Morris, manager of the Pike theatre, Knoxville, Tenn., says: "Your material on this picture is the best I've seen in twenty-five years."

And, also, there's to be a special record album under the title "Giants of Jazz" which climaxes a year of negotiations with Mr. Petrillo and the American Federation of Musicians, who have conceded a return of 12c per record, 60c per album to the Damon Runyon Cancer Fund. That's a tremendous impetus to publicity and a fine gesture in which the local dealer and theatre man can cooperate. RCA Victor relinquished substantial revenue to make this generous offer possible, and will cooperate further in displays of albums in thousands of store windows. We've seldom seen so much "on the beam" for the exploitation of a coming attraction, and we have Mr. Farnol's word that it will be available to all of you in the subsequent runs. Best idea is to get what you want, while the supply is waiting.

ACROSS THE SEA

Harry Pease, manager of the Odeon theatre, West Hartlepool, England, publishes his list of songs for a "Community Sing" at a meeting of the National Cinema Club (juvenile) on a recent Saturday morning:

1. *Fall In and Follow Me*
2. *Oh Susanna*
3. *White Cliffs of Dover*
4. *I Love A Lassie*
5. *Deep In the Heart of Texas*
6. *South of the Border*
7. *Hey, Little Hen*
8. *Now Is The Hour*
9. *Let's Have Another One*
10. *Woody Woodpecker Song*

Which proves, more or less conclusively, what a small boy in Columbus, Ga., U.S.A., said to Hugh Martin, and which was reported in a letter to the Editor of the Herald:

"There ain't no picture better'n a cowboy picture."

Another letter, from England, enclosing a photo of lobby display, cites "Fort Apache" as "a breath of fresh air from the great out-of-doors", which may give another hint of the real popularity of "cowboy pictures" with both youngsters and oldsters who seek entertainment for their box-office dollar.

I. C. Watteyne, manager of the Tecumseh and Chief theatres, Tecumseh, Nebraska, read of James A. Carey's use of Topflight Tape, in the Round Table and wrote directly to the Hiway theatre, York, Pa., asking about this advertising method. Jim, being a good Round Tabler as well as a good showman, wrapped up the tape he had left on "Red River" and "Fort Apache" and sent it on to a fellow member who liked the idea and appreciated the help. It's typical of Round Table procedure to share the use of good ideas and surplus materials where it will benefit other showmen.

A number of British managers reveal in their letters to the Round Table that they now operate as "field booking offices," selling seats for pre-release showings of "Hamlet" in nearby cities. George Bernard, at the Odeon theatre, Bury, has seats on sale for the deluxe run at Manchester, and John Longbottom, at the Odeon theatre, Middlesbrough, is offering tickets for the special presentation at Newcastle. This is an idea which might reasonably work in this country. Why shouldn't subsequent-run houses have the opportunity to sell tickets for deluxe pre-release showings, and pocket their commission?

A. Henry Stobie, manager, now on sick leave from the Gaumont theatre, Chadwell Heath, Essex, sends us a letter which he has received from B. K. Billimoria, in Colombia, Ceylon, asking for more information about children's shows as described in the Managers' Round Table. It's always a pleasant surprise to find letters being exchanged half way across the world through acquaintance made in the pages of the HERALD.

—Walter Brooks

Exploitation— With Purpose



Frank Pratt's "Wishing Well" in the lobby of the Paramount theatre, Portland, Ore., raises money for local charities the year around. Below, Sol Sorkin displays an appealing group of youngsters at RKO Keith's theatre, Flushing, for their Hallowe'en Party.



Ben Cohen, manager of the Telenews theatre, Cleveland, shows his device for voting and contributing to the Variety Club Heart Fund.





Pierce McCoy had this lovely lass with "Luck of the Irish" at the Miller theatre in Augusta, Ga., and she IS the McCoy.



Frank Henson, manager of Loew's theatre, Akron, took his "Secret Land" husky ballyhoo to the Children's Home, for this interested audience.

Ed. A. Pyne, manager of RKO Keith's 105th Street theatre, Cleveland, had these children as contenders at his annual Hallowe'en costume party.

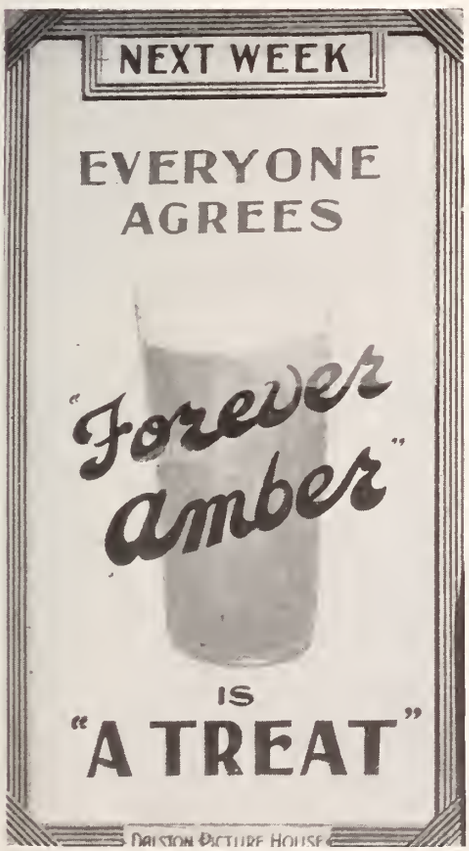


Sonny Shepherd Promotes "Ruth"

Sonny Shepherd promoted an unusual campaign for "The Babe Ruth Story" at the Miami and Lincoln theatres, Miami, Florida, neatly packaged in his typewritten report to the Round Table. With Miami holding a $1,500,000 Community Chest campaign, it was arranged to award four autographed baseballs and four other Babe Ruth trophies to each of the teams turning in results for the drive.

All radio programs were promoted gratis, with eight examples on four local stations. Seventeen 24-sheets were posted on Wometco boards in the Miami area. Paid newspaper advertising from two, three and four-column pressbook mats. Unusual newspaper cooperation resulted in special publicity in the local dailies. Special trailers and lobby display were featured with a cut-out figure of Bendix at the Lincoln and a 24-sheet wall sign at the Miami. Exploitation included tieups with Ruppert Beer, who gave out 2,000 key chains, as well as sponsoring a special showing of the picture for 500 bartenders.

Harry Goldstein, Allied Artists' special exploitation man, and Ed May, Sonny's associate in exploitation for the two theatres, cooperated in expediting the progress of the campaign, which proved in the final analysis to be effective.



W. F. Foster, manager of the Dalston Picture House, London, says the title of a coming attraction brought this thought to his mind, and we'll say he hit upon a good exploitation line.

SHOWMEN IN ACTION

Jack Randall, manager of the Strand theatre, Vancouver, B. C., borrowed a mannequin from a department store, dressed her in an usher's uniform and had her pointing to lobby display for coming attractions.

▼

Miss Lily Watt, valued member of the Round Table, reports from Florida theatre, Glasgow, with exploitation for "Red Shoes" and says her theatre is now part of C. M. A. circuit.

▼

John A. Dixon, Manager of the Regal, Chesterfield, had wonderful flowers on display for "Spring in Park Lane," courtesy of cooperating florists, and the English countryside.

▼

R. G. Honeyman, manager of the Regent theatre, Edinburgh, had Martha Raye, the famous American actress and music hall star, as a guest to see "Red Shoes," and escorted her to her hotel.

▼

Herb Campbell, manager of Loew's State theatre, White Plains, N. Y., joins the Round Table, with evidence of his showmanship. He started in Washington, thence to Reading, Pa., for his earlier experience.

▼

Jesse White, manager of the President theatre, Manchester, Ga., submits a crackerjack co-operative page ad for "Unconquered," which he obtained with local merchants.

▼

Larry Kent, manager of the Plaza theatre, Houston, Texas, encloses a sample of his ticket admitting two school students with one regular adult admission, for many who could not afford to come too often.

▼

H. Bedford, manager of the Gaumont Palace, Derby, held a grand husband-and-wife waltz contest in the theatre ballroom in conjunction with the showing of "The Bishop's Wife."

▼

S. C. Beacham, manager of the Odeon theatre, Broadmead, Bristol, offered prizes for babies born on the first day of his run of "I Remember Mama," and for the first time in local history there were none until the next day.

▼

Lou Cohen promoted a $25 war bond, dinner for two in a downtown restaurant, a handsome corsage and guest tickets for "The Bravest Mother in Hartford," to exploit "The Search" at Loew's Poli theatre.

▼

Len Utecht has completed his long and successful drive for the Sister Kenny Foundation, at the Lake theatre, Oak Park, Ill., and is taking time out because of illness.

▼

Herb Gordon, manager of Reade's St. James theatre, in Asbury Park, distributed oversized tickets as numbered heralds for prizes given by a sponsoring clothing shop.

Hartford Times carries a feature story "Veteran Sparks New Development," which was in turn, sparked by Lou Cohen, promoting "Apartment for Peggy" at Loew's Poli.

▼

H. J. Horne, manager of the Odeon theatre, Leeds, had a C. I. D. fingerprint and police department operations room exhibit, as promotion for "Naked City."

▼

W. L. Huish, recently of the Lido Cinema, Bolton, has been transferred to the Theatre Royal, Churchgate, Bolton, where he will have a mixed policy of pictures and stage shows.

▼

Henry J. Plude, manager of the Capitol, Davenport, Iowa, used marquee letters across the stage front in his theatre, to advertise Red Skelton in "A Southern Yankee."

▼

J. G. Samartano, manager of Loew's State theatre, Providence, making with terrific coloring contests to exploit "Red River" using pressbook materials.

▼

Fred Greenway found the largest vacant show window in downtown Hartford, covered it tightly except for a peep-hole and then said, "Wheee, Julia Misbehaves! Take a good look."

▼

Tommy Grace, manager of the Eastwood theatre, East Hartford, Conn., has organized the Junior Superman Club which is the hottest thing in town.

▼

Hubert S. Chambers, manager of the Ritz Cinema, Bexhill On Sea, in the county of Essex, entered film industry with Edison Pictures in 1898 and joins the Round Table fifty years later, as a member appreciated for his experience.

▼

Jack Hamilton, long associated with the Sylvan theatre in Washington, D. C., transferring to the Cloughton theatres, in Miami, Florida, where the climate helps his exploitation.

▼

James A. Carey, manager of the Hiway theatre, York, Pa., getting more mail from around the country on his use of advertising tape at the box office front.

▼

E. C. Hurry, manager of the Regal Cinema, Edmonton, contrived an attractive flowery street float as ballyhoo for the prize British picture, "Spring in Park Lane."

▼

J. H. Potter, manager of the Odeon, Leicester, put out striking halftones of local scenes with the line "This Is Leicester" to advertise "Naked City."

▼

W. Quest, manager of the Marlborough theatre, London, had a by-line story in the *North London Press* regarding his own appearance as an actor in a local safety film.

Mrs. Parker's "Dream House"



Of all the "Dream Houses" built in 100 cities across the nation as exploitation for "Mr. Blandings Builds His Dream House," none is any finer than the one created in Portland, Oregon, as part of the campaign, which Jack Matlock developed for J. J. Parker Theatres. Here the Mayor-elect of Portland, Dorothy McCullough Lee, second from left, cuts the ribbon signifying the formal opening of the house, with Mrs. J. J. Parker, head of J. J. Parker theatres, at her side. H. A. Schmitt, president of Portland Home Builders Association, and Dr. William Elverson, of the Oregon Heart Association, look on. All proceeds from public inspection of the "Dream House" go to the Heart Association.

Cooperative Sponsor Gives Away 2,000 "Lucky Pennies"

Dave Levin, manager of the RKO Albee theatre, Providence, R. I., promoted 2,000 "Lucky Penny" cards, distributed around town by a cooperating music shop, to advertise "A Song Is Born." Lucky numbers were posted in the theatre lobby, and winners received records made by band leaders in the picture. A jumbo-sized record was used for display, in addition to store windows. All costs borne by the sponsor.



The above picture from the Parma, Ohio, Post, shows Gertrude Tracy, manager of the Parma theatre, with the winner of her big Children's Hollowe'en Party. She had over 500 children in costume, as contestants for money prizes and small gifts, and says it was a success, but hard to select winners.

Sid Kleper Campaigns for "Moonrise" in New Haven

Sid Kleper, manager of Loew's College theatre, New Haven, Conn., submits a showman's campaign for the exploitation of "Moonrise" with the promotion of 1,000 flacons of perfume from a local merchant, as free gifts to the ladies at two matinees. He also promoted 2,500 shopping bags, imprinted with a pressbook mat advertising the picture, for merchant distribution. Novel 10 x 30 inch window streamers were placed in local stores and there were book and music-shop tieups. Soda fountains and cocktail bars featured "Moonrise" concoctions to further exploit the title.

Safety Council Tieup For "Live a Little"

Howard Newman, manager of the St. Francis theatre, San Francisco, Cal., arranged a tieup with the National Safety Council for the exploitation of "Let's Live a Little" which embraced the entire city in a poster campaign and display of safety slogans in connection with the picture's title. Spotters placed by the Council at street intersections gave passes to those who were most cautious and considerate of pedestrians. The San Francisco *Chronicle* became interested in the campaign and gave it daily coverage in news stories, mentioning winners of the street awards, along with name of theatre, attraction and playdate, which brought them to the box office.

Sam Gilman Has Holiday Parade

Each year Harrisburg holds a Christmas parade, to inaugurate the holiday season, similar in style to those held in New York and Philadelphia by department stores, and staged, in Harrisburg, the Saturday before Thanksgiving. This year Sam Gilman, manager of Loew's theatre in Harrisburg, took advantage of the tremendous crowds to exploit his run of "The Three Musketeers." One thousand balloons, imprinted with advertising of the picture, were distributed to children over the route of the parade.

A greeting card stunt, promoted through a tieup with a local store, was also used to exploit the picture. Every regular card sold was accompanied with a novelty greeting from Loew's Regent theatre, with a plug for the picture. A coloring contest for pupils in local schools was launched to emphasize the action of the film. The Murphy store distributed 20,000 of the sets of photos of five stars, made from pressbook mats, in which one character was limited in quantity, and guest tickets given those who made up complete sets. Other store, radio and newspaper tieups were excellent.

Toronto Shows "Father" At Regular Prices

Tony Ranicar, Warner's exploiteer in Toronto, submits with proper pride a campaign on "Life with Father" at the Tivoli and Eglinton theatres, which is a reasonable facsimile of the best of the "Life" campaigns that have been passing this way through the past year. His "Redhead Contest" was promoted with radio station CKEY through nearly four weeks, and a winning family of ten was royally entertained, with appropriate publicity for the picture. American Airlines cooperated with the printing of 150,000 folders describing the "family fare" plan on air trips to New York.



Ken Rowland, manager of the Odeon theatre, Weston-Super-Mare, Somerset, purchased fifty ex-R.A.F. balloons as army surplus, and turned them over to youngsters in this fashion, who promptly distributed them all over his resort town. The balloons when blown up measured over 2 feet in diameter and gave good display to advertising for "I Remember Mama".

Loves Of Carmen In Dual Theatre

Ernie Warren, manager of the Dual Elgin theatres, Ottawa, Canada, sends tear sheets to show his newspaper breaks for "Loves of Carmen" in a town where newspaper space doesn't ordinarily come "for free". Ernie discovered that the *Evening Citizen* had a serialization of the original story by Sophie Kerr coming up, and he persuaded the paper to run it simultaneously with his exploitation of the picture, in spite of their objections to free advertising. In addition, he placed several publicity mats with scenes from the picture, and ran a teaser ad series that tied in with the body of the story.

Also, for "Loves of Carmen," Ernie arranged a Bantam Book tieup with 150 stores cooperating, which is a record number, and had the delivery trucks of the wholesale news company, handling the 25c edition, bannered with posters advertising the picture. His window displays were unusual, consisting of tieups with florist and music shops, and a fashion display in a local department store. Two fifteen-foot windows were included in the front display at the theatre. One hundred twenty-five window cards were used for two weeks, after being used for nine days as street car cards.

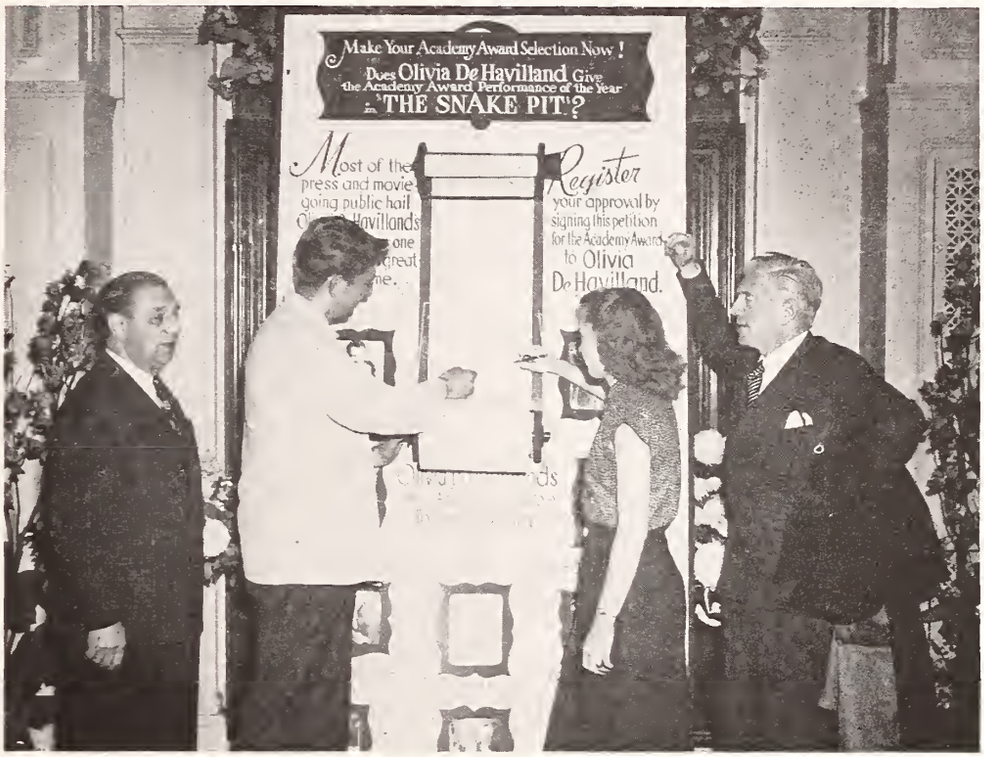
Uses 24-Sheet Cut-Outs As "Man Eater" Display

Frank Manente made tiger-head cut-outs from the 24-sheet on "Man Eater of Kumaon" and obtained most striking lobby and front display at Loew's Esquire theatre, Toledo. Colorful seven-foot heads, surrounded by jungle foliage, had flashing green eyes to attract still more attention. Special trailer was used two weeks in advance, and spot radio announcements two days in advance of playdates. Art classes of Toledo Museum entered contest for best drawing suggested by pressbook ads.



Ted Rodis, manager of the Skouras Pilgrim theatre in the Bronx, New York, had a barrel of fun — literally — with his free cider and cookie party for adults and children on Hallowe'en. Here is Ted himself with a few of his patrons all dressed up for the occasion and having fun.

Audience Petitions for Award



Patrons of the Rivoli theatre on New York's Broadway are endorsing the suggestion of the critics that this year's Academy Award go to Olivia de Havilland for her performance in "Snake Pit". Here two members of the audience affix their signatures to a continuous scroll that will eventually carry one hundred thousand names, while Montague Salmon, director of the Rivoli, and Anatole Litvak, director of the picture, look on.

Obtains Extra Use of Set of Door Panels

Ansel Winston bought six door-panel signs for the run of "Life With Father" at the RKO Coliseum theatre, on upper Broadway, but managed to obtain extra use from this set of posters. Arranged in the right order on the panels of three lobby doors, they spell out the name of the picture, with appropriate illustration of "Father" and members of the cast. But mounted on compo board and carried by six ushers around the neighborhood, they attracted much more attention by being scrambled and unscrambled at intervals. This proved to be such effective ballyhoo that the scrambling and unscrambling of the sections were continued on the marquee, as display could be seen for a block.

Camden, Maine, Encourages Amateur Acting Talent

James H. Moore, manager of the Camden theatre, Camden, Maine, has an audience which holds an interest in the summer theatre that is a matter of civic pride with Camden folks. Off season, the same audience is more interested in films which follow stage plays or feature stage people that are known to local patrons of summer theatricals. As an extra attraction, the Camden theatre has a winter season amateur talent show, with prizes donated by local merchants, to further capitalize the acting bug.

"Red Shoes" Proves An Exploitation Natural

Boston's famous deaprtment store, Filene's, will give all-out cooperation in exploiting the New England premiere of "Red Shoes" at the Majestic theatre. The store will devote a maximum number of its street level display windows to specially dressed ballet features and the large stage of the French department will present a unique ballet exhibit. This conservative old Boston store never before has participated in an exploitation tieup of such magnitude. The film is currently playing at advanced prices in New York and Washington, D. C.



The most natural tie-in for a picture titled "Mr. Orchid" is the flower of the same name. Here manager Murray Greene of Century's Vogue theatre, Brooklyn, is giving away an orchid to a lucky patron.

Your Selling Approach

REVIEW OF CURRENT PRESSBOOKS

A SONG IS BORN — Samuel Goldwyn. Danny Kaye's Latest Is His Greatest. Laff Begins—on Kaye Day. How's Your Laugh Line? Drop that Frown—Here Comes A Clown. Samuel Goldwyn wants you to have fun—with a new note in Technicolor comedy. We have said elsewhere in this issue that this is one of the most useful, and usable, pressbooks that we have ever seen. It has everything; the next step is for you to get your copy and really make a study of the showmanship in its pages. The film has been extensively pre-sold, and will have radio and music support beyond anything that you have known in years. There is an excellent set of teaser ads, selling the idea of "Kaye Day" which is coming to your theatre. Plenty of big ads (too big) but enough of the smaller sizes in ample supply for your selection. It is your error if you fail to use at least one smash ad, and this could be No. 301. There is grand publicity—and the radio disc jockeys and program people have been all primed to cooperate—excellent stills, good for window tie-ins, and a variety of cartoons that will build up the "jam session" idea with the music mad. Editors should like these cartoons which dress up any newspaper page and make worthwhile the use of free space. Something unusual in commercial tie-ins is "Song Is Born" wall paper; you will have to see it in the pressbook to appreciate it, but a look will convince you of ways to make good use of it. A whole group of drawings show you ideas for window tie-ins. The special record album, "Giants of Jazz," is being released as a benefit for the Damon Runyon Cancer Fund; get on board. Oodles of radio and music ideas!

MY DEAR SECRETARY—United Artists. It is the Big Parade of Secretaries! The Secrets of a Personal Secretary. Help Wanted. . . . Again, and How Far Will She Go? She Will Get Ahead—If He Loses His. How personal can a personal secretary get? A neat lot of tie-ins is possible in this exploitation. Some of the advertising is in shorthand, for the girls. We don't know what it says, but they will. Some of the newspaper ads are too big and some are too crowded, but you will find a few in the logical, possible, smaller sizes to choose from. Posters run styles that cut out easily for marquee or lobby display, and U. A. again offers its new three-sheet that doubles as a 40x60 for use in a lobby frame. It's an important extra value without extra cost. Lots of special contests, for town's ideal secretary, "Queen of the Sec's" etc. And "gag" certificates for membership in "My Dear Secretary Club." Free secretary for a week is suggested and might make some good gal in search of a job happy to become the prize offered. You can post free want ads in the lobby, using suggested copy, or mat No. 2B will do this in your newspaper. Radio contest features debate between ideal secretary and ideal boss as to what they both demand. Bosses' pet peeves can also be displayed as lobby stunt, or either newspaper or radio interview. Placing a bonafide secretary in the lobby, ready to take dictation and type brief letters on special theatre letterheads through an advance week, will cause comment. Herald is good, and especially for distribution to secretaries on a special handling basis. Ask your secretary to read shorthand mat No. 1E.

"Uncle Jules" Heard From

J. V. (Uncle Jules) Stark, manager of the Regent theatre, Newark, N. J., hasn't had time to write lately, what with getting ready and delivering the principal speaking role at his Hallowe'en costume party, which landed with pictures in the local papers. He says he promoted free candy, ice cream, games, toys, comic books and popcorn for the youngsters, who were enthusiastic about the whole thing. No wonder they like their "Uncle Jules."



Bantam Book Tieup

Boyd Sparrow, manager of Loew's Indianapolis theatre, made a city-wide tieup with the local news agency to exploit "Red River" Bantam Books in the 25c edition, using 200 display cards and 50 pictorial half-sheets furnished by the agency and placed in downtown newsstands and bookstores.



As you know, Tri-State Theatres are having a "Courtesy Drive". Here, manager Roy Hill, of the LeClaire theatre, Moline, Ill., displays a sign that says everything and does everything but shake hands with the patron and ask about the children.

Nate Wise Says "Song" Is Out Of This World

Nate Wise, writing from Cincinnati with a report of his campaign for "A Song Is Born" admits freely that the radio response has been literally "out of this world." He says they got 216 free plugs on the air, starting 12 days in advance of play-dates. He hit the air lanes approximately eighteen times daily, over station WCPO. On WSAI, they played the Goldwyn album from the film three times daily for six days. WLW's "Platter Time" and WCKY's "Make Believe Ball Room" followed the same routine.

Manager Sam Torgan and publicist Frank Boyle, at the RKO theatre, Lowell, Mass., made good use of the cartoons of famous band leaders that are offered in the pressbook, and a contest to identify them ran for ten days in advance of the picture's opening. One clue to each personality was supplied and the accompanying story in the Lowell Sunday Telegram gave a synopsis of the picture, with theatre and play-dates. Caricatures are also eligible for coloring contests, if desired, or can be used in a layout which will command attention at one time.

Deep in the heart of Texas, the radio campaigns have been following the same pattern that Nate Wise found in Cincinnati. In Dallas, Houston, San Antonio and Fort Worth, campaigns arranged by Frank Starz, publicity director for Interstate theatres, have been clicking, and in Oklahoma City, Alvin Hendricks, manager of the Center theatre, was responsible for a great campaign, while Eunice McDaniel reports for the Talbot theatres in Tulsa, where contests were set with two local stations.

Lyric, Indianapolis, Provides Special Seats for Children

Frank Paul, manager of the Lyric theatre, in downtown Indianapolis, has a new idea for seating children which attracts favorable attention in the *Indianapolis News*. He has roped off a down-front section for children only, with a matron on duty, for the protection of young children. No children are admitted after the 5 p. m. price change unless accompanied by an adult. Both children and adults like the new matinee seating plan.



THEATRE SALES



"CANDY is on the Program"

— Leo Jones of Sandusky, Ohio



Coca-Cola in the California Theatre, San Diego, California

PUT IDLE LOBBY SPACE TO WORK WITH A COCA-COLA COOLER

Every type of theatre in the United States has made extra profit from selling Coca-Cola in the lobby.

It makes no difference how big the theatre and the installation, or how small. Sales and profit are directly proportionate to the number of seats in the house.

The reason is simple: wherever you go, from New Orleans to New Castle, from Seattle to Secaucus—everybody likes Coca-Cola, everybody welcomes Coca-Cola.



Vendo V-83

Let us give you ALL the facts about this new source of profits. Write National Sales Dept., The Coca-Cola Company, 515 Madison Avenue, New York 22, New York, or get in touch with your Coca-Cola bottler.

Coke = Coca-Cola

"Coca-Cola" and its abbreviation "Coke" are the registered trade-marks which distinguish the product of The Coca-Cola Company.

Putting QUALITY into your Candy Display



Advertised in LIFE • POST

Heide

HEIDE Candies give a "quality" note to any candy counter.

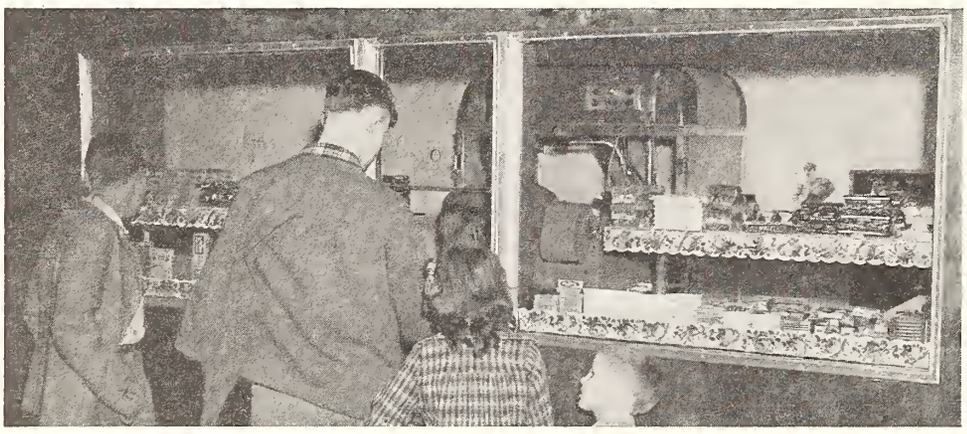
For most people know HEIDE Candies—know them for their superior quality and purity — know them as candies that please the taste and make it call for more.

HENRY HEIDE
INCORPORATED
NEW YORK N. Y.

THE HEIDE DIAMOND TRADEMARK HAS BEEN THE SIGN OF CANDY QUALITY AND PURITY FOR 79 YEARS



ACCENT ON QUALITY. *The stand above, seeming to have "everything", stresses not only taste thrills but ingredients, and that candy is good for health. Note the use of nut and butter corn bags for ornament, and the stress on ice cream bars. At the right, a Hershey Kisses promotion at the same house, the Fox-Wisconsin Palace theatre, Milwaukee.*



PART OF THE SHOW, *at Leo Jones' Star theatre, Upper Sandusky, Ohio.*





A VERY ATTRACTIVE *tie-in with current events, at the Carolina theatre, Burlington, N. C. This was for Hallowe'en, but similar decoration of the stand could be used for any holiday promotion of theatre sales.*



PLENTY *of choice, for the customer at the St. Francis theatre, San Francisco, a Paramount property. One case contains plenty of items at 5 cents, another at 10 cents. And that display of nuts atop the counter hits the customer squarely. It is an attractive and eye-catching display.*

"CANDY NOW IS ON THE PROGRAM"

$600,000,000—THEATRE CANDY SALES, 1948

I PUT more than $1,200 worth of savings bonds away a year from the one candy counter in my Star theatre alone. I've got two boys that I'm going to put through private school. That one counter is going to pay for my boys' education."

This testimonial to the sale of candy in the theatre is from Leo Jones, independent exhibitor of Upper Sandusky, O., who operates two houses there, one in nearby Carey, and another at Forest. It is a testimonial from a man who fought the introduction of candy sales.

Requests Decided Him

"The requests for candy decided me," he says. "The townspeople came in and said everybody else had candy and asked why didn't I.

"Now 90 per cent of the sales are inspiration. My customers will walk by stores, then get into the theatre and smell the popcorn and see the candy counter. You can see them go 30 feet beyond the counter, then turn around, come back and buy. The sales now average one to a customer.

"Candy is on the program, you might say."

That's Mr. Jones' opinion and it's the opinion, too, of James F. Mulcahy, merchandise director of the National Confectioners' Association.

Mr. Mulcahy predicts that candy sales for theatres in 1948 will exceed the 1947 gross by nearly $100,000,000, making a possible total of $600,000,000.

1% of Outlets Sell 27%

Approximately one per cent of the estimated 2,000,000 retail outlets for candy are theatres. Those theatres sell 27 per cent of the candy purchased during the year.

Candy is definitely on the program.

According to Mr. Mulcahy, "the greatest volume of candy sales in theatres is more apt to be reached through the impulse of attractive counters and appealing displays.

"After all," he stated, "theatres should have a greater advantage over other retail outlets because theatre managers possess inherent showmanship."

Mr. Jones has demonstrated the practicability of Mr. Mulcahy's remarks.

Says Mr. Jones: "I started by just buying a candy case for the Star. I got interested. I saw that some showmanship was necessary. I saw that an attractive counter sold more."

At the Star, his key house, Mr. Jones carries candy, popcorn, ice ream and soft drinks.

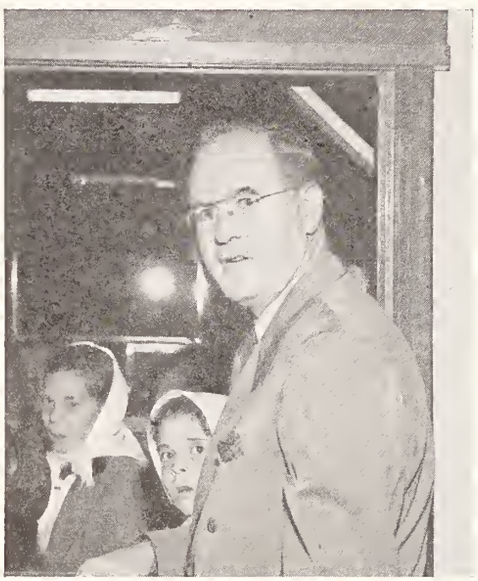
"Although the kids come in for nine cents, day and night," he said, "they'll spend up to 50 cents at my stand."

The new counter at the Star was installed a year ago. The former counter, the one Mr. Jones started with, is now at the Carey, in a sweet shop alongside that house. Into that shop, also, were moved, last May, a soft drink cooler and an ice cream freezer. Under the new manager there, Clarence Berthiaume, the shop is being renovated and its business is expected to exceed that of the Star.

Candy is on Mr. Jones' program. And it's on Mr. Mulcahy's program.

"Theatres," says Mr. Mulcahy, "can sell patrons candy on the way in and on the way out. It is the one item a theatre can sell twice to consumers during their visit to the theatre."

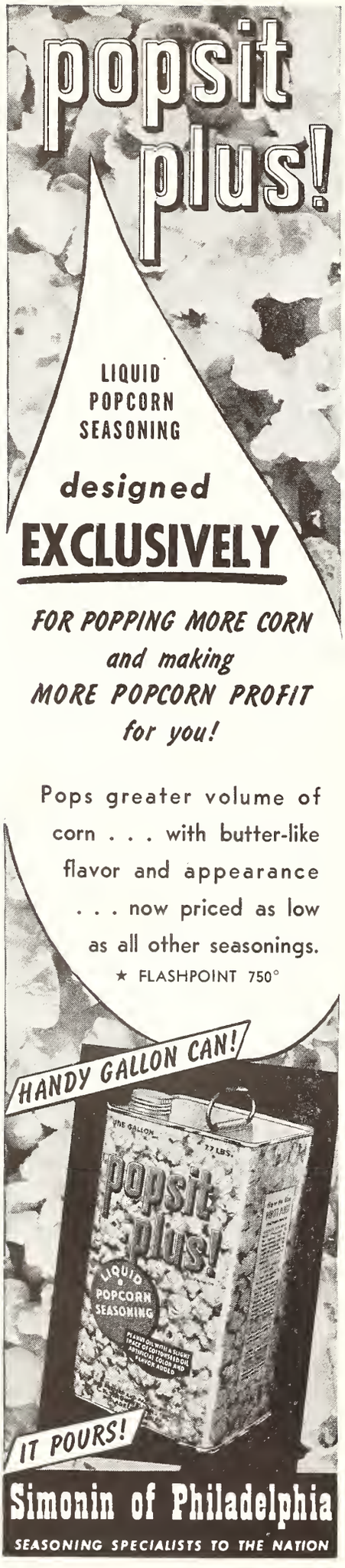
Mr. Mulcahy offered the further observation that in his opinion the volume of sales of candy in theatres would be much more likely to increase as well as the profit potential show improvement if the counters in the lobbies were to be kept open longer. Too many counters close simultaneously with the box office, in which case many patrons attending the final show of the evening are unable to purchase candy.



LEO JONES, independent Ohio exhibitor, at his Star theatre counter, Upper Sandusky.



IT IS CANDY first, plus hotdogs and hot coffee, at this counter, as well as ice cream, popcorn and cold drinks. The neon-lighted new counter at the Commonwealth circuit's Regent theatre, Kansas City, really draws customers.



England Sees Candy Adjunct To Sale of Film



WILBUR ENGLAND

The exhibitor must never forget the basic function of his theatre, to show motion pictures, Wilbur England, new vice-president of the ABC Vending Corporation, remarked the other day, settling down to his post at the company's new and renovated New York headquarters.

"They feel they know more about candy, in some instances, than the concessionaire. In other instances, they're struck with the romance of the business, the idea of selling anything in their emporium."

Mr. England said he felt strongly, too, that exhibitors who have been running their own candy business in many instances forget certain factors adding up to actual loss.

Mr. England, 16 years with RKO Theatres, has seen candy sales in theatres come from "the time when we in the business heard all around us that it cheapened our operations," to be accepted as part of the theatre program. "It was a process of education, and the major circuits were slower than others in being educated.

"Operating de luxe houses, in some cases representing investments of $1,000,000 or more, and veritable art galleries, they couldn't afford to jeopardize them by offending a good part of their public."

As manager in charge of company operations for ABC, Mr. England intends to follow company policy of experiment with new, as well as keeping established practices.

"You realize we keep abreast of merchandising methods, new edibles, and all sorts of equipment," he said.

"Probably most important, however—and this is where exhibitor cooperation comes in—is the placement of the stand. When you see large circuits ripping out seats to accommodate stands, you see the point."

THEATRE SALES ADVERTISERS

In the last few issues the following companies have availed themselves of the opportunity to reach the theatre market with their advertising messages through the pages of Theatre Sales:

ARMSTRONG POPCORN COMPANY, Lake View, Iowa. (Popcorn) Aug. 14.

ANDERSON & WAGNER, INC., 8701 S. Mettler St., Los Angeles 3, Cal. (Soda Bar) Sept. 11.

AUTO-VEND, INC., Box 5998, Dallas, Texas. (Popcorn Machines) July 17, Aug. 14, Sept. 11, Oct. 9, Nov. 6.

CANADA DRY GINGER ALE, INC., 100 East 42nd Street, New York City, New York. (Soft Drinks) Nov. 6.

CENTRAL POPCORN CO., Schaller, Ia. (Popcorn) July 17, Aug. 14, Sept. 11.

THE COCA-COLA COMPANY, 515 Madison Avenue, New York City. (Soft Drinks) July 17, Aug. 14, Sept. 11, Oct. 9, Nov. 6, Dec. 4.

COOK CHOCOLATE CO. 4825 S. Rockwell St., Chicago 32, Ill. (Candy) Sept. 11.

C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago 16. (Popcorn Machines) July 17.

HENRY HEIDE, INC., 313 Hudson Street, New York. (Candy) Sept. 11, Dec. 4.

KIMBELL CANDY COMPANY, 6546 West Belmont Avenue, Chicago. (Candy) July 17, Aug. 14, Sept. 11.

KNICKERBOCKER BEVERAGE DISPENSERS, INC., 453 Sixth Avenue, New York 11. (Dispensers) Oct. 9.

MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Missouri. (Popcorn Machines) July 17, Aug. 14, Sept. 11, Oct. 9, Nov. 6, Dec. 4.

MASON, AU & MAGENHEIMER CONFECTIONERY MANUFACTURING COMPANY, 92 Pineapple Street, Brooklyn, New York. (Candy) Dec. 4.

PRONTO POPCORN SALES INC., 702 Beacon Street Boston. (Popcorn Warmers) Aug. 14.

A. G. SEBRING CORP., 2300 W. Armitage, Chicago. (Coin Changers) July 17.

C. F. SIMONIN'S SONS, INC., 2550 E. Tioga Street, Philadelphia, Pa. (Popcorn Seasoning) July 17, Aug. 14, Sept. 11, Oct. 9, Nov. 6, Dec. 4.

SUPERDISPLAY CORP., 236 N. Water St., Milwaukee. (Complete Vending Equipment, Popcorn Boxes) July 17, Aug. 14.

SWITZER'S LICORICE COMPANY, 612 North First Street, St. Louis 2, Missouri. (Candy) Nov. 6.

GEORGE ZIEGLER COMPANY, 301 West Florida, Milwaukee 4, Wisconsin. (Candy) July 17, Sept. 11, Nov. 6.

Their Business Is Your Business

Good Box Office







FOR OVER 80 YEARS...

We all remember the blood curdling mellerdramas of the nickelodeon days . . . the Keystone Cops followed by a dripping flight of custard pies. *Even then* your patrons were nibbling on a famous American taste treat "MASON CANDIES."

Great events in screen history flash across your memory . . . "Ben Hur" . . . "Cimarron" and the memorable introduction of sound with the "Jazz Singer." Still the patrons called for their favorite candies . . . MASON PEAKS AND MASON MINTS.

Today we have New Stars, Oscar Awards and Technicolor but "Box Office" at the candy counter remains the same . . . MASON. In addition to the old favorites there's a whole new crop of MASON starlets to delight the movie goer... Mason Black Crows, Dots and Queens. Get acquainted with Mason Candies — fill out the coupon below for FREE samples.





Mason CANDIES

MASON, AU & MAGENHEIMER CONF. MFG. CO.
92 Pineapple Street, Brooklyn, New York
Att. Mr. Fred E. Magenheimer

Please send me without obligation FREE SAMPLE CARTON of Mason Candies.

*Your Name*_____

*Business Name*_____

*Address*_____

*City*_____ *Zone*____ *State*_____



URGE SELLING CANDY WITH SCREEN TRAILER

If you advertise that candy in your lobby by throwing a trailer on your screen you're going to sell more candy. The latest Allied of Texas bulletin tells of a candy concern which contracted for screen space for advertising and increased its sales by 500 per cent. Texas Allied mused: "We wonder if it wouldn't be a good idea for all of you to advertise your popcorn and candy sales on your own screens. Trailers for this purpose are inexpensive and the results might surprise you."

See Cocoa Bean Short Supply for 5 Years More

The current shortage of cocoa beans may well continue for another five years, according to the prediction of chocolate industry representatives who attended the worldwide cocoa conference in London, September 14-16. A report on this conference was made at a special luncheon sponsored by the National Confectioners' Association in New York, November 5, for NCA Washington committee members and directors.

The London conferees reported that with plant diseases bringing down world production of cocoa beans approximately 15 per cent below the 1935-39 mark and with the price of the beans up 742 per cent since 1941, there is little hope for release from current restrictions in the near future.

The allocations of cocoa beans set by the International Emergency Food Committee on cocoa for the year beginning October 1, 1948, were discussed at both the chocolate manufacturers' luncheon and at a morning meeting attended by cocoa importers.

On October 29, the committee announced an interim allocation of 446,390 tons. This recommendation covers 75 per cent of the 1948-49 estimated world supply of 600,000 long tons of cocoa beans.

Last year, of the total final allocation of 597,000 tons, the U. S. received 277,000 tons. In this year's initial allocation, the U. S. will receive 180,000 tons. A final allocation will be recommended, probably in late February, when more complete information on supplies is available.

Principal sources of the beans are British West Africa, Brazil, French West Africa and other Latin American sources.

Leonard J. Schwarz, director of the American Cocoa Research Institute, told the NCA group that a considerable amount of work is being done to develop a new cocoa bean tree and to eliminate pests that are largely the cause of the current shortages.

Bottlers Debate Tax Problems At Convention

Tax problems of the carbonated beverage industry were a focus of attention at the recent convention of American Bottlers of Carbonated Beverages held in Atlantic City.

Morris Levin, Philadelphia, chairman of the special tax committee of the Keystone State Bottlers Association, reported that 90 per cent of the soft drink bottlers in Pennsylvania had suffered sales losses averaging 35 per cent since the enactment of Pennsylvania's 20 per cent tax on carbonated beverages in June, 1947.

While the other 10 per cent reported sales gains since the special tax, those gains, according to Mr. Levin, did not measure up by 25 per cent to those gains reported by bottlers in nearby states which have no taxes affecting bottlers.

While Pennsylvania, it was reported, collected $13,000,000 during the first year of the tax, the collections were $4,000,000 below those anticipated by the state.

Edgar J. Forio, Atlanta, Ga., vice-president of the Coca-Cola Company, warned the secretaries of the state associations that they must be prepared in advance to prevent the enactment of taxes as in Pennsylvania.

Bottling officials indicated that the convention was called at one of the most critical periods of their business.

READERS SERVICE from THEATRE SALES

The readers of this department have a special franchise right on special service and information on subjects pertaining to machines, methods and merchandise in this field. We seek to supply requests for facts about products, whether they are mentioned in these pages or not, and about sources from which they can be obtained. We cannot, obviously, go into questions of price, save in general terms, nor can we venture into the realm of legal issues. We endeavour, however, to render an adequate answer to every inquiry. Here is a form to make it handy.

THEATRE SALES DEPARTMENT
MOTION PICTURE HERALD
ROCKEFELLER CENTER, NEW YORK

I would appreciate full information about.....

.....

.....

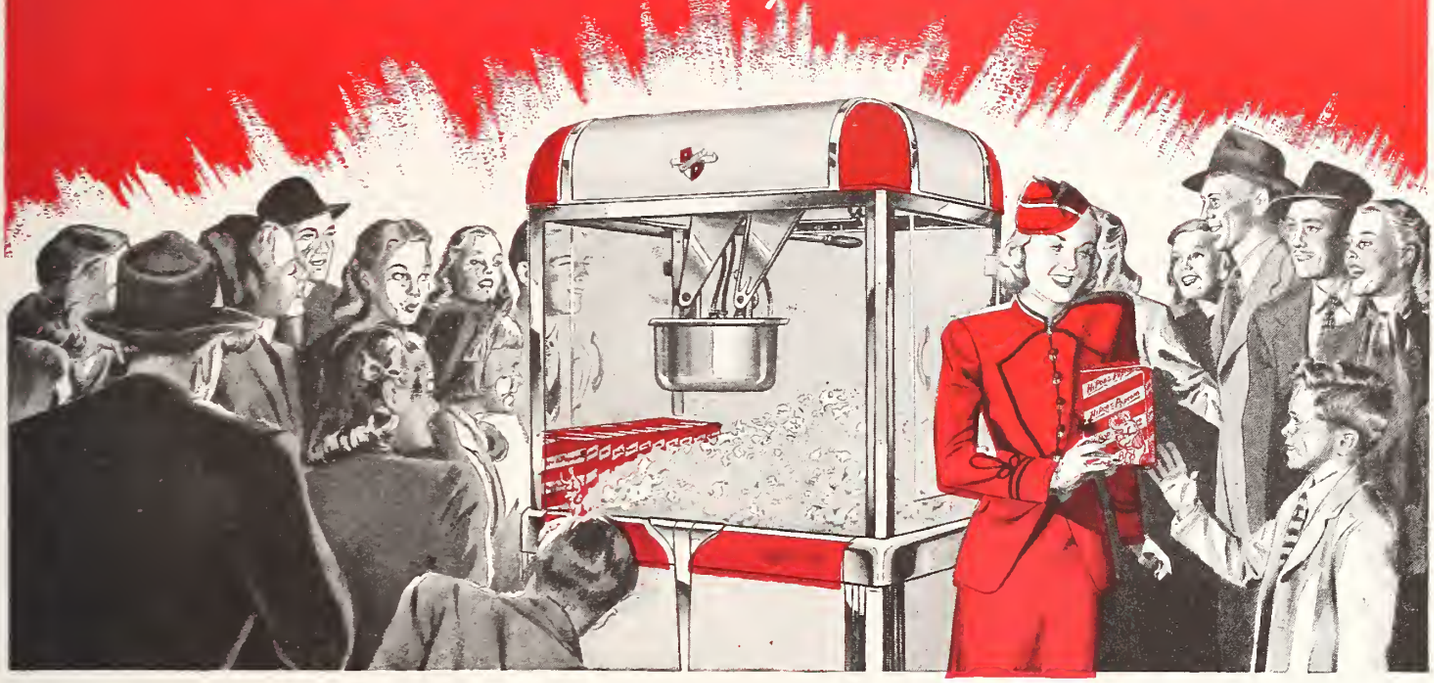
.....

(Name) _____

(Theatre) _____

(City) _____

DOUBLE-UP YOUR POPCORN PROFITS ...WITH A *Manley* POPCORN MACHINE



MANLEY'S "3-M's" of popcorn merchandising were learned the hard way, over 25 years in the popcorn business. These "3-M's", representing "Machines", "Merchandise" and "Methods" are your guide to BIGGER and BETTER popcorn profits. And... if you always remember to add the all important fourth "M" of Manley to each of the first three, you have a money making formula that can't be beat.

First of all, consider the big sparkling bright Manley popcorn machine that attracts crowds like a magnet. Its extra big capacity and many automatic features make it easy to handle the happy throngs that clamor 'round for service.

High quality Manley Merchandise is important, too, because Manley corn pops out bigger and fluffier... gives you more volume! Manley Seasoning, double refined for purity, lends that rich "buttered" look and an extra delicious flavor and aroma to your corn. This alone brings the crowds back again and again! This many times doubles your "take" from the same crowd. And... don't forget, Manley Popcorn Salt is an integral part of this business-building Manley flavor. Bags and boxes are important and Manley, again, offers the best! The famous red and white striped Manley containers are the only popcorn packages in America backed by a National Advertising program aimed to build brand recognition and easier, faster sales for YOU.

This campaign is only part of Manley's sales methods. Other important profit building ideas are incorporated in a 64 page book available to you free of charge. Send the coupon below!

ONLY *Manley* DELIVERS THE "COMPLETE PACKAGE"



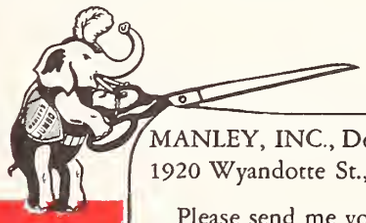
Manley MACHINES ...fully service-tested. Dependable. Big capacity. Built-in "eye and buy appeal."

Manley MERCHANDISE ...that fine HI POP Popcorn. Pure Seasoning. Special Popcorn Salt. And, famous candy cane design bags and boxes.

Manley METHODS ...national advertising plus proven sales promotions to increase sales and profits at every good location.

Plus . . .

The only National Advertising Campaign aimed to sell more popcorn at your machine.



Manley, Inc.
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PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS CHART
SERVICE DATA
SHORT SUBJECTS
ADVANCE SYNOPSES
COMPANY CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Decision of Christopher Blake

Warner Brothers — Youthful Dilemma

From Moss Hart's fine play about a boy of 12 and his reactions to the sudden realization that his parents are about to be divorced, producer-writer Ranald MacDougall has created an emotional and sincere film which points a stern finger at the potential danger to the sensitive minds of children whose happy home life is thus broken.

Ted Donaldson as the boy gives a very fine performance in a difficult part that calls on him to register everything from youthful brashness to tension and gnawing fear of something he does not understand. Chances are that this picture will find its widest appeal with the women folk who will tend to understand and appreciate the problem involved and the plight of the child, forced to choose between a mother and father he loves equally well.

To take the screen adaptation of the play out of the usual divorce-story routine and give it an added bit of entertainment value by providing a light, if significant, touch, director Peter Godfrey has added an amusing item that should find favor with all. Every once in a while, Ted begins to day-dream. He sees himself in the White House, proclaiming a world-peace plan; he sees himself as a sort of superman, convincing his parents, played by Alexis Smith and Robert Douglas, of the harm they are doing to their child; and he imagines himself appealing to the President to stop the divorce in a scene with many poignant overtones.

A story such as this could have been very trite. Thanks to the fine performances involved and the imaginative hand of director Godfrey, it has been filmed with tenderness and sensible balance between heart appeal and dramatic impact. It should prove a boon at the box office.

Alexis Smith and Robert Douglas are about to break up their marriage. Alexis still loves her man, but cannot forgive that he has gone out with another woman. The boy, loving both, is confused and hurt. Finally, the divorce goes to court and Ted must choose with which of the parents he wants to stay. Realizing his dilemma and seeing that his parents are still in love, Cecil Kellaway, as a kindly old judge, makes both Miss Smith and Douglas realize how much they both love the boy and one another and the mistake they would make in going through with the divorce.

Seen at the Warner Brothers home office projection room. Reviewer's Rating: Very Good.—FRED HIFT.

Release date, December 23, 1948. Running time, 75 minutes. PCA No. 12704. General audience classification.
Mrs. Blake ..... Alexis Smith
Mr. Blake ..... Robert Douglas
Judge Adamson ..... Cecil Kellaway
Ted Donaldson, John Hoyt, Harry Davenport, Mary Wickers, Art Baker, Lois Maxwell, Douglas Kennedy

Jiggs and Maggie in Court

Monogram — Comic Strip Comedy

This is far and away the best of the Jiggs-and-Maggie comedies based on the George McManus comic strip, perhaps in large part because the strip itself is the bone of contention throughout the picture and because McManus this time plays a principal part in the proceedings, proving himself an actor of rare ability. The crux of the conflict is a legal action brought by Maggie against McManus to enjoin him from caricaturing her in his comic strip, and this innately comic idea is worked out to a gratifying surprise conclusion to the accompaniment of a series of incidents partaking directly of the comic-strip quality of humor. For adroitly accomplishing with living actors the laugh purposes the cartoonist accomplishes with pen-and-ink, producer Barney Gerard rates a special variety of praise.

With Joe Yule and Renie Riano again playing Jiggs and Maggie, Tim Ryan as Dinty Moore and Pat Goldin as Dugan, the script gets under way as Maggie, resentful of being pointed out and laughed at in public due to her resemblance to the cartoon character, visits McManus in his office and tries to persuade him to stop drawing the cartoon. He agrees to do so, in 1959, and escapes her wrath momentarily, accompanied by Jiggs, only to meet up with it again when she has retained counsel and had him brought to court. The engaging of counsel, the court session, and several completely slapstick-type sequences in Dinty Moore's bar, are studded with belly laughs, all strictly in the McManus pattern.

William Beaudine directed ably from a script by producer Gerard and Eddie Cline.

Previewed at the Campus theatre, Los Angeles, where it played very nicely. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, December 12, 1948. Running time, 66 minutes. PCA No. 13415. General audience classification.
Jiggs ..... Joe Yule
Maggie ..... Renie Riano
McManus ..... Himself
June Harrison, Riley Hill, Tim Ryan, Robert Lowell, Pat Goldin, Dick Ryan, Cliff Clark, Jimmy Aubrey, Jean Fenwick, Frank Austin, Russell Hicks, Chester Clute, Grady Sutton, Sidney Marion, Charles Middleton, Richard R. Neill, Ken Britton, Francis Faye

3 Godfathers

M-G-M - Argosy — Bad Men and a Baby

Here is what John Ford, director, and Merian C. Cooper, producer, had to work with:

Three holdup men, always ready to meet gunfire with gunfire, who become the godfathers of a baby boy and vow to the child's dying mother their fidelity and care. Two die in a valiant march across the Arizona desert. The third just about makes it.

Here is what the director and producer came out with:

A passably penetrating study of man's struggle against nature, fortified for the gruelling test by a promise to a dying woman and a reluctant acceptance of faith through the Bible. "3 Godfathers" is an interesting film, projected into a diffused dramatic intensity by stunning color photography of magnificent composition. This attraction's major handicap, however, is length far in excess of story value. The inevitable consequence is a monotony which heightens a flagging interest. The story line, at best, is slim, but the probability is the results would have been more effective if the decision had been to tell it in less footage.

John Wayne, Pedro Armendariz and Harry Carey, Jr., are the three badmen who perpetrate a bank robbery, make for the salt flats with garrison soldiers in hot pursuit which subsequently is abandoned on the assumption the desert will exact its toll. The three ultimately come upon an abandoned covered wagon in which Mildred Natwick is about to bear her son. On her deathbed, she names the trio the godfathers of her child.

The remainder of the film deals with their clumsy adventures in caring for the child and the resumption of their desperate trek across the wastelands to a civilized outpost where their charge may be taken care of properly. First to succumb is the already injured Carey. Later Armendariz breaks a leg and shoots himself. Wayne alone is left to deliver his precious cargo, which he does while Ward Bond, the arm of the law, closes in.

For his heroism, Wayne gets off with a light sentence and is carted to jail as the local hero slated to return in due time to assume his responsibility as godfather.

Ford, always a stickler for production accuracy and an unqualified artist with subjects dealing with the early West, lives up to his earned reputation in this regard. But this time he goes dramatically thin in terms of sustained values.

There simply is not enough to keep his film buoyant for 106 minutes. Peter B. Kyne wrote the story for which Laurence Stallings and Frank S. Nugent did the screenplay. Winton Hoch's photography is superb.

Performances are competent.

Trade shown at home office projection room. Reviewer's Rating: Good.—RED KANN.

Release date, January, 1949. Running time, 106 minutes. PCA No. 13312. General audience classification.
Bob Sangster ..... John Wayne
Peye ..... Pedro Armendariz
"The Kid" ..... Harry Carey, Jr.
Ward Bond, Mae Marsh, Jane Darwell, Ben Johnson, Mildred Natwick, Charles Halton, Hank Worden, Jack Pennick Fred Libby, Michael Dugan, Don Summers

A Letter to Three Wives

Twentieth Century-Fox— Dream and Comedy

Occasionally there comes to the screen a story which ideally lends itself to a treatment touching both the heart-strings and the funny-bone.

(*Continued on page* 4407)

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
1421	Billie Gets Her Man (17)	9-9-48	4409
1422	Go Chase Yourself (17)	10-14-48	....
1423	Parlor, Bedroom and Wrath (16)	12-16-48	....
1431	A Pinch In Time (16)	11-11-48	....

FOX AND CROW (Color)

1701	Robin Hoodlum (11)	12-23-48	....

FILM NOVELTIES

1901	Symphony on Ice (9)	12-23-48	....

COMEDY FAVORITES (REISSUES)

1441	Pest from the West (18½)	9-30-48	4409
1442	Ay Tank Ay Go (16)	10-21-48	....
1443	Static in the Attic (19)	12-23-48	....

STOOGE COMEDIES

1401	Heavenly Daze (16½)	9-2-48	4359
1402	I'm a Monkey's Uncle (16)	10-7-48	....
1403	Mummy's Dummies (16)	11-4-48	....
1404	Crime on Their Hands (17½)	12-9-48	....

CAN YOU TOP THIS

1411	Can You Top This #1 (13)	11-18-48	....

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1501	Pickled Puss (6½)	9-2-48	4391
1502	Lo, the Poor Buffal (6½)	11-4-48	....

COLOR FAVORITES (Reissues)

1601	The Stork Takes a Holiday (8)	9-9-48	4409
1602	Swing Monkey Swing (8)	10-14-48	....
1603	The Little Match Girl (8½)	11-25-48	....
1604	Glee Worms (7½)	12-16-48	....

ONE-REEL SPECIAL

1551	Candid Microphone (11)	10-21-48	....

VERA VAGUE LAFF TOURS

1751	A Lass In Alaska (10½)	10-28-48	....

THRILLS OF MUSIC

1951	Elliot Lawrence Orch. (10½)	9-23-48	4409
1952	Ray Eberle & Orch. (10½)	11-4-48	....
1953	Buddy Rich & Orch (10½)	12-16-48	....

COMMUNITY SING

9659	No. 9 California, Here I Come (9)	8-12-48	4359
1651	No. 1 Baby Face (9)	9-16-48	4409
1652	No. 2 My Happiness (10)	10-21-48	....
1653	No. 3, It's Magic (10)	12-9-48	....
5657	No. 7, Christmas Carols (R) (12)	12-9-48	....

SCREEN SNAPSHOTS

1851	Hollywood Holiday (9)	9-2-48	4409
1852	A Day at CBS (9½)	10-7-48	....
1853	Stars to Remember (9½)	11-18-48	....
1854	Hollywood's Santa Claus Lane (9½)	12-23-48	....

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1802	Acrobatic Babies (8)	10-14-48	....
1803	Wonder Woman (9½)	11-25-48	....
1804	Goin' Fishin' (9)	12-23-48	....

M-G-M

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T-11	Wandering Through Wales (9)	10-16-48	....

PETE SMITH SPECIALTIES

S-960	Football Thrills #11 (9)	8-21-48	4391
S-51	Why Is It? (9)	9-11-48	4391
S-52	Pigskin Skill (8)	9-18-48	....
S-53	Ice Aces (8)	11-6-48	....

M-G-M TECHNICOLOR CARTOONS

W-940	The Truce Hurts (7)	7-17-48	4319
W-941	Half-Pint Pygmy (7)	8-7-48	4391
W-31	Old Rockin' Chair Tom (7)	9-18-48	....
W-32	Lucky Ducky (8)	10-9-48	....
W-33	Professor Tom (8)	10-30-48	....
W-34	The Cat That Hated People (8)	11-48	....

PASSING PARADE

K-976	The Fabulous Fraud (9)	8-28-48	4383
K-71	The City of Little Men (10)	11-20-48	....

GOLD MEDAL REPRINT CARTOONS

W-21	The Little Goldfish (8)	11-20-48	....
W-22	Fine Feathered Friends		....
W-23	The Blue Danube		....
W-24	Sufferin' Cats		....

MARTIN BLOCK'S MUSICAL MERRY-GO-ROUND

M-983	Ray Noble-Buddy Clark (11)	6-26-48	4334
M-984	Les Brown-Virginia O'Brien (10)	7-17-48	4319
M-985	Frankie Carle & Orch. (10)	8-20-48	4351
M-986	Art Lund-Tex Beneke-Les Brown (10)	8-30-48	....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

L7-6	Aerial Hot Rods (10)	8-13-48	4359
L8-1	The Glass Orchestra (10)	11-26-48	....
L8-2	The Early Bird (10)	1-29-49	....

POPEYE (Color)

E7-6	Wolf In Sheik's Clothing (8)	7-30-48	4326
E7-7	Spinach vs. Hamburgers (8)	8-27-48	4391
E7-8	Snow Place Like Home (7)	9-3-48	4409
E8-1	Robin Hood-Winked (7)	11-12-48	....
E8-2	Symphony in Spinach (7)	12-31-48	....

POPULAR SCIENCE (Color)

J7-6	Flying Wing (10)	8-6-48	4391
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Y8-1	The Gnu Look (10)	10-29-48	....
Y8-2	Calling All Animals (10)	1-7-49	....

SPORTLIGHTS

R7-10	Her Favorite Pools (10)	7-30-48	4326
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FF7-5	Big Sister Blues (15)	10-1-48	4409
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P8-1	The Mite Makes Right (8)	10-15-48	4390
P8-2	Hector's Hectic Life (7)	11-19-48	....
P8-3	The Old Shell Game (7)	12-17-48	....
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X7-8	Lone Star State (9)	8-20-48	4391
X8-1	Readin, Ritin', Rhythmetic (7)	10-22-48	....
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RKO

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94,701	Goofy and Wilbur (R) (8)	10-1-48	4409
94,702	Wynken, Blynken & Nod (R) (8)	11-19-48	....
94,101	Pluto's Purchase (7)	7-9-48	4319
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94,103	Cat Nap Pluto (6)	8-13-48	4391
94,104	Inferior Decorator (6)	8-27-48	....
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94,106	Soup's On (7)	10-15-48	....
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93,201	Pal's Return (18)	11-26-48	....

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84,313	Strikes to Spare (8)	8-20-48	4383
94,301	Texas Redhead (8)	9-24-48	4409
94,302	Frozen Fun (8)	10-22-48	....

EDGAR KENNEDY

83,406	Home Canning (16)	8-6-48	4359
93,401	Contest Crazy (17)	10-1-48	....

LEON ERROL

83,704	Bachelor Blues (17)	9-17-48	4409
93,701	The Uninvited Blonde (16)	11-12-48	....

SCREENLINERS

94,201	Jan August & Piano (7)	10-29-48	....
94,202	Block Party (7)	11-26-48	....

FLICKER FLASHBACKS

84,207	No. 7 (9)	7-2-48	4319

THIS IS AMERICA

83,110	Sport's Golden Age (17)	7-23-48	4319
83,111	Glamour Street (16)	8-20-48	4391
83,112	A Friend of the Family (16)	9-17-48	4391
83,113	Who's Delinquent (16)	10-15-48	....
93,101	County Fair (17)	11-12-48	....

RAY WHITLEY WESTERN MUSICAL

93,501	Keep Shooting (17)	9-10-48	4383
93,502	Range Rhythm (18)	10-15-48	....
93,503	Cactus Capers (17)	11-19-48	....

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

8256	Riddle of Rhodesia (8)	7-48	4319
8527	Bermuda (8)	8-48	4383
8528	Desert Lights (8)	8-48	4282
8259	Portrait of the West (Lowell Thomas) (8)	10-48	....
8260	Way of the Padres (Lowell Thomas) (8)	12-48	....

MOVIETONE SPECIALTY

8801	Symphony of a City (11)	9-48	....

SPORTS REVIEW

8304	Football Finesse (10) (Mel Allen)	9-48	....
8305	Olympic Water Wizards (9) (Mel Allen)	11-48	....
8306	Yankee Ski-Doodle (9) (Geo. Putnam)	11-48	....

TERRYTOONS (Color)

8521	Mighty Mouse in the Witch's Cat (7)	7-48	4319
8523	Mighty Mouse in Love's Labor Won (7)	8-48	4383
8524	Hard Boiled Egg (7)	9-48	....
8525	Mighty Mouse In Mysterious Stranger (7)	10-48	....
8526	Talking Magpies in Free Entertainment (7)	10-48	....
8527	Mighty Mouse in Triple Trouble (7)	11-48	4383
8528	Talking Magpies in Out Again In Again (7)	11-48	....
8529	Mighty Mouse in the Magic Slipper (7)	12-48	....
8530	Talking Magpies in Gooney Golfers (7)	12-48	....

MARCH OF TIME

V14-14	Life with Grandpa (18)	9-48	....
V14-15	Battle For Germany (18)	10-1-48	4334
V14-16	America's New Air Power (18)	10-29-48	4391
V14-17	Answer to Stalin (19)	11-26-48	4398

UNITED ARTISTS

LANTZ CARTUNES

....	Wet Blanket Policy (7)	8-27-48	....
....	Playful Pelican (7)	10-8-48	....

UNIVERSAL

VARIETY VIEWS

3346	Paris on the Plata (9)	7-12-48	4359
3347	Gaucho Fiesta (10)	8-16-48	4391
3348	Call of the Canyon (10)	10-18-48	....

NAME-BAND MUSICALS

3308	Jimmy Dorsey & Orch. (15)	8-18-48	4391
3309	Charlie Barnet & Orch. (15)	9-15-48	4409
3310	Buddy Rich & Orch. (15)	10-13-48	....

THE ANSWER MAN

3396	Rockets of the Future (10)	7-5-48	4359
3397	Water Battlers (10)	8-16-48	4391
3398	Home of the Iceberg (10)	8-23-48	4383

SING AND BE HAPPY SERIES

3383	River Melodies (8)	7-5-48	4359
3384	Songs of the Season (8)	10-11-48	....
3385	Hits of the Nineties (8)	10-18-48	....

WARNER - VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLOR ADVENTURES		
5801	Mysterious Ceylon (10)	9-25-48	4409
5802	Bannister's Bantering Babies (10)	12-11-48	....
5803	Circus Town (10)	1-15-49	....
	TECHNICOLOR SPECIALS		
4006	A Day at the Fair (20)	7-3-48	4334
4007	The Man from New Orleans (19)	9-4-48	4391
4008	My Own United States (19)	10-16-48	....
5001	Sons of Liberty (21)	11-20-48	....
5003	Princely India (20)	12-25-48	....
5005	Sunday Roundup (20)	1-29-49	....
	SPORTS PARADE (Color)		
4503	A Nation on Skis (10)	7-31-48	4351
4511	Playtime In Rio (10)	8-14-48	4326
4512	Sports Down Under (10)	9-18-48	4409
4513	Gauchos of the Pampas (10)	10-9-48	....
5501	Jungle Man Killers (10)	11-6-48	....
5502	Sportsmen of the Far East (10)	12-18-48	....
	SPORTS NEWS REVIEWS		
5601	Roaring Wheels (10)	10-23-48	....
5602	Ski Devils (10)	12-4-48	....
5603	Swings and Serves (10)	1-22-49	....
	BLUE RIBBON CARTOONS (Color) (Reissues)		
4309	A Tale of Two Kitties (7)	7-31-48	4359
4310	Pigs In a Polka (7)	8-14-48	4319
4311	Greetings Bait (7)	8-28-48	4383
4312	Hiss and Make Up (7)	9-18-48	4409
4313	Hollywood Steps Out (7)	10-2-48	....
5301	An Itch in Time (7)	10-30-48	....
5302	Fin'n Catty (7)	12-11-48	....
5303	Bedtime for Sniffles (7)	1-1-49	....
	MELODY MASTER BANDS		
4608	Joe Reichman & Orch. (R) (10)	7-17-48	4319
	MERRIE MELODIES CARTOONS (Color)		
4704	Up-Standing Sitter (7)	7-3-48	4319
4706	You Were Never Duckier (7)	8-7-48	4319
4707	Oough Ray Me-Ow (7)	8-14-48	4383
4708	The Pest That Came to Oinner (7)	9-11-48	4409
4709	Odor of the Day (7)	10-2-48	....
4710	Foghorn Leghorn (7)	10-9-48	....
4711	A Lad In His Lamp (7)	10-23-48	....
4712	Daffy Dilly (7)	10-30-48	....
4713	Kit for Cat (7)	11-6-48	....
4714	Stupor Salesman (7)	11-20-48	....
4715	Riff Raffy Daffy (7)	11-27-48	....
4716	Scaredy Cat (7)	12-18-48	....
4717	Wise Quackers (7)	1-1-49	....
4718	Holiday for Drumsticks (7)	1-22-49	....
5701	Awful Orphan (7)	1-29-49	....
	"BUGS BUNNY" SPECIALS (Color)		
3726	Haredevil Hare (7)	7-24-48	4359
4719	Hot Cross Bunny (7)	8-21-48	4391
4720	Hare Splitter (7)	9-25-48	....
4721	My Bunny Lies Over the Sea (7)	12-4-48	....
4722	Hare-do (7)	1-15-49	....
	JOE McDOAKES COMEDY		
5401	So You Want to Be In Politics (10)	10-2-48	....
5402	So You Want to Be on the Radio (10)	11-6-48	....
5403	So You Want to Be a Baby Sitter (10)	1-8-49	....
	MEMORIES FROM MELODY LANE		
4206	Let's Sing a Song From the Movies (10)	7-17-48	4326
	FEATURETTE		
5101	Football Magic (20)	9-11-48	4391
5102	Grandfather's Follies (20)	11-13-48	....
5103	Pie in the Eye (20)	1-8-49	....

SERIALS

COLUMBIA

9180	Superman (Spcl.) (15 episodes)	7-15-48	4243
1120	Congo Bill (15 episodes)	10-28-48	....

REPUBLIC

793	Dick Tracy Returns (R) (15 episodes)	7-17-48	....
794	Adventures of Frank & Jesse James	10-30-48	....

(*Continued from page* 4405)

Such a picture is "A Letter to Three Wives." Designed primarily for the more mature audiences, it has a format and style as slick and fresh as any picture in some time.

Further it is a picture which showmen can exploit to the maximum. There is a top-flight cast headed by Jeanne Crain, Linda Darnell and Ann Sothern; there is mirth-provoking comedy and wry humor; there is a supporting cast which provides keen competition for the name players, and, finally, there is a story treatment which skillfully takes the audience back through brief interludes in the marital lives of the three women and presents their little problems which have become magnified all out of proportion to their true seriousness when one romantic crisis faces all three.

Briefly, the story concerns the three women who are about to embark on a day-long excursion when they receive a note from the town's *femme fatal* that she has run off with one of their husbands. Each wife lives in fear that it is her husband that has been lost: Miss Crain because she feels out of place in her husband's long established circle of friends; Miss Darnell because she feels that her husband realizes that she married for money, and Miss Sothern because she has become the domineering breadwinner of the family. At the end each wife gets her individual answer to the problem.

In bringing the story to the screen Joseph L. Mankiewicz, who directed and also wrote the screenplay, has kept the comedy predominant throughout but in doing so has not failed to point up the seriousness of the little marital tragedies. Much of this comedy can be attributed to the excellent acting of Paul Douglas and Thelma Ritter.

Vera Caspary adapted the story from a *Cosmopolitan Magazine* novel by John Klempner, and Sol C. Siegel produced.

Reviewed at the Twentieth Century-Fox projection room in New York. Reviewer's Rating: Very Good.—George H. Spires.

Release date, February, 1949. Running time, 103 minutes. PCA No. 13227. General audience classification.

Deborah Bishop ..... Jeanne Crain
Lora May Hollingsway ..... Linda Darnell
Rita Phipps ..... Ann Sothern
George Phipps ..... Kirk Douglas
Porter Hollingsway ..... Paul Douglas
Barbara Lawrence, Jeffrey Lynn, Connie Gilchrist, Florence Bates, Hobart Cavanaugh, Patti Brady, Ruth Vivian, Thelma Ritter, Stuart Holmes, George Offerman, Jr., Ralph Brooks

Homicide for Three

Republic — Murder Mystery

Here is a fast-moving melodrama, featuring Warren Douglas and Audrey Long, concerning several murders. Eventually clues are discovered which make it possible for the authorities to apprehend the criminals.

A young Navy lieutenant, played by Warren Douglas, and his wife, Audrey Long, encounter difficulties in finding hotel accommodations in Los Angeles but finally secure a suite. After arriving in their rooms, they receive a mysterious telephone call warning them of a murder which is about to be committed. The young people hire two private detectives to help them, after two women are found dead. They discover that the third woman marked for death is the lady who lent them her apartment. She is an aerial artist with a circus and the two dead women were close friends of hers.

The police come on the case and arrest the Navy man, his wife and two clowns who were attempting to kill the aerial performer. At police headquarters it is discovered that the two men who were acting as private detectives were the killers. These men recently had been released from prison and planned to murder the three women whose testimony sent them to jail. The police chief admonishes the Navy officer for not reporting the murders but frees him and he and his wife continue on their honeymoon.

Stephen Auer produced and George Blair directed.

Seen at the home office projection room. Reviewer's Rating: Average.—M.R.Y.

Release date, December 8, 1948. Running time, 60 minutes. PCA No. 13235. General audience classification.

Peter Duluth ..... Warren Douglas
Iris ..... Audrey Long
Lloyd Corrigan, Grant Withers, Stephanie Bachelor

Desperadoes of Dodge City

Republic—Outlaws Versus Homesteaders

Allan "Rocky" Lane stars in another outdoor film of Western adventure styled to please action fans. A better than average screenplay by Bob Williams centers about a group of homesteaders who are prevented from crossing the Badlands, controlled by a group of outlaws. Stagecoach hold-ups and fierce gunplay are among the many action scenes.

Lane portrays a government agent who tries to gain possession of a document which authorizes a cavalry guard for a homesteader wagon-train which was scheduled for attack by a band of outlaws. This powerful group of gunmen are preventing settlers from crossing their territory. Lane and five stagecoach passengers, including the leader of the gang, are trapped in a cabin by some of the outlaws. The stage driver, played by Eddy Waller, helps Lane discover the identity of the boss of the gunmen. Lane finds the document and gets word to the cavalry in time to save the homesteaders from being killed by the outlaws.

Gordon Kay was the associate producer and Philip Ford directed.

Seen at the New York theatre. Reviewer's Rating: Average.—M.R.Y.

Release date, September 15, 1948. Running time, 60 minutes. PCA No. 13252. General audience classification.

"Rocky" ..... Allan "Rocky" Lane
Nugget Clark ..... Eddy Waller
Mildred Coles, Roy Barcroft, Tristram Coffin, William Phipps, James Craven, John Hamilton, Edward Cassidy, House Peters, Jr., Dale Van Sickel, Peggy Wynne, Ted Mapes

Manhattan Angel

Columbia — Musical Romance

Held together by a story of a group of grownups trying to maintain a youth center, "Manhattan Angel" is a mildly amusing musical romance. The lack of production quality and exploitable star names will relegate the picture to one of the lesser categories on a theatre's playing time.

Heading the cast are Gloria Jean and Ross Ford as the young couple attempting to prevent an old fire house from being razed to make way for a new skyscraper. Eventually Miss Jean enters a friend in a $25,000 beauty contest and after some unethical maneuvering she wins. The money goes to preserving the youth center.

The musical end of the picture offers a little more in the way of entertainment than the story. Miss Jean and a new singing youngster offer several songs which include "It's a Wonderful, Wonderful Feeling," "I'll Take Romance," "Candy Store Blues" and others.

The supporting players include Patricia White, Thurston Hall, Alice Tyrrell and Benny Baker. Sam Katzman produced, Arthur Dreifuss directed and the screenplay was written by Albert Deer from an original story he wrote with George H. Plympton.

Reviewed at the Brooklyn Strand theatre. Reviewer's Rating: Fair.—G.H.S.

Release date, not set. Running time, 61 minutes. PCA No. 13078. General audience classification.

Gloria Cole ..... Gloria Jean
Eddie Swenson ..... Ross Ford
Patricia White, Thurston Hall, Alice Tyrrell, Benny Baker, Russell Hicks, Fay Baker

PAL'S ADVENTURE (RKO)

Pal Series (83,202)

Plenty of human interest as a boy becomes innocently involved in a theft and finally is cleared with the help of Flame, the wonder dog. *Release date, September* 24, 1948 20 *minutes*

SERVICE DATA *on features*

Service Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 4412.

Apartment for Peggy (20th-Fox)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 16, p. 38; Nov. 6, pp. 38, 39, 40; Nov. 27, p. 45.

The Babe Ruth Story (Mono.-AA)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 4, p. 39; Oct. 9, p. 49; Nov. 13, p. 43.

Beyond Glory (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—100.1%
Round Table Exploitation—Nov. 6, p. 38.

Canon City (EL)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 7, p. 45; Aug. 14, pp. 40, 42; Sept. 4, p. 41; Sept. 18, p. 42; Oct. 16, p. 39; Nov. 6, p. 38.

A Date With July (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—104.6%
Round Table Exploitation—Aug. 7, p. 44; Aug. 14, p. 43; Sept. 25, p. 148; Oct. 16, p. 36; Oct. 23, pp. 44, 45; Nov. 6, p. 36.

The Emperor Waltz (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—110.9%
Round Table Exploitation—July 17, pp. 38, 41; July 24, p. 44; Aug. 21, p. 42; Oct. 23, p. 47.

Good Sam (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—94.2%
Round Table Exploitation—Sept. 25, p. 153; Oct. 2, pp. 54, 55; Oct. 23, p. 47; Oct. 30, p. 48.

Hills of Home (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 23, p. 48.

An Innocent Affair (UA)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Oct. 23, p. 48; Nov. 20, p. 47.

Joan of Arc (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 13, p. 40.

Johnny Belinda (WB)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 30, p. 48.

Key Largo (WB)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—116.6%
Round Table Exploitation—Aug. 28, p. 45; Sept. 18, p. 43; Oct. 9, p. 44; Oct. 16, p. 40.

The Loves of Carmen (Col.)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 25, p. 143; Oct. 9, p. 46; Oct. 23, p. 44; Nov. 6, p. 40; Nov. 13, p. 40.

The Luck of the Irish (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 6, p. 40.

Luxury Liner (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 16, p. 36; Nov. 6, p. 38.

Man-Eater of Kumaon (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 2, p. 57; Oct. 9, p. 48; Nov. 20, p. 49.

Mr. Peabody and the Mermaid (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 28, p. 42; Sept. 11, pp. 38, 41; Oct. 16, p. 36; Oct. 23, p. 46.

On An Island With You (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—105.5%
Round Table Exploitation—July 10, p. 48; July 24, p. 44; Sept. 4, p. 38; Oct. 9, p. 47.

One Touch of Venus (Univ.)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Oct. 16, p. 39; Nov. 6, p. 36; Nov. 13, p. 43.

Red River (UA)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Sept. 18, pp. 40, 41, 44; Oct. 2, p. 55; Oct. 23, p. 44; Nov. 6, p. 39; Nov. 13, p. 40; Nov. 20, pp. 46, 47, 48; Nov. 27, p. 44.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for adults
Class B	Objectionable in part
Class C	Condemned

Rope (WB)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—99.1%
Round Table Exploitation—Oct. 16, p. 40; Nov. 13, p. 40.

The Saxon Charm (Univ.)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Nov. 13, p. 41.

Sorry, Wrong Number (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—116.2%
Round Table Exploitation—Oct. 9, p. 49; Oct. 23, p. 48; Oct. 30, p. 48.

A Southern Yankee (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—94.6%
Round Table Exploitation—Nov. 13, p. 43.

Station West (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 6, p. 38.

The Street With No Name (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—112.0%
Round Table Exploitation—Sept. 18, p. 44; Oct. 9, p. 44; Oct. 23, p. 47.

Tap Roots (Univ.)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 18, p. 44; Sept. 25, p. 153; Oct. 2, pp. 54, 57; Nov. 6, p. 39.

That Lady in Ermine (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—100.0%
Round Table Exploitation—Oct. 2, p. 56; Oct. 9, p. 44; Oct. 23, p. 46.

Two Guys From Texas (WB)

Audience Classification—General
Legion of Decency—Class A-2
Round Table Exploitation—Oct. 9, p. 47; Oct. 16, p. 36.

The Velvet Touch (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 25, p. 142; Oct. 2, p. 57; Oct. 23, p. 46; Oct. 30, p. 46.

Walk a Crooked Mile (Col.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 13, p. 43.

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 4406-4407.

Running times are those furnished by the distributor.

HOLLYWOOD HOLIDAY (Columbia)

Screen Snapshots (1851)

This short subject takes you into the world of Hollywood at play. Journeying to "The Double Arrow" ranch in Montana, audiences are given intimate glimpses of stars at their favorite spots. Glenn Ford, Eleanor Powell, Sonny and Mrs. Tufts and Charlie Ruggles are a few of the personalities seen at their leisure.

Release date, September 2, 1948 9 *minutes*

THE STORK TAKES A HOLIDAY (Col.)

Color Favorites (1601)

This entertaining short takes audiences to the distant land beyond the moon where all the storks pick up their pink and white bundles for delivery to the awaiting parents. In this instance, however, it seems that one of the parents wants to return her bundle for a newer and better model. The resulting trials and tribulations make for a good deal of fun.

Release date, September 9, 1948 8 *minutes*

SNOW PLACE LIKE HOME (Paramount)

Popeye (E7-8)

Popeye and Olive transfer their hilarious activities to the North Pole and have some fun with a rough, tough trade named Pierre.

Release date, September 3, 1948 7 *minutes*

THRILLS OF MUSIC—SERIES 3 (Columbia)

Elliot Lawrence and Orchestra (1951)

Fred Robbins, disc jockey, takes the Lawrence Band on a turntable spree that's tuneful and rhythmic. Mindy Carson is the featured soloist and she sings "Gypsy in My Soul." Alan Dale is heard doing "Oh Marie." This is a fine musical short, sure to be enjoyed by old and young.

Release date, September 23, 1948 10½ *minutes*

BILLIE GETS HER MAN (Columbia)

All-Star (1421)

Billie Burke is starred in this map-cap two-reeler. Billie's daughter, Jan, talks about buying a small puppy. Billy thinks she's going to have a baby. Then romance rears its head and Billie finds an old boy friend who still is interested in her. The comedy of errors continues with the audience guaranteed to have a good time in the process.

Release date, September 9, 1948 17 *minutes*

DIVING CHAMPIONS (Columbia)

World of Sports (1801)

This is a study of the art of diving as practiced by champions like Mike Copeland, Pete Desjardins, Earl Clarke and a host of others. Bill Stern is the commentator. The reel follows the divers through their early days of training up to the time they are ready to demonstrate their skills in competition.

Release date, September 23, 1948 9½ *minutes*

PEST FROM THE WEST (Columbia)

All Star Comedy (1441)

Sad-faced Buster Keaton is presented as an "ardent" Latin Lover. Buster gets himself all tangled up with Conchita and her jealous boy friend, Ferdinand.

Release date, September 30, 1948 18½ *minutes*

COMMUNITY SING (Columbia)

No. 1—Series 13 (1651)

Don Baker at the organ and the Song Spinners join forces to give their usual slick treatment to a combination of the old and the new. Among the tunes presented are "Love Is So Terrific," "Little White Lies," "You Can't Be True, Dear," "Tell Me a Story" and "Baby Face."

Release date, September 16, 1948 9 *minutes*

BIG SISTER BLUES (Paramount)

Musical Parade Featurette (FF7-5)

The estranged parents of two school girls decide to forget and forgive after a party at the kids' school. Lively song and dance numbers and a fast re-bop session are featured, the songs including "Them There Eyes," "The Secretary Song" and "I Hain't, T'aint, Ain't." Technicolor.

Release date, October 1, 1948 15 *minutes*

APPOINTMENT WITH BABY (Paramount)

Pacemaker (K8-1)

Here is an amusing and informative story about one of the most famous couples in show business, Tex and Jinx McCrary, as they await their second baby. It takes you into their home and behind the scenes as Jinx carries on with all of her varied activities, even playing tennis. And when the new baby comes home you see how the first boy adjusts himself to the new arrival. The story is a fine picture of American family life and shows that motherhood and a career can be combined successfully.

Release date, October 8, 1948 11 *minutes*

CHARLIE BARNET AND ORCHESTRA IN REDSKIN RHUMBA (Universal)

Name Band Musicals (3309)

Charlie Barnet plays two of his most popular discs "Redskin Rhumba" and "Skyline." Virginia Maxey sings "Jeepers Creepers" and Clark Dennis renders "Peg of My Heart" and "Jealousy."

Release date, September 15, 1948 15 *minutes*

THREE LITTLE PIGS (RKO)

Walt Disney (84,706)

This Academy Award winner is being reissued. It is the story of the three little pigs who would rather sing and dance than build a shelter strong enough to protect them from the big bad wolf. In the end the three little pigs outwit the wolf.

Release date, September 3, 1948 9 *minutes*

BACHELOR BLUES (RKO)

Leon Errol (83,704)

A forgotten wedding anniversary date puts Leon Errol in the doghouse. He looks up his marriage certificate and finds that it wasn't signed and that means all of his property settlement made to Mrs. Errol cannot be claimed by him. They both decide to take new spouses but after several amusing incidents it is discovered that Mr. and Mrs. Errol are securely tied.

Release date, September 17, 1948 17 *minutes*

GOOFY AND WILBUR (RKO Radio)

Walt Disney Cartoons (94,701)

Wilbur is a grasshopper and the constant companion of Goofy on his fishing trips. One day Wilbur takes too many chances and is swallowed by a fish. Goofy makes the fish discharge Wilbur and he is gobbled up by a frog. The frog is then swallowed by a stork. The bird flies away leaving an egg in the nest. Goofy's tears fall on the egg and it breaks open and reveals Wilbur, none the worse for his experience.

Release date, October 1, 1948 8 *minutes*

TEXAS REDHEAD (RKO Radio)

Sportscope (94,301)

The "Redheads" who are the subject of this subject are ducks. When northern tenperatures start downward, the mallards, canvasbacks, pintails and redheads make for the Gulf of Mexico. A hunting party sets out decoys and their patience is rewarded. The Labrador retriever brings in the ducks as they are shot down.

Release date, September 24, 1948 8 *minutes*

THE PEST THAT CAME TO DINNER (Warner Bros.)

Technicolor Cartoon (4708)

Porky Pig discovers a termite eating up his furniture. He calls an exterminator who proves unsuccessful in his attempts to eradicate the termite and makes matters worse by further damaging Porky's house. Porky, becoming furious, allies himself with the termite and retaliates by invading the exterminator's office.

Release date, September 11, 1948 7 *minutes*

HISS AND MAKE UP (Warner Bros.)

Blue Ribbon Cartoon (4312)

An old spinster warns her pets, a cat and a dog, that if they fight she will throw out the offender. After she has retired for the night, the cat and the dog each try to get the other in trouble but the pet canary, who is disturbed by the noise, causes an unexpected turn of events.

Release date, September 18, 1948 7 *minutes*

SPORTS DOWN UNDER (Warner Bros.)

Sports Parade (4512)

The short opens with a motorcycle race. Then various sports are shown including cricket, the national game in Australia, golf, tennis and horse racing. The thrilling climax is the Sydney Surf Carnival as sturdy life-saving teams compete in extraordinary exhibitions of seamanship.

Release date, September 18, 1948 10 *minutes*

MYSTERIOUS CEYLON (Warner Bros.)

Technicolor Adventure (5801)

Ceylon is an island of many villages with its inhabitants drawn from many races. The skills of the natives in crafts, including lacquer and silver work are shown but the chief occupation is centered about farming. The film includes a tour of the tea estates, the precious gem mines, a Ceylonese wedding, and a strange ceremony of the devil dancers and fire walkers.

Release date, September 25, 1948 10 *minutes*

ADVANCE SYNOPSES *and information*

THE ADVENTURES OF DON JUAN
(Warner Brothers)

PRODUCER: Jerry Wald. DIRECTOR: Vincent Sherman. PLAYERS: Errol Flynn, Viveca Lindfors, Robert Douglas, Romney Brent, Alan Hale, Robert Warwick.

PERIOD STORY. Returned from England to Spain for breaking up a marriage of state, Don Juan is persuaded by Queen Margaret, who's running the country because King Philip neglects to, to take charge of the Royal Fencing Academy and train some needed fighting men. He's getting on okay with the Queen, who's fallen in love with him, until he breaks up another marriage of state, after which she first orders him to carry an Italian noblewoman and then counsels him not to. He's helpful on the Queen's behalf in several clashes of arms and court crises, and when the King suddenly shows signs of going to work the Queen is disposed to run away with Don Juan, but he talks her out of it on grounds of duty to country, and leaves the scene in pursuit of an unknown lovely who happens to be driving by in a richly appointed coach.

ROSE OF THE YUKON
(Republic)

PRODUCER: Stephen Auer; DIRECTOR: George Blair; PLAYERS: Steve Brodie, Myrna Dell, William Wright, Gene Cary.

NORTHWESTERN: Brodie, of Army Intelligence, goes to Alaska to apprehend a deserter, heretofore believed dead, from a force believed decimated on Attu. He finds evidence that the deserter, now prosperous, killed his comrades to prevent their reporting of a find of uranium, which the deserter is now mining with intent to sell it to a foreign power. With the help of a girl who has believed herself in love with the deserter, prior to learning his true character, Brodie runs down the deserter and, in a gun fight precipitated by the latter, kills him.

JUNGLE JIM
(Columbia)

PRODUCER: San Katzman. DIRECTOR: William Berke. PLAYERS: Johnny Weissmuller, Virginia Grey. George Reeves, Holmes Herbert, Rick Vallin.

ADVENTURE. This happens in a far country named Nagandi, where Weissmuller organizes a band of Masai tribesmen to seek a pyramid in the jungle supposed to contain gold treasure. Miss Gray, a doctor, and Reeves, a vagabond, attach themselves to the party, which encounters a wide variety of jungle animals and people, including devil doctors, with everybody's life in danger most of the time and with Weissmuller finally saving his own and Miss Gray's in the interests of the next picture in the series.

BLONDIE'S SECRET
(Columbia)

PRODUCER: General Office. DIRECTOR: Edward Bernds. PLAYERS: Penny Singleton, Arthur Lake, Larry Simms, Marjorie Kent, Jerome Cowan, Thurston Hall.

COMEDY: The Bumsteads get all set for their vacation, but office pranks, counterfeiters, a garden variety thief, the loss of their suitcases, impounding of Daisy, and other complications, delay them for a time, things turning out so that they wind up with an extra week of off time.

QUICK ON THE TRIGGER
(Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Charles Starrett, Smiley Burnette. Helen Parrish, Lyle Talbot, George Eldridge, Ted Adams.

WESTERN. Starrett, sheriff of Benton, captures Helen Parrish's brother, member of a gang which has been holding up her stagecoaches, and is falsely accused of his murder. Escaping jail, he masquerades as the Durango Kid, learns that the local surveyor and attorney are the masterminds behind the brigandry going on in the neighborhood, and brings them to justice, regaining his job as sheriff.

FORCE OF EVIL
(MGM-Enterprise)

PRODUCER: Bob Roberts. DIRECTOR: Abraham Polonsky. PLAYERS: John Garfield, Beatrice Pearson, Tom Gomez, Howlin Chamberlain, Paul McVey, Roy Roberts, Marie Windsor, Sheldon Leonard.

MELODRAMA. Garfield, legal counsel for Roberts, top man in the city's numbers racket, tries to protect his brother, the innately honest owner of a numbers bank, against a plot by Roberts to break all numbers banks by framing the mutuel payoff at a race track to come out with a pre-determined total. The brother refuses to be protected, and is broken, the successful racketeers taking over his bank but keeping him in nominal control of it for their own purposes. Complications multiply, with Garfield becoming steadily more deeply enmeshed in his unlawful operations for the racketeers, until the brother dies from natural causes but under circumstances suggesting murder. Garfield finally confesses all to the prosecuting attorney.

FAMILY HONEYMOON
(Universal-International)

CO-PRODUCERS: John Beck and Z. Wayne Griffin. DIRECTOR: Claude Binyon. PLAYERS: Claudette Colbert, Fred MacMurray, Rita Johnson, Hattie McDaniel, Gigi Perreau.

COMEDY. Miss Colbert, widowed mother of children aged 7, 9 and 10, marries MacMurray, a professor of botany, and is compelled to take the children along on the honeymoon because their grandmother breaks a leg. They start for the Grand Canyon, but the children get lost, and all land at a farm house where sleeping accommodations are inimical to romance. Other developments, including an amorous blonde, keep them apart at Grand Canyon, and the newlyweds decide to call their marriage off. They reconsider, however, and get together, finally, back home.

FILE 649—STATE DEPARTMENT
(Film Classics—Neufeld)

PRODUCER: Sigmund Neufeld. DIRECTOR: Peter Stewart. PLAYERS: William Lundigan, Virginia Bruce, Richard Loo, Philip Ahn.

MELODRAMA. Lundigan, member of the State Department's Foreign Service department, and Miss Bruce, a morale worker, are assigned to an area in Mongolia dominated by an outlaw warlord. The latter captures the village in which they reside, and when escape is plainly impossible, Lundigan blows up the outlaw's headquarters, losing his own life in doing so.

THUNDER IN THE PINES
(Screen Guild-Lippert)

PRODUCER: William Stephens. EXEC. PRODUCER: Robert L. Lippert. DIRECTOR: Robert Gordon. PLAYERS: George Reeves, Ralph Byrd, Marian Martin, Bernice Darcel, Greg McClure, Lyle Talbot.

TIMBER MELODRAMA. Reeves and Byrd are timber men who fight each other readily but are as one for defense of each other's rights. Talbot sets them against each other in a work competition which leads to exciting scenes depicting a log jam and its break-up. The Misses Darcel and Martin are ladies who snarl up the romantic interests of the timber men, but neither gets either of them.

ACT OF VIOLENCE
(Metro-Goldwyn-Mayer)

PRODUCER: William H. Wright. DIRECTOR: Fred Zinneman. PLAYERS: Van Heflin, Robert Ryan, Janet Leigh, Mary Astor, Phyllis Thaxter, Barry Kroeger.

MELODRAMA. Heflin, taking bows as a war hero, learns that Ryan, crippled sole survivor of a Nazi-prison escape attempt in which he and his buddies were betrayed by Heflin, has arrived in town determined to kill him. Heflin flees, employs a professional assassin to kill Ryan, but overcomes his cowardice, under persuasion of his wife, and gives up his life to save Ryan by taking the hired assassin's bullet aimed at the latter.

SHEP COMES HOME
(Screen Guild-Lippert)

PRODUCER: Ron Ormond. DIRECTOR: Ford Beebe. PLAYERS: Robert Lowery, Margia Dean, Billy Kimberly, Flame, the Dog.

BOY AND DOG STORY. Little Billy Kimberly, whose father died in the war, runs away from home to escape being separated from Shep, his father's dog. In Arizona Billy is befriended by a kindly Mexican whom he is able to repay in kind later on when the latter is suspected of crimes committed by local gangsters. The dog is instrumental in rescuing the Mexican from a lynching party, and all three find a home with a couple they have befriended.

WHISPERING SMITH
(Paramount)

PRODUCER: General Office. DIRECTOR: Leslie Fenton. PLAYERS: Alan Ladd, Robert Preston, Brenda Marshall, Donald Crisp, William Demarest, Fay Holden, Frank Faylen.

AMERICANA: Filmed in Technicolor, this is the quasi-fictional story of a two-gun detective of the kind who represented the law in the West of 1890 and matched draws with the lawless on their own terms. This one's problem is the redemption of a former friend who has turned outlaw, and who is married to the girl the detective has long been secretly in love with. When his far-reaching efforts fail, the two men resolve the issue in a gun fight which the detective wins.

RENEGADES OF SONORA
(Republic)

PRODUCER: Gordon Kay. DIRECTOR: R. G. Springsteen. PLAYERS: Allan "Rocky" Lane, Eddy Waller, Roy Barcroft.

WESTERN. Lane, on his way to Wyoming, comes upon a dying man who gives him a jewelled belt to take to an Indian agent who will return it to an Indian band whose chief had been slain by a gold-ore thief attempting to incite an uprising and thus divert suspicion to the Indians. Lane gives the belt to the wrong man, an error followed by several killings, fights, escapes and pursuits, but manages to get the belt to the Indians and, ultimately, to bring out the facts about the ore robberies.

RELEASE CHART

by companies

This Chart lists feature product tradeshown or released during the 1948-49 season. For listing of 1947-48 Features by Company, see Product Digest pages 4292-4293, issue of August 28, 1948. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below indicates a tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
942	Black Arrow	Aug.,'48
982	The Strawberry Roan	Aug.,'48
941	Lulu Belle	Aug.,'48
967	Trail to Laredo	Aug. 12,'48
916	Gentleman From Nowhere	Sept. 9,'48
903	Black Eagle, Story of a Horse	Sept. 16,'48
954	Singin' Spurs	Sept. 23,'48
104	Triple Threat	Sept. 30,'48
128	Walk a Crooked Mile	Sept.,'48
130	The Untamed Breed	Oct.,'48
129	The Loves of Carmen	Oct.,'48
113	I Surrender Dear	Oct. 7,'48
165	El Dorado Pass	Oct. 14,'48
111	Rusty Leads the Way	Oct. 21,'48
119	Leather Gloves	Nov. 11,'48
118	Racing Luck	Nov. 18,'48
131	The Return of October	Nov.,'48
132	The Gallant Blade	Nov.,'48
....	The Man From Colorado	Dec.',48
....	Jungle Jim	Dec.,'48
....	Quick on the Trigger	Dec. 2,'48
....	Smokey Mountain Melody	Dec. 16,'48
....	Blondie's Secret	Dec. 23,'48
....	The Lost One	Not Set
....	Ladies of the Chorus	Not Set
....	Manhattan Angel	Not Set

EAGLE LION

831	Lady at Midnight	Aug. 15,'48
847	Hold That Ghost (R)	Aug. 15,'48
850	Hired Wife (R)	Aug. 23,'48
827	The Spiritualist	Aug.,'48
901	Northwest Stampede	Sept. 5,'48
....	Blanche Fury (Brit.)	Sept. 11,'48
902	Olympic Games of 1948	Sept. 12,'48
903	In This Corner	Sept. 20,'48
737	My Son, My Son (R)	Sept. 26,'48
734	International Lady (R)	Sept. 26,'48
904	Hollow Triumph	Oct. 3,'48
906	Behind Locked Doors	Oct. 3,'48
905	Adventures of Gallant Bess	Oct. 10,'48
....	Red Shoes (Brit.)	Oct. 15,'48
738	The Count of Monte Cristo (R)	Oct. 24,'48
739	The Son of Monte Cristo (R)	Oct. 24,'48
907	Let's Live a Little	Nov.,'48
910	He Walked By Night	Nov.,'48
908	Million Dollar Weekend	Nov.,'48
828	Oliver Twist	Not Set
....	Strange Mrs. Crane	Not Set

FILM CLASSICS

....	Orums (R) (Brit.)	Aug.,'48
....	Four Feathers (R) (Brit.)	Aug.,'48
....	Sofia	Sept.,'48
....	The Wolf Man (R)	Sept.,'48
....	The Hairy Ape (R)	Sept.,'48
....	Miraculous Journey	Sept.,'48
....	Unknown Island	Oct.,'48
....	Inner Sanctum	Oct.,'48
....	Appointment With Murder	Nov. 24,'48
....	Daughter of Ramona	Nov.,'48
....	File 649, State Department	Dec.,'48

MGM

830	The Search	Aug. 6,'48
901	Luxury Liner	Sept.,'48
902	A Southern Yankee	Sept. 24,'48
903	Julia Misbehaves	Oct. 8,'48
905	The Secret Land	Oct. 22,'48
904	No Minor Vices	Nov. 12,'48
906	The Three Musketeers	Nov. 26,'48
....	Hills of Home	Dec.,'48
....	Words and Music	Dec.,'48
908	A Night at the Opera (R)	Dec.,'48
907	San Francisco (R)	Dec.,'48
....	The Kissing Bandit	Jan.,'49
....	Force of Evil	Jan.,'49
....	3 Godfathers	Jan.,'49
....	Piccadilly Incident (Brit)	Jan.,'49
....	Act of Violence	Feb.,'49
....	Camille (R)	Not Set
....	Command Decision	Not Set

MONOGRAM

4719	Michael O'Halloran	Aug. 8,'48
4753	The Fighting Ranger	Aug. 15,'48
4763	Silver Trails	Aug. 22,'48
4720	The Golden Eye	Aug. 29,'48
AA8	Oude Goes West (AA)	Aug. 30,'48
4721	Music Man	Sept. 5.'48
AA10	The Babe Ruth Story	Sept. 6,'48
4802	Winner Take All	Sept. 19,'48
4767	Ranger's Ride	Sept. 26,'48
4754	Sheriff of Medicine Bow	Oct. 3,'48
4726	Smugglers Cove	Oct. 10,'48
4764	Outlaw Brand	Oct. 24,'48
....	Last of the Bad Men (AA)	Nov. 15,'48
4758	Gunning for Justice	Nov. 7,'48
4804	Temptation Harbor (Brit.)	Nov. 14,'48
4768	Courtin' Trouble	Nov. 21,'48
4725	Kidnapped	Nov. 28,'48
....	Hidden Danger	Dec. 5,'48
4805	Jiggs & Maggie in Court	Dec. 12,'48
4727	Trouble Makers	Jan. 2'49
4803	Incident	Jan. 9,'49
4807	Bomba, the Jungle Boy	Jan. 23,'49
....	Cowboy Cavalier	Not Set

PARAMOUNT

4723	So Evil My Love	Aug. 6,'48
4724	A Foreign Affair	Aug. 20,'48
4726	Beyond Glory	Sept. 3,'48
4801	Sorry, Wrong Number	Sept. 24,'48
4802	Isn't It Romantic	Oct. 8,'48
4803	Night Has a Thousand Eyes	Oct. 22,'48
4804	Sealed Verdict	Nov. 5,'48
4805	Miss Tatlock's Millions	Nov. 19,'48
4806	Disaster	Dec. 3,'48
4807	The Paleface	Dec. 24,'48
4808	The Accused	Jan. 14,'49
4809	Dynamite	Jan. 28,'49
4810	My Own True Love	Feb. 4,'49
4811	Whispering Smith	Feb. 18,'49
4812	Alias Nicky Beal	Mar. 4,'49
4813	Streets of Laredo	Mar. 25,'49
4814	Connecticut Yankee In King Arthur's Court	Apr. 15,'49

REPUBLIC

716	Daredevils of the Clouds	Aug. 10,'48
718	Sons of Adventure	Sept. 1,'48
719	Angel In Exile	Sept. 3,'48
733	Night Time in Nevada	Sept. 5,'48
717	Out of the Storm	Sept. 11,'48
757	Desperadoes of Dodge City	Sept. 15,'48
741	Son of God's Country	Sept. 15,'48
714	Moonrise	Oct. 1,'48
....	Macbeth	Oct.,'48
758	Oenver Kid	Oct. 1,'48
713	Code of Scotland Yard (Brit.)	Oct. 24,'48
....	Shine On Harvest Moon (R)	Oct. 31,'48
720	Angel on the Amazon	Nov. 1,'48
861	Sundown In Santa Fe	Nov. 5,'48
734	Grand Canyon Trail	Nov. 15,'48
862	Renegades of Sonora	Nov. 24,'48
8601	Scatterbrain (R)	Nov. 30,'48
8602	Yokel Boy (R)	Nov. 30,'48
721	The Plunderers	Dec. 1,'48
....	Homicide for Three	Dec. 8,'48
....	The Far Frontier	Dec. 29,'48
....	The Red Pony	Dec.,'48
....	Wake of the Red Witch	Jan. 1,'49
....	Rose of the Yukon	Jan. 5,'49
....	Sheriff of Wichita	Jan. 22,'49

RKO-RADIO

SPECIALS

991	Melody Time	Aug.,'48
992	So Dear to My Heart	Dec.,'48

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961	The Velvet Touch	Aug.,'48
907	Design for Death	Aug.,'48
903	The Pearl	Aug. 7,'48
902	Variety Time	Aug. 21,'48
962	Good Sam	Sept. 1,'48
905	Bodyguard	Sept. 4,'48
821	Race Street	Sept. 19,'48
901	Rachel and the Stranger	Oct. 2,'48
904	Mourning Becomes Electra	Oct. 17,'48
906	Station West	Oct. 24,'48
952	A Song Is Born	Nov. 6,'48
909	Blood on the Moon	Nov. 21,'48
910	Indian Agent	Dec. 11,'48
908	Every Girl Should Be Married	Dec. 25,'48
....	Joan of Arc	Not Set
....	Boy With Green Hair	Not Set
....	Enchantment	Not Set

SCREEN-GUILD

4705	The Prairie	Aug. 6,'48
4801	The Return of Wildfire	Aug. 13,'48
4802	Jungle Goddess	Aug. 13,'48
S-4	King of the Turf (R)	Aug. 20.'48
S-3	Runaway Daughter (R)	Aug. 20,'48
HC23	Hidden Gold (R)	Aug. 27,'48
S-6	That's My Boy (R)	Sept. 3,'48
S-5	Flirting With Fate (R)	Sept. 3,'48
4708	Dead Man's Gold	Sept. 10,'48
4803	SOS Submarine	Sept. 17,'48
4804	Harpoon	Sept. 24,'48
S-8	Miss Annie Rooney (R)	Oct. 1,'48
S-7	Duke of West Point (R)	Oct. 1,'48
4807	Mark of the Lash	Oct. 15,'48
HC24	Stagecoach War (R)	Oct. 22,'48
4806	Last of the Wild Horses	Nov. 12,'48
4805	The Mozart Story	Nov. 13,'48
4809	Thunder in the Pines	Nov. 19,'48
....	Shep Comes Home	Dec. 3,'48
....	I Shot Jesse James	Dec. 24,'48

SELZNICK REL. ORG.

....	Portrait of Jennie	Not Set

20TH CENTURY-FOX

836	That Lady In Ermine	Aug.,'48
826	The Walls of Jericho	Aug.,'48
828	Fighting Back	Aug.,'48
829	The Winner's Circle	Aug.,'48
834	Blood and Sand (R)	Aug.,'48
835	I Wake Up Screaming (R)	Aug.,'48
822	Escape (Brit.)	Sept.,'48
840	The Gay Intruders	Sept.,'48
838	Forever Amber	Sept. 15,'48
837	The Luck of the Irish	Sept.,'48
839	The Creeper	Sept.,'48
841	Cry of the City	Oct.,'48
842	Apartment for Peggy	Oct.,'48
843	Night Wind	Oct.,'48
847	Bungalow 13	Nov.,'48
845	When My Baby Smiles At Me	Nov.,'48
844	Road House	Nov.,'48
846	Belle Starr's Daughter	Nov.,'48
848	Jungle Patrol	Nov.,'48
850	Unfaithfully Yours	Dec.,'48
849	Yellow Sky	Dec.,'48
851	Trouble Preferred	Dec.,'48
....	The Snake Pit	Jan.,'49
....	That Wonderful Urge	Jan.,'49
....	Canadian Pacific	Jan.,'49
....	A Letter to Three Wives	Feb.,'49

UNITED ARTISTS

....	Pitfall	Aug. 13,'48
....	Texas, Brooklyn & Heaven	Aug. 27,'48
....	False Paradise	Sept. 10,'48
....	Red River	Sept. 17,'48
....	Olympic Cavalcade	Sept. 24,'48
....	Urubu	Sept. 24,'48
....	Girl From Manhattan	Oct. 1,'48
....	Strange Gamble	Oct. 8,'48
....	An Innocent Affair	Oct. 15,'48
....	The Angry God	Oct. 19,'48
....	Plot to Kill Roosevelt	Oct. 22,'48
....	My Dear Secretary	Nov. 5,'48
....	High Fury (Brit.)	Nov. 19,'48

UNIVERSAL-INTERN'L

668	Tap Roots	Aug.,'48
667	Mr. Peabody and the Mermaid	Aug.,'48
669	Larceny	Aug.,'48
670	One Touch of Venus	Aug.,'48
....	Champagne Charlie (Brit.)	Aug.,'48
671	The Saxon Charm	Sept.,'48
672	For the Love of Mary	Sept.,'48
673	Case Against Calvin Cooke	Sept.,'48
682	Rogues' Regiment	Nov.,'48
681	Kiss the Blood Off My Hands	Nov.,'48
....	Oulcimer Street (Brit.)	Nov.,'48
....	Mexican Hayride	Dec.,'48
....	You Gotta Stay Happy	Jan.,'49
....	Live Today for Tomorrow	Jan.,'49
....	Family Honeymoon	Not Set
....	Hamlet (Brit.)	Not Set

WARNER BROTHERS

702	Life With Father	Aug. 14,'48
732	Embraceable You	Aug. 21,'48
801	Two Guys from Texas	Sept. 4,'48
803	Smart Girls Don't Talk	Oct. 9,'48
804	Johnny Belinda	Oct. 23,'48
805	June Bride	Nov. 13,'48
806	Fighter Squadron	Nov. 27,'48
807	Angels With Dirty Faces (R)	Dec. 11,'48
808	They Drive By Night (R)	Dec. 11,'48
....	Decision of Christopher Blake	Dec. 23,'48
....	One Sunday Afternoon	Dec. 23,'48
....	Whiplash	Jan. 15,'49
802	Rope	Jan. 17,'49
....	Adventures of Don Juan	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4406 - 4407, issue of December 4, 1948.

Feature product listed by Company on page 4411, issue of December 4, 1948. For complete listing of 1947-48 Features by Company, see Product Digest, pages 4292-4293, issue of August 28, 1948.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
† ABBOTT and Costello Meet Frankenstein	Univ.	664	Abbott and Costello	July,'48	83m	July 3,'48	4225	4219	4343
Accused, The	Para.	4808	Loretta Young-Robert Cummings	Jan. 14,'49	101m	Nov. 20,'48	4389	4383	....
Act of Violence	MGM	....	Van Heflin-Robert Ryan-Janet Leigh	Feb.,'49	....	.....	....	4410	....
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25,'48	75m	July 31,'48	4258	4086	....
Adventures of Gallant Bess (color)	EL	905	Fuzzy Knight-Audrey Long	Oct. 10,'48	73m	July 31,'48	4257	....	....
Adventures of Don Juan (color)	WB	....	Errol Flynn-Viveca Lindfors	Not Set	110m	.....	....	4410	....
Alias Nicky Beal	Para.	4812	Ray Milland-Audrey Totter	Mar. 4,'49	93m	.....	....	4383	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May,'48	94m	Feb. 21,'48	4065	4010	4291
Angel in Exile	Rep	719	John Carroll-Adele Mara	Sept. 3,'48	90m	.....	....	4283	....
Angel on the Amazon (formerly Drums Along the Amazon)	Rep.	720	George Brent-Vera Ralston	Nov. 1,'48	86m	.....	....	4335	....
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21,'48	67m	Jan. 24,'48	4030	....	....
Angels With Dirty Faces (R.)	WB	807	James Cagney-Pat O'Brien	Dec. 11,'48	97m	Oct. 9,'48	4342	....	....
Angry God, The (color)	UA	....	Alicia Parla-Casimiro Ortega	Oct. 19,'48	57m	Oct. 30,'48	4365	....	....
An Innocent Affair	UA	....	Fred MacMurray-Madeleine Carroll	Oct. 15,'48	90m	Sept. 4,'48	4302	4226	4408
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May,'48	111m	May 1,'48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June,'48	107m	Apr. 17,'48	4125	4038	4190
† Apartment for Peggy (color)	20th-Fox	842	Jeanne Crain-William Holden	Oct.,'48	96m	Sept. 18,'48	4318	4310	4408
Appointment with Murder	FC	....	John Calvert-Catherine Craig	Nov. 24,'48	67m	Oct 16,'48	4350	4318	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	4207
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	May,'48	63m	Apr. 3,'48	4110	4103	4207
Arkansas Swing, The	Col.	953	Hoosier Hot Shots-Gloria Henry	July 29,'48	63m	.....	....	4219	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May,'48	63m	Apr. 10,'48	4117	4111	
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19,'48	66m	May 1,'48	4145	4139	4207
† BABE Ruth Story, The (AA)	Mono.	AA10	Wm. Bendix-Claire Trevor	Sept. 6,'48	106m	July 24,'48	4249	....	4408
Back Trail	Mono.	4757	Johnny Mack Brown-Mildred Coles	July 18,'48	54m	.....	....	4235	....
Bad Sister (Brit.)	Univ.	663	Margaret Lockwood-Ian Hunter	July,'48	90m	June 12,'48	4199	....	....
Behind Locked Doors	EL	906	Lucille Bremer-Richard Carlson	Oct. 17,'48	62m	Sept. 11,'48	4309	4303	....
Belle Starr's Daughter	20th-Fox	B46	George Montgomery-Ruth Roman	Nov.,'48	86m	Nov. 6,'48	4373	4342	....
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10,'48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6,'48	75m	Oct. 9,'48	4341	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Betrayal, The	Astor	....	Martin Eden-Myra Stanton	June,'48	195m	July 10,'48	4233	....	
Beyond Glory	Para.	4726	Alan Ladd-Donna Reed	Sept. 3,'48	82m	June 19,'48	4205	4039	4408
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	4343
Big City	MGM	827	Margaret O'Brien-Robert Preston	June 3,'48	103m	Apr. 3,'48	4111	4103	4291
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26,'48	80m	May 29,'48	4182	4155	....
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30,'48	62m	May 29,'48	4183	4146	....
Bill and Coo (color)	Rep.	72B	Bird Picture	Apr. 1,'48	61m	Dec. 27,'47	4000	....	....
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4175
Black Arrow	Col.	942	Louis Hayward-Janet Blair	Aug.,'48	76m	July 3,'48	4225	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr.,'48	80m	Feb. 7,'48	4051	4000	4291
Black Eagle, Story of a Horse	Col.	903	William Bishop-Virginia Patton	Sept. 16,'48	76m	Nov. 20,'48	4390	4243	....
Blanche Fury (Brit.) (color)	EL	....	Stewart Granger-Valerie Hobson	Sept. 11,'48	93m	Aug. 28,'48	4290	....	....
Blazing Across the Pecos	Col.	968	Charles Starrett-Smiley Burnette	July 1,'48	55m	....	....	4226	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20,'48	72m	May 22,'48	4174	4103	....
Blondie's Reward	Col.	912	Penny Singleton-Arthur Lake	June 3,'48	67m	.....	....	4165	....
Blondie's Secret	Col.	....	Penny Singleton-Arthur Lake	Dec. 23,'48	68m	.....	....	4410	....
Blood on the Moon	RKO	909	Robert Mitchum-Barbara Bel Geddes	Nov. 21,'48	88m	Nov. 13,'48	4382	4375	....
Bodyguard	RKO	905	Lawrence Tierney-Priscilla Lane	Sept. 4,'48	62m	Sept. 11,'48	4309	4275	....
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15,'48	60m	May 1,'48	4146	4069	....
Boy With the Green Hair (color)	RKO	....	Pat O'Brien-Robt. Ryan-Barbara Hale	Not Set	82m	Nov. 20,'48	4389	4358	....
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6,'48	90m	May 8,'48	4154	....	....
Bungalow 13	20th-Fox	847	Tom Conway-Margaret Hamilton	Nov.,'48	65m	Nov. 27,'48	4398	4310	....
CALIFORNIA Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	4207
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18,'48	58m	May 15,'48	4162	4127	....
Canon City	EL	826	Scott Brady-Charles Russell	July 6,'48	82m	June 26,'48	4213	4165	4408

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....
Case Against Calvin Cooke, The (formerly An Act of Murder)	Univ.	673	Fredric March-Florence Eldridge	Sept.,'48	91m	Aug. 28,'48	4289	4275	....
Champagne Charlie (Brit.)	Univ.	....	Tommy Trinder-Stanley Holloway	Aug. 6,'48	72m	Aug. 14,'48	4274	....	....
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July,'48	67m	Aug. 14,'48	4273		....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	62m	.....	....	4086	....
Code of Scotland Yard (Brit.)	Rep.	713	Oscar Homolka-Derek Farr	Oct. 24,'48	60m	Sept. 4,'48	4302	4283	....
Command Decision	MGM	....	Clark Gable-Walter Pidgeon	Not Set	....	.....	....	4311	....
Connecticut Yankee in King Arthur's Court (color)	Para.	4814	Bing Crosby-Rhonda Fleming	Apr. 15,'49	107m	.....	....	4375	....
Coroner Creek (color)	Col.	939	Randolph Scott-Marguerite Chapman	July,'48	90m	June 12,'48	4197	4190	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	73m	.....	....	4127	....
Count of Monte Cristo, The (R.)	EL	738	Robert Donat-Elissa Landi	Oct. 24,'48	119m	Sept. 11,'48	4310	....	....
Countess of Monte Cristo	Univ.	....	Sonja Henie-Michael Kirby	Dec.,'48	77m	Nov. 6,'48	4373	....	....
Courtin' Trouble	Mono.	4768	Jimmy Wakely-Cannonball Taylor	Nov. 21,'48	55m	.....	....	4375	....
Cowboy Cavalier	Mono.	....	Jimmy Wakely-"Cannonball" Taylor	Not Set	57m	Sept. 25,'48	4325	....	....
Creeper, The	20th-Fox	839	E. Ciannelli-O. Stevens-J. Vincent	Sept.,'48	64m	Sept. 4,'48	4302	4283	....
Cry of the City	20th-Fox	841	Victor Mature-Richard Conte	Oct.,'48	95m	Sept. 18,'48	4317	4303	....
DAREDEVILS of the Clouds	Rep.	716	Rob't Livingstone-Mae Clarke	Aug. 10,'48	60m	July 31,'48	4258	4175	....
† Date With Judy, A (color)	MGM	818	Wallace Beery-Jane Powell	July 29,'48	113m	June 19,'48	4206	4139	4408
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30,'48	68m	Aug. 21,'48	4282	4165	....
Dead Man's Gold	SG	4708	Lash LaRue-Fuzzy St. John	Sept. 10,'48	....	.....	....	4335	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	....
Decision of Christopher Blake	WB	....	Alexis Smith-Robert Douglas	Dec. 23,'48	75m	Dec. 4,'48	4405	4398	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	July,'48	85m	July 3,'48	4225	4039	....
Denver Kid, The	Rep.	758	Allan "Rocky" Lane-Eddy Waller	Oct. 1,'48	60m	.....	....	4335	....
Design for Death	RKO	907	Documentary	Aug.,'48	48m	Feb. 28,'48	4077	..	
Desperadoes of Dodge City	Rep.	757	Allan "Rocky" Lane-Eddy Waller	Sept. 15,'48	60m	Dec. 4,'48	4407	4318	....
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	....
Disaster	Para.	4806	Richard Denning-Trudy Marshall	Dec. 3,'48	60m	Oct. 23,'48	4357	....	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	....
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	4207
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr.,'48	135m	Jan. 11,'47	3409	3363	3933
Duke of West Point (R.)	SG	S-7	Louis Hayward-Joan Fontaine	Oct. 1,'48	108m	June 19,'48	4207	....	....
Dulcimer Street (Brit.)	Univ.	....	Richard Attenborough-Alastair Sim	Nov.,'48	112m	Nov. 13,'48	4381	....	....
Dynamite	Para.	4809	William Gargan-Virginia Welles	Jan. 28,'49	68m	Nov. 20,'48	4390	4383	....
† EASTER Parade (color)	MGM	.	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	4343
El Dorado Pass	Col.	165	Charles Starrett-Smiley Burnette	Oct. 14,'48	56m	.....	....	4318	....
Embraceable You	WB	732	Dane Clark-Geraldine Brooks	Aug. 21,'48	80m	July 31,'48	4257	4175	....
† Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2.'48	106m	May 8,'48	4153	3611	4408
Enchantment	RKO	....	David Niven-Teresa Wright	Not Set	....	.....	....	4398	....
End of the River, The (Brit.)	U-I	...	Sabu-Raymond Lovell	July,'48	80m	June 26,'48	4214	....	....
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Sept.,'48	78m	May 29,'48	4183	....	....
Every Girl Should Be Married	RKO	908	Cary Grant-Franchot Tone-Diana Lynn	Dec. 25,'48	84m	Nov. 13,'48	4381	4375	....
Eyes of Texas (color)	Rep.	732	Roy Rogers-Lynne Roberts	July 15,'48	70m	July 24,'48	4249	4219	....
FAMILY Honeymoon	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	4410	....
Feudin', Fussin' and A-Fightin'	Univ.	665	Donald O'Connor-Marjorie Main	July,'48	78m	June 12,'48	4199	....	....
Fighter Squadron (color)	WB	806	Edmond O'Brien-Robert Stack	Nov. 27,'48	96m	Nov. 20,'48	4389	4375	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug.,'48	61m	July 17,'48	4242	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	4190
Fighting Ranger, The	Mono.	4753	Johnny Mack Brown-Christine Larson	Aug. 15,'48	57m	.....	....	4303	....
File 649, State Department	FC	....	William Lundigan-Virginia Bruce	Dec.,'48	....	.....	....	4410	....
Force of Evil	MGM	....	John Garfield-Beatrice Pearson	Jan.,'49	....	.....	....	4410	....
† Foreign Affair, A	Para.	4724	Jean Arthur-John Lund	Aug. 20,'48	116m	June 19,'48	4206	4139	4343
† Forever Amber (color)	20th-Fox	838	Linda Darnell-Cornel Wilde	Sept. 15,'48	140m	Oct. 18,'47	3885	3475	3933
† Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr.,'48	127m	Mar. 13,'48	4094	....	4343
For the Love of Mary	Univ.	672	Deanna Durbin-Edmond O'Brien	Sept.,'48	90m	Sept. 4,'48	4301	4275	.
Four Faces West	UA	....	Joel McCrea-Frances Dee	July 9,'48	90m	May 15,'48	4162	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	56m	.....	....	4175	....
† Fuller Brush Man	Col.	928	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	4291
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	4190
GALLANT Blade, The (color)	Col.	132	Larry Parks-Marguerite Chapman	Nov.,'48	81m	Oct. 23,'48	4358	....	....
Gallant Legion, The	Rep.	715	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....
Gay Intruders, The	20th-Fox	840	John Emery-Tamara Geva	Sept.,'48	68m	June 19,'48	4206	....	....
Gentleman From Nowhere, The	Col.	916	Warner Baxter-Fay Baker	Sept. 9,'48	66m	.....	....	4283	....
Girl from Manhattan, The	UA	....	D. Lamour-C. Laughton-G. Montgomery	Oct. 1,'48	81m	Sept. 18,'48	4318	4243	....
Give My Regards to Broadway (color)	20th-Fox	827	Dan Dailey-Nancy Guild	June,'48	92m	May 29,'48	4181	4165	4291
Golden Eye, The	Mono.	4720	Roland Winters-Mantan Moreland	Aug. 29,'48	69m	Sept. 25,'48	4325	4311	
† Good Sam	RKO	962	Gary Cooper-Ann Sheridan	Sept. 1,'48	114m	July 31,'48	4257	4146	4408
Grand Canyon Trail (color)	Rep.	734	Roy Rogers-Jane Frazee-Andy Devine	Nov. 15,'48	67m	Nov. 27,'48	4397	4375	....
† Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	4207
Gunning for Justice	Mono.	4758	Johnny Mack Brown-Raymond Hatton	Nov. 7,'48	55m	.....	....	4375	....
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
HAIRY Ape, The (R)	FC	...	Wm. Bendix-Susan Hayward	Sept.,'48	91m	Sept. 4,'48	4303		
Hamlet (Brit.)	U-I	Spcl.	Laurence Olivier-Jean Simmons	Not Set	153m	July 3,'48	(HERALD page 17)		
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May. 8,'48	4154	4117	....
He Walked By Night	EL	910	Richard Basehart-Scott Brady	Nov.,'48	80m	Nov. 13,'48	4381	4375	....
High Fury (Brit.)	UA	....	Madeleine Carroll-Michael Rennie	Nov. 19,'48	71m	Nov. 13,'48	4382	....	....

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Hills of Home (color)	MGM	....	Edmund Gwenn-Janet Leigh	Dec.,'48	91m	Oct. 9,'48	4341	4235	4408
Hollow Triumph	EL	904	Paul Henreid-Joan Bennett	Oct. 3,'48	83m	Aug. 14,'48	4273		4343
† Homecoming	MGM	....	Clark Gable-Lana Turner	May 27,'48	113m	Apr. 3,'48	4109	4079	....
Homicide For Three	Rep.	....	Warren Douglas-Audrey Long	Dec. 8,'48	60m	Dec. 4,'48	4407	4375	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7,'48	85m	Feb. 7,'48	4050	4039	4071
I, JANE Doe	Rep.	710	Ruth Hussey-John Carroll	May 25,'48	85m	May 22,'48	4173	4155	....
Incident	Mono.	4803	Warren Douglas-Jane Frazee	Jan. 9,'49	66m	.....	....	4335	....
Indian Agent	RKO	910	Tim Holt-Nan Leslie	Dec. 11,'48	65m	Nov. 20,'48	4390	4375	....
Inner Sanctum	FC	....	Charles Russell-Mary Beth Hughes	Oct.,'48	62m	Oct. 23,'48	4358	....	....
In This Corner	EL	903	Scott Brady-Anabel Shaw	Sept. 20,'48	62m	Sept. 11,'48	4310	....	....
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes	(T) Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4291
† Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May,'48	87m	May 15,'48	4163	4127	4291
Isn't It Romantic	Para.	4802	Roland Culver-Veronica Lake	Oct. 8,'48	87m	Aug. 21,'48	4281	4243	....
I Surrender, Dear	Col.	113	Gloria Jean-David Street	Oct. 7,'48	68m	Nov. 6,'48	4373	4318	....
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23,'48	70m	May 8,'48	4154	4127	....
JIGGS & Maggie in Court	Mono.	4805	Joe Yule-Renie Riano	Dec. 12,'48	66m	Dec. 4,'48	4405	4375	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27,'48	68m	May 22,'48	4174	4255	....
Joan of Arc (color)	RKO	....	Ingrid Bergman-Jose Ferrer	Not Set	145m	Oct. 30,'48	4366	4335	4408
† Johnny Belinda	WB	804	Jane Wyman-Lew Ayres	Oct. 23,'48	102m	Sept. 18,'48	4317	4310	4408
Judge Steps Out, The (formerly Indian Summer)	RKO		Alexander Knox-Ann Southern	Not Set	91m	.....	....	3865	....
Julia Misbehaves	MGM	903	Greer Garson-Walter Pidgeon	Oct. 8,'48	99m	Aug. 14,'48	4273	4165	....
June Bride	WB	805	Bette Davis-Robert Montgomery	Nov. 13,'48	97m	Oct. 23,'48	4357	4335	....
Jungle Goddess	SG	4802	George Reeves-Wanda McKay	Aug. 13,'48	61m	Nov. 13,'48	4382	4275	....
Jungle Jim	Col.	....	Johnny Weismuller-Virginia Grey	Dec.,'48	....	.....	....	4410	....
Jungle Patrol	20th-Fox	848	Kristine Miller-Arthur Franz	Nov.,'48	70m	Oct. 9,'48	4341	....	....
† KEY Largo	WB	731	H. Bogart-E. Robinson-Lauren Bacall	July 31,'48	101m	July 10,'48	4233	4226	4408
Kidnapped	Mono.	4725	Roddy McDowall-Sue England	Nov. 28,'48	71m	Sept. 25,'48	4325	...	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10,'48	60m	May 29,'48	4183	4117	....
King of the Turf (R.)	SG	S-4	Adolphe Menjou-Dolores Costello	Aug. 20,'48	88m	May 29,'48	4183	....	....
Kissing Bandit, The (color)	MGM	....	Frank Sinatra-Kathryn Grayson	Jan.,'49	99m	Nov. 27,'48	4397	....	....
Kiss the Blood Off My Hands	Univ.	681	Joan Fontaine-Burt Lancaster	Nov.,'48	79m	Oct. 16,'48	4349	4342	....
LADIES of the Chorus	Col.	...	Adele Jergens-Marilyn Monroe-R. Brooks	Not Set	59m	Oct. 23,'48	4358	....	....
Lady at Midnight	EL	831	Richard Denning-Frances Rafferty	Aug. 15,'48	61m	July 24,'48	4249	....	....
Lady from Shanghai, The	Col.	938	Rita Hayworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	4291
Larceny	Univ.	669	John Payne-Joan Caulfield	Aug.,'48	89m	Aug. 14,'48	4275	....	....
Last of the Badmen (AA)	Mono.		Barry Sullivan-Marjorie Reynolds	Nov. 15,'48	74m	.....	....	4335	....
Last of the Wild Horses	SG	4806	James Ellison-Jane Frazee	Nov. 12,'48	....	.....	....	4383	....
Leather Gloves	Col.	119	Cameron Mitchell-Virginia Grey	Nov. 11,'48	75m	Oct. 9,'48	4341	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Let's Live a Little	EL	907	Hedy Lamarr-Robert Cummings	Nov.,'48	85m	Oct. 30,'48	4365	....	....
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	4190
Letter to Three Wives, A	20th-Fox	....	J. Crain-L. Darnell-A. Sothern	Feb.,'49	103m	Dec. 4,'48	4405	....	....
† Life With Father (color)	WB	702	Irene Dunne-William Powell	Aug. 14,'48	118m	Aug. 16,'47	3781	3475	3909
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	....	....
† Loves of Carmen, The (color)	Col.	129	Rita Hayworth-Glenn Ford	Oct.,'48	98m	Aug. 21,'48	4281	4243	4408
Luck of the Irish, The	20th-Fox	837	Tyrone Power-Anne Baxter	Sept.,'48	99m	Sept. 4,'48	4301	4258	4408
Lulu Belle	Col.	941	Dorothy Lamour-George Montgomery	Aug.,'48	87m	June 19,'48	4205	....	....
Luxury Liner (color)	MGM	901	George Brent-Jane Powell	Sept.,'48	98m	Aug. 21,'48	4281	....	4408
MACBETH	Rep.	....	Orson Welles-Jeanette Nolan	Oct.,'48	107m	Oct. 16,'48	4350	4335	
Man-Eater of Kumaon	Univ.	666	Sabu-Wendell Corey-Joanne Page	July,'48	79m	June 26,'48	4213	....	4408
Man from Colorado, The (color)	Col.	....	Glenn Ford-Wm. Holden-Ellen Drew	Dec.,'48	99m	Nov. 20,'48	4390	....	....
Manhattan Angel	Col.	....	Gloria Jean-Ross Ford	Not Set	61m	Dec. 4,'48	4407	....	....
Mark of the Lash	SG	4807	Lash LaRue-Fuzzy St. John	Oct. 15,'48	....	.....	....	4335	....
Marshal of Amarillo	Rep.	756	Allan Lane-Eddy Waller	July 25,'48	60m	Oct. 23,'48	4358	4283	....
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
† Melody Time (color)	RKO	991	Disney Feature	Aug.,'48	75m	May 22,'48	4173	4155	4291
Michael O'Halloran	Mono.	4719	Scotty Beckett-Allene Roberts	Aug. 8,'48	79m	June 19,'48	4205		
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23,'48	87m	June 19,'48	4205	4155	4291
Million-Dollar Weekend, The	EL	908	Gene Raymond-Francis Lederer	Nov.,'48	73m	Oct. 16,'48	4350	....	....
Mine Own Executioner (Brit.)	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7,'48	105m	June 12,'48	4197	4190	4343
Miracle in Harlem	SG	X-3	Stepin Fetchit	June 11,'48	71m	Aug. 14,'48	4274	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra	(T) Mar. 1,'48	120m	Mar. 6,'48	4085	4079	....
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	Sept.,'48	83m	Aug. 14,'48	4274	4219	4291
Miss Annie Rooney (R.)	SG	S-8	Shirley Temple-William Gargan	Oct. 1,'48	88m	June 19,'48	4207	....	....
Miss Tatlock's Millions	Para.	4805	Wanda Hendrix-John Lund	Nov. 19,'48	101m	Sept. 18,'48	4317	4303	....
Money Madness	FC	..	Hugh Beaumont-Frances Rafferty	Apr. 15,'48	73m	Apr. 3,'48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	Oct. 1,'48	90m	Sept. 18,'48	4317	4219	....
Mourning Becomes Electra	RKO	904	Rosalind Russell-Michael Redgrave	Oct. 17,'48	121m	Nov. 22,'47	3941	3919	4131
Mozart Story, The	SG	4805	Hans Holt-Winnie Markus	Nov. 13,'48	91m	Nov. 20,'48	4390	....	....
† Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June,'48	94m	Apr. 3,'48	4110	4010	4343
Mr. Peabody and the Mermaid	U-I	667	William Powell-Ann Blyth	Aug.,'48	89m	July 10,'48	4233	....	4408
My Dear Secretary	UA		Laraine Day-Kirk Douglas	Nov. 5,'48	94m	Sept. 11,'48	4309	4303	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	.....	....	4095	....
My Own True Love	Para.	4810	Phyllis Calvert-Melvyn Douglas	Feb. 4,'49	84m	.....	....	4398	....
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1,'48	66m	June 26,'48	4214	....	....
Music Man	Mono.	4721	Jimmy Dorsey-June Preisser	Sept. 5,'48	66m	July 24,'48	4251	....	....
NIGHT at the Opera, A (R.)	MGM	908	Marx Bros.-Kitty Carlisle	Dec.,'48	93m	Oct. 30,'48	4366	....	....
Night Has a Thousand Eyes	Para.	4803	Edw. G. Robinson-Gail Russell	Oct. 22,'48	81m	July 17,'48	4241	4226	....
Night Time in Nevada (color)	Rep.	733	Roy Rogers-Andy Devine	Sept. 5,'48	67m	Oct. 30,'48	4365	4283	....
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
Night Wind	20th-Fox	843	Charles Russell-Virginia Christine	Oct.,'48	68m	Sept. 4,'48	4302	....	....

Title	Company	Prod. Number	Stars	Tradesbow or Release Date	Running Running	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	REVIEWED Advance Synopsis Page	REVIEWED Service Data Page
No Minor Vices	MGM	904	Dana Andrews-Lilli Palmer	Nov. 12,'48	96m	Oct. 16,'48	4349	4283	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	77m	Apr. 10,'48	4117	4079	4343
Northwest Stampede (color)	EL	901	Joan Leslie-James Craig	Sept. 5,'48	76m	July 3,'48	4225	4219	....
OKLAHOMA Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	56m	.....	....	4095	....
Oliver Twist (Brit.)	EL	828	John H. Davies-Robert Newton	Not Set	...	.....	..	4219	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	88m	July 10,'48	4233	4127	....
Olympic Cavalcade	UA	....	Documentary	Sept. 24,'48	56m	Sept. 4,'48	4301	.. .	....
Olympic Games of 1948 (color)	EL	902	Documentary	Sept.,'48	94m	Sept. 25,'48	4325	....	....
† On an Island With You (color)	MGM	828	Esther Williams-Peter Lawford	June 24,'48	107m	May 1,'48	4145	4139	4408
One Sunday Afternoon (color)	WB	....	Dennis Morgan-Dorothy Malone	Dec. 23,'48	....	.....	....	4398	....
One Touch of Venus	Univ.	670	Robert Walker-Ava Gardner	Aug.,'48	82m	Aug. 28,'48	4290	4275	4408
On Our Merry Way (formerly Miracle Can Happen)	UA	....	Paulette Goddard-J. Stewart-H. Fonda	June 15,'48	107m	Feb. 7,'48	4049	4038	4131
Open Secret	EL	813	John Ireland-Jane Randolph	May 5,'48	70m	Jan. 17,'48	4018	. .	....
Outlaw Brand	Mono.	4764	Jimmy Wakely-Cannonball Taylor	Oct. 24,'48	57m	.....	..	4335	....
Out of the Storm	Rep.	717	Jas. Lydon-Lois Collier	Sept. 11,'48	61m	Sept. 4,'48	4302	4258	....
PALEFACE, The (color)	Para.	4807	Bob Hope-Jane Russell	Dec. 24,'48	91m	Oct. 30,'48	4366	....	....
Partners of the Sunset	Mono.	4765	Jimmy Wakely-Dub Taylor	May 6,'48	53m	Aug. 14,'48	4274	4021	....
Pearl, The	RKO	903	Pedro Armendariz-Maria Marques	Aug. 7,'48	77m	Feb. 14,'48	4057	....	4131
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Jan.,'49	88m	Feb. 7,'48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	June 10,'48	102m	Apr. 3,'48	4110	3865	4343
Pitfall, The	UA	....	Dick Powell-Lizabeth Scott	Aug. 13,'48	86m	Aug. 7,'48	4267	4226	....
Plot to Kill Roosevelt, The	UA	....	Derek Farr-Marta Labarr	Oct. 22,'48	83m	Oct. 30,'48	4366	....	....
Plunderers, The (color)	Rep.	721	Rod Cameron-Ilona Massey	Dec. 1,'48	87m	Nov. 6,'48	4373	....	....
Portrait of Jenny	Selznick	..	Jennifer Jones-Joseph Cotten	Not Set	.	.....	....	4139	....
Port Said	Col.	909	Gloria Henry-William Bishop	Apr. 15,'48	69m	May 22,'48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Aug. 6,'48	80m	.....	....	3919	....
Prairie Outlaws	EL	....	Eddie Dean-Roscoe Ates	May 12,'48	57m	.....	....	4183	....
QUICK on the Trigger	Col.	....	Charles Starrett-Smiley Burnette	Dec. 2,'48	....	.....	....	4410	....
RACE Street	RKO	821	G. Raft.-Wm. Bendix-M. Maxwell	Sept. 19,'48	79m	June 26,'48	4214	4207	4343
† Rachel and the Stranger	RKO	901	Loretta Young-Robt. Mitchum	Oct. 2,'48	93m	Aug. 7,'48	4265	4258	....
Racing Luck	Col.	118	Gloria Henry-Stanley Clements	Nov. 18,'48	66m	Nov. 13,'48	4382	4350	....
Range Renegades (formerly Arizona Sunset)	Mono.	4766	Jimmy Wakely-Jennifer Holt	June 6,'48	54m	.....	....	4146	....
Rangers Ride, The	Mono.	4767	Jimmy Wakely-Cannonball Taylor	Sept. 26,'48	56m	.....	....	4335	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26,'48	78m	May 22,'48	4173	....	4291
Red River	UA	....	John Wayne-Montgomery Clift	Sept. 17,'48	125m	July 17,'48	4241	3575	4408
Red Shoes, The (Brit.) (color)	EL	....	Anton Walbrook-Marius Goring	Oct. 15,'48	133m	Oct. 23,'48	4357	....	....
Renegades of Sonora	Rep.	862	Allan "Rocky" Lane-Eddy Waller	Nov. 24,'48	....	.....	....	4410	....
Return of October, The (color)	Col.	113	Glenn Ford-Terry Moore	Nov.,'48	89m	Oct. 23,'48	4357	. .	....
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17,'48	90m	May 15,'48	4162	4146	4343
Return of Wildfire	SG	4801	Richard Arlen-Mary Beth Hughes	Aug. 13,'48	81m	Oct. 2,'48	4334	4258	....
River Lady (color)	Univ.	661	Yvonne DeCarlo-Dan Duryea	June,'48	78m	May 8,'48	4153	4010	4190
Road House	20th-Fox	844	Ida Lupino-Cornel Wilde	Nov.,'48	95m	Oct. 2,'48	4333	4311	....
Rogues' Regiment	Univ.	682	Dick Powell-Marta Toren	Nov.,'48	86m	Oct. 2,'48	4333	....	....
† Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3,'48	99m	June 12,'48	4197	4190	4343
† Rope (color)	WB	802	James Stewart-John Dall-Joan Chandler	Jan. 17,'49	80m	Aug. 28,'48	4289	4243	4408
Rose of the Yukon	Rep.	....	Steve Brodie-Myrna Dell	Jan. 5,'49	....	.....	....	4410	....
Rusty Leads the Way	Col.	111	Ted Donaldson-Sharon Moffett	Oct. 21,'48	59m	.....	....	4335	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3,'48	102m	Apr. 3,'48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	4291
San Francisco (R.)	MGM	907	Clark Gable-Jeanette MacDonald	Dec.,'48	115m	Oct. 30,'48	4366	....	....
Saxon Charm, The	Univ.	671	R. Montgomery-J. Payne-S. Hayward	Sept.,'48	88m	Sept. 11,'48	4310	4275	4408
Scatterbrain (R.)	Rep.	8601	Judy Canova-Alan Mowbray	Nov. 30,'48	73m	.....	....	....	....
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	4190
Sealed Verdict	Para.	4804	Ray Milland-Florence Marly	Nov. 5,'48	83m	Sept. 11,'48	4309	4243	....
Search, The	MGM	830	M. Clift-A. MacMahon-Ivan Jandl	Aug. 6,'48	105m	Apr. 3,'48	4111	....	4131
Secret Land, The (color)	MGM	905	R. Montgomery-R. Taylor-V. Heflin	Oct. 22,'48	71m	Aug. 28,'48	4289	....	....
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31,'48	60m	June 5,'48	4189	4155	....
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	72m	Apr. 17,'48	4126	4069	....
Shanghai Chest, The	Mono.	4718	Roland Winters-Mantan Moreland	July 11,'48	65m	.....	....	4226	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21,'48	70m	Aug. 14,'48	4274	4155	....
Shep Comes Home	SG	4810	Robert Lowery-Margia Dean	Dec. 3,'48	....	.....	....	4410	....
Sheriff of Medicine Bow, The	Mono.	4754	Johnny Mack Brown-Raymond Hatton	Oct. 3,'48	55m	....	....	4335	....
Shine On, Harvest Moon (R)	Rep.	....	Roy Rogers-Mary Hart	Oct. 31,'48	57m	Nov. 27,'48	4398	....	....
† Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	May 8,'48	4153	4021	4291
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr.,'48	61m	Apr. 10,'48	4118	....	....
Silver Trails	Mono.	4763	Jimmy Wakely-Christine Larson	Aug. 22,'48	53m	.....	....	4303	....
Singin' Spurs	Col.	954	Hoosier Hot Shots-Pat White	Sept. 23,'48	62m	.....	....	4283	....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr.,'48	84m	Feb. 28,'48	4077	4039	4343
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25,'48	82m	Aug. 28,'48	4290	4155	....
Smart Girls Don't Talk	WB	803	Virginia Mayo-Bruce Bennett	Oct. 9,'48	81m	Sept. 18,'48	4318	....	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	....
Smugglers Cove	Mono.	4726	Leo Gorcey-Huntz Hall	Oct. 10,'48	66m	.....	..	4335	....
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Jan.,'49	108m	Nov.13,'48	4383	4039	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6,'48	109m	May 29,'48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	Sept.,'48	83m	Aug. 21,'48	4281	4183	....
Son of God's Country	Rep.	741	Monte Hale—Pamela Blake	Sept. 15,'48	60m	.....	....	4258	....
Son of Monte Cristo, The (R.)	EL	739	Louis Hayward-Joan Bennett	Oct. 24,'48	102m	Sept. 11,'48	4310	....	....
Song Is Born, A (color)	RKO	952	Danny Kaye-Virginia Mayo	Nov. 6,'48	113m	Sept. 4,'48	4302	....	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30,'48	66m	...		4059	....
Sons of Adventure	Rep.	718	Russell Hayden-Lynne Roberts	Sept. 1,'48	60m	Nov. 27,'48	4398	4258	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
† Sorry, Wrong Number	Para.	4801	Barbara Stanwyck-Burt Lancaster	Sept. 24,'48	90m	July 31,'48	4257	4243	4408
S.O.S. Submarine	SG	4803	Semi-documentary	Sept. 17,'48	69m	.....	....	4283	....
So This Is New York	UA	....	Henry Morgan-Virginia Grey	June 25,'48	79m	May 15,'48	4161	4127	....
Southern Yankee, A	MGM	902	Red Skelton-Brian Donlevy	Sept. 24,'48	90m	Aug. 7,'48	4265	4139	4408
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	Aug.,'48	79m	Aug. 7,'48	4267	4127	4343
Stagecoach War (R.)	SG	HC24	William Boyd-Russell Hayden	Oct. 22,'48	63m	Sept. 11,'48	4310		....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	....
† State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	4291
Station West	RKO	906	Dick Powell-Jane Greer	Oct. 24,'48	92m	Sept. 4,'48	4301	4283	4408
Strange Mrs. Crane, The	EL	....	Marjorie Lord-John McGuire	Not Set	60m	Nov. 6,'48	4373	....	....
Streets of Laredo (color)	Para.	4813	Macdonald Carey-William Holden	Mar. 25,'49	....	.....	....	4375	....
Strawberry Roan, The (color)	Col.		Gene Autry-Gloria Henry	Aug.,'48	79m	Apr. 24,'48	4137	4067	....
† Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July,'48	91m	June 26,'48	4213	4165	4408
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4291
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	76m	May 15,'48	4163	....	....
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
† Tap Roots (color)	Univ.	668	Van Heflin-Susan Hayward	Aug.,'48	109m	July 3,'48	4226	4010	4408
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	4291
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb.,'48	74m	Jan. 17,'48	4017	3031	4042
Texas, Brooklyn and Heaven	UA	...	Guy Madison-Diana Lynn	Aug. 27,'48	89m	July 17,'48	4242	4190	4291
† That Lady in Ermine (color)	20th-Fox	836	Betty Grable-Douglas Fairbanks, Jr.	Aug.,'48	89m	July 17,'48	4241	4226	4408
That Wonderful Urge	20th-Fox	....	Tyrone Power-Gene Tierney	Jan.,'49	82m	Nov. 27,'48	4397	....	....
They Drive by Night (R.)	WB	808	George Raft-Ann Sheridan	Dec. 11,'48	95m	Oct. 9,'48	4342	....	....
They Live by Night (formerly The Twisted Road)	RKO	820	Cathy O'Donnell-Farley Granger	July,'48	95m	June 26,'48	4213	....	....
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	May 29,'48	4182	4051	....
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
3 Godfathers (color)	MGM	....	John Wayne-Pedro Armendariz	Jan.,'49	106m	Dec. 4,'48	4405	4342	....
Three Musketeers, The (color)	MGM	906	Lana Turner-Gene Kelly	Nov. 26,'48	125m	Oct. 16,'48	4349	4189	....
Thunderhoof	Col.	904	Preston Foster-Mary Stuart	July 8,'48	77m	Aug. 28,'48	4290	4165	....
Thunder in the Pines	SG	4809	George Reeves-Marian Martin	Nov. 19,'48	....	.....	....	4410	....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15,'48	67m	July 3,'48	4226	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	July 30,'48	109½m	May 29,'48	4182	4174	4343
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095	....	....
To the Ends of the Earth	Col.	035	Dick Powell-Signe Hasso	Feb. 27,'48	109m	Jan. 24,'48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21,'48	42m	.....	....	3931	....
Trail to Laredo	Col.	967	Charles Starrett-Smiley Burnette	Aug. 12,'48	54m	.....	....	4243	....
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28,'48	60m	July 17,'48	4242	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4239	....
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20,'48	56m	Aug. 14,'48	4274	4219	....
Triple Threat	Col.	104	Richard Crane-Gloria Henry	Sept. 30,'48	70m	Oct. 2,'48	4333	4283	....
Trouble Preferred	20th-Fox	851	Peggy Knudsen-Lynne Roberts	Dec.,'48	63m	.....	....	4375	....
Two Guys from Texas (color)	WB	801	Dennis Morgan-Jack Carson	Sept. 4,'48	86m	Aug. 7,'48	4265	4258	4408
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Unfaithfully Yours	20th-Fox	850	Rex Harrison-Linda Darnell	Dec.,'48	105m	Oct. 9,'48	4341	....	....
Unknown Island (color)	FC		Virginia Grey-Barton MacLane	Oct.,'48	....	.....	....	4235	....
Untamed Breed, The (color)	Col.	....	Sonny Tufts-Barbara Britton	Oct.,'48	79m	Nov. 13,'48	4382	4275	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June,'48	87m	May 29,'48	4181	4010	4291
Urubu	UA	..	Native cast	Sept. 24,'48	65m	Aug. 21,'48	4282	....	4343
VARIETY Time	RKO	902	Edgar Kennedy-Leon Errol	Aug. 21,'48	59m	Aug. 14,'48	4273	....	....
Velvet Touch, The	RKO	961	Rosalind Russell-Leo Genn	Aug.,'48	97m	July 24,'48	4249	4139	4408
Vicious Circle, The	UA	...	Conrad Nagel-F. Kortner-Lyle Talbot	July 30,'48	77m	June 5,'48	4189	....	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4175
WALK a Crooked Mile	Col.	128	Dennis O'Keefe-Louise Allbritton	Sept.,'48	91m	Sept. 11,'48	4310	4283	4408
Wallflower	WB	726	Joyce Reynolds-Robert Hutton	June 12,'48	77m	May 22,'48	4173	3876	....
† Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug.,'48	106m	July 17,'48	4242	4165	4343
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	4207
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	Nov. 13,'48	4382	4069	....
When My Baby Smiles at Me (color)	20th-Fox	845	Betty Grable-Dan Dailey	Nov.,'48	110m	Nov. 13,'48	4381	4303	...
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	...	.....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	....
Whispering Smith (color)	Para.	4811	Alan Ladd-Brenda Marshall	Feb. 18,'49	....	.....	....	4410	....
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Will It Happen Again	FC	....	Documentary	April,'48	61m	.....	....	4226	....
Winner Take All (formerly A Joe Named Palooka)	Mono.	4802	Joe Kirkwood-Elyse Knox	Sept. 19,'48	64m	Aug. 28,'48	4290	4174	....
Winner's Circle, The	20th-Fox	829	Jean Willes-J. Longden-M. Farley	Aug.,'48	70m	.....	....	4275	...
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	4190
Wolf Man (R)	FC	...	Claude Rains-Evelyn Ankers	Sept.,'48	70m	Sept. 4,'48	4303	....	....
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	4207
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb.,'48	96m	Dec. 21,'47	3993	3972	4071
Words and Music (color)	MGM	....	Judy Garland-Mickey Rooney	Dec.,'48	....	.....	....	4311	....
YELLOW Sky	20th-Fox	849	Gregory Peck-Ann Baxter	Dec.,'48	98m	Nov. 27,'48	4397	4342	....
Yokel Boy (R)	Rep.	8602	Joan Davis-Eddie Foy, Jr.	Nov. 30,'48	68m	Nov. 27,'48	4398	....	....
You Gotta Stay Happy	Univ.	....	Joan Fontaine-James Stewart	Jan.,'49	100m	Oct. 30,'48	4365	4358	....

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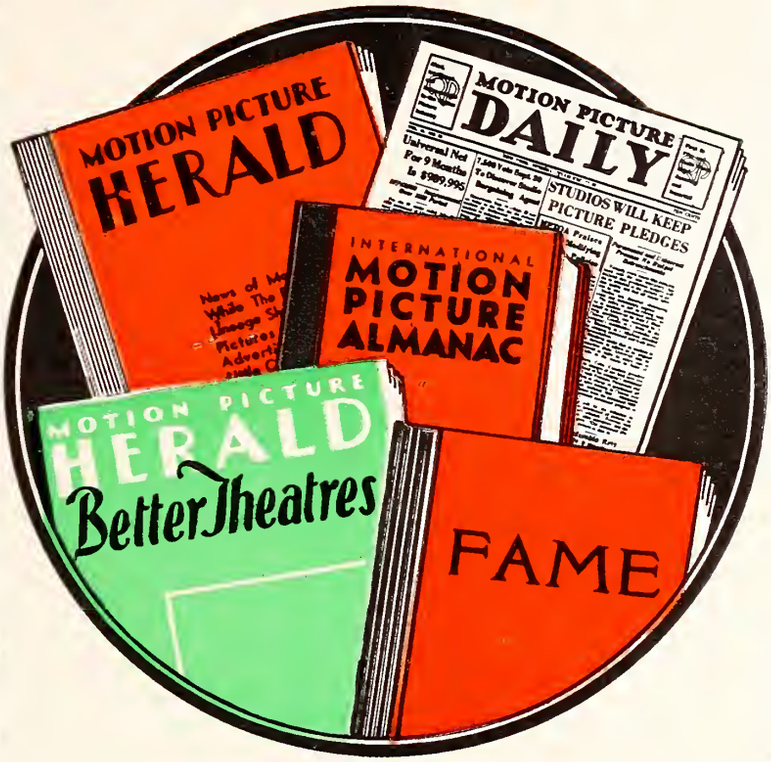
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THIS IS THE THIRTY-FOURTH YEAR OF THE QUIGLEY PUBLICATIONS DOMINANT IN THE SERVICE OF SCREEN SHOWMEN

EXPLOITATION DATES 1949

JANUARY
1st — New Year's Day
19th — Robert E. Lee, born 1807, holiday in South

FEBRUARY
2nd — Ground Hog Day
6th to 12th — National Boy Scout Week
12th — Lincoln's Birthday
14th — St. Valentine's Day
20th — National Brotherhood Week
22nd — Washington's Birthday

MARCH
2nd — Ash Wednesday
17th — St. Patrick's Day

APRIL
1st — All Fools' Day
6th — Army Day
10th — Palm Sunday
14th — Pan American Day
14th — Passover
15th — Good Friday
17th — Easter Sunday
19th — Patriot's Day—in New England
25th — Memorial Day—Alabama, Florida, Georgia, Mississippi

MAY
1st — May Day
8th — Mother's Day
8th — VE Day
15th — Memorial Day—North and South Carolina
30th — Memorial Day

JUNE
3rd — Jefferson Davis' Birthday—holiday in South
14th — Flag Day
19th — Father's Day

JULY
1st — Dominion Day in Canada
4th — Independence Day

AUGUST
14th — VJ Day, 1945

SEPTEMBER
1st — Second World War Began, 1939
1st to 30th — Youth Month
5th — Labor Day
17th — Constitution Day
24th — Rosh Hashonah (Jewish New Year)

OCTOBER
3rd — Yom Kippur (Jewish Day of Atonement)
12th — Columbus Day
27th — Navy Day
30th to November 5th — National Girl Scout Week
31st — Hallowe'en

NOVEMBER
1st — All Saints' Day
8th — Election Day
11th — Armistice Day (First World War)
24th — Thanksgiving Day

DECEMBER
25th — Christmas Day
31st — New Year's Eve

AUGUST

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25	26	27	28	29	30	31

THE RETURN OF OCTOBER IS ONE OF THE SURPRISE BOXOFFICE PICTURES OF THE YEAR!

- ✓ Loew's State . LOUISVILLE
- ✓ Loew's . . . INDIANAPOLIS
- ✓ United Artists . CHICAGO
- ✓ Senate . . . SPRINGFIELD, ILL.
- ✓ Hippodrome . BALTIMORE
- ✓ Loew's . . . COLUMBUS
- ✓ Lafayette . . BUFFALO

COLUMBIA PICTURES presents

GLENN FORD
TERRY MOORE

in

The RETURN of OCTOBER

with Albert SHARPE • James GLEASON • Dame May WHITTY • Henry O'NEILL

Screenplay by Melvin Frank and Norman Panama

Story by Connie Lee and Karen DeWolf

Directed by JOSEPH H. LEWIS • Produced by RUDOLPH MATÉ

COLOR BY TECHNICOLOR

"ORCHID: Glenn Ford in 'October'" —WALTER WINCHELL

"Previewers predict Terry Moore will be one of the new stars of 1949" —DOROTHY KILGALLEN

FILE COPY

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

ENCHANTMENT
WORDS AND MUSIC
SO DEAR TO MY HEART
CHICKEN EVERY SUNDAY
ONE SUNDAY AFTERNOON
AN OLD FASHIONED GIRL
SHERIFF OF MEDICINE BOW
MY OWN TRUE LOVE
WHISPERING SMITH

(In News Section)

FAMILY HONEYMOON

TELEVISION

Program Deadlock Brings Scramble for Film Features

CBS Moves to Control Sport Events at Source

Opera Starts New Trend

ESTIMATE INDUSTRY FOREIGN EARNINGS AT $100,000,000

"GIVE US PUNCH IN PROGRAMS," NEWSREEL THEATRES CRY

VOL. 173, NO. 11; DECEMBER 11, 1948

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MOTION PICTURE HERALD, NOVEMBER 20, 1948

MGM PLANS 21 IN COMING MONTHS

16 Completed and 4 Now Shooting; 12 of 21 To Be Made To Have Color

Metro-Goldwyn-Mayer has scheduled 21 major properties for production during the coming months, it was announced this week.

The company now has 16 pictures completed and four before the cameras.

The new production schedule was set as a result of a decision by Nicholas M. Schenck, president; Louis B. Mayer, executive head of the studio, and Dore Schary, in charge of production. Of the 21 pictures to be shot a record total of 12—more than 50 per cent—will be in color. Ten of the 20 completed or shooting also are in color.

Of the films set for production, two will be shot abroad, "Conspirator" starring Robert Taylor and Elizabeth Taylor, in England, and "Quo Vadis," in Technicolor, in Italy. "Conspirator" is in work.

Planned Product Listed

The MGM production lineup:

FORSYTE SAGA, in Technicolor, from the John Galsworthy novel. Leon Gordon, producer; Compton Bennett, director. Starring Greer Garson and Errol Flynn.

MADAME BOVARY, from the Gustave Flaubert novel. Pandro S. Berman, producer; Vincente Minnelli, director. Starring Jennifer Jones, James Mason and Louis Jourdan.

STORM OVER VIENNA, Carey Wilson, producer; George Sidney, director. With all-star cast.

INTRUDER IN THE DUST, from the William Faulkner novel. Clarence Brown, producer-director.

GREYFRIAR'S BOBBY, in Technicolor. Robert Sisk, producer. Starring Edmund Gwenn and Lassie.

ROBINSON CRUSOE, from the Daniel Defoe novel, in Technicolor. Sam Zimbalist, producer.

EAST SIDE, WEST SIDE, from the Marcia Davenport novel. Voldemar Vetluguin, producer.

THE CHOSEN, Arthur Ripley, producer.

YOUNG BESS, in Technicolor. Sidney Franklin, producer.

ANY NUMBER CAN PLAY, Arthur Freed, producer.

VIVA ZAPATA, Jack Cummings, producer. Starring Robert Taylor.

ANNIE GET YOUR GUN, musical in Technicolor. Arthur Freed, producer. Starring Judy Garland.

GOOD OLD SUMMERTIME, musical in Technicolor. Joe Pasternak, producer, and Robert Z. Leonard, director. Starring Judy Garland.

THREE LITTLE WORDS, musical in Technicolor. Jack Cummings, producer.

MIDNIGHT KISS, musical. Joe Pasternak, producer. Norman Taurog, director. Starring Kathryn Grayson, Jose Iturbi and introducing Mario Lanza.

IT'S A DATE, musical in Technicolor. Joe Pasternak, producer.

DUCHESS OF IDAHO, musical in Technicolor. Joe Pasternak, producer. Starring Esther Williams.

BATTLEGROUND, Robert Pirosh original. Pandro S. Berman, producer. Starring Robert Taylor, Van Johnson, John Hodiak, Keenan Wynn and Ricardo Montalban.

BLACK HAND, William H. Wright, producer.

SCENE OF THE CRIME, Harry Rapf, producer.

Pictures now before the cameras at MGM include:

THE STRATTON STORY, Jack Cummins, producer, with Sam Wood directing. Starring James Stewart and June Allyson.

NEPTUNE'S DAUGHTER, musical in Technicolor. Jack Cummings, producer. Eddie Buzzell, director. Starring Esther Williams, Red Skelton, Ricardo Montalban and Keenan Wynn.

THE GREAT SINNER, Gottfried Reinhardt, producer. Robert Siodmak, director. Starring Gregory Peck and Ava Gardner.

THE SECRET GARDEN, partly in Technicolor. Clarence Brown, producer. Fred Wilcox, director. Starring Margaret O'Brien and Dean Stockwell.

Set for Release

Productions set for release in the coming months include:

THE THREE MUSKETEERS, in Technicolor. Pandro S. Berman, producer. George Sidney, director. Starring Lana Turner, Gene Kelly, June Allyson and Van Heflin.

WORDS AND MUSIC, musical in Technicolor. Arthur Freed, producer. Norman Taurog, director. Starring June Allyson, Perry Como, Judy Garland, Lena Horne, Gene Kelly, Mickey Rooney and Ann Sothern.

COMMAND DECISION, Sidney Franklin-Gottfried Reinhardt co-production. Sam Wood, director. Starring Clark Gable, Walter Pidgeon, Van Johnson and Brian Donlevy.

LITTLE WOMEN, in Technicolor. Mervyn LeRoy, producer-director. Starring June Allyson, Peter Lawford, Margaret O'Brien, Elizabeth Taylor, Janet Leigh, Rossano Brazzi and Mary Astor.

THE BARKLEYS OF BROADWAY, musical in Technicolor. Arthur Freed, producer. Charles Walters, director. Starring Fred Astaire and Ginger Rogers.

EDWARD, MY SON, filmed in England. Edwin Knopf, producer. George Cukor, director. Starring Spencer Tracy and Deborah Kerr.

HILLS OF HOME, in Technicolor. Robert Sisk, producer, Fred Wilcox, director. Starring Edmund Gwenn, Tom Drake, Donald Crisp, Janet Leigh and Lassie.

THE KISSING BANDIT, musical in Technicolor. Joe Pasternak, producer, Laslo Benedek, director. Starring Frank Sinatra and Kathryn Grayson.

TAKE ME OUT TO THE BALL GAME, musical in Technicolor. Arthur Freed, producer. Busby Berkeley, director. Starring Frank Sinatra, Esther Williams and Gene Kelly.

THE BRIBE, Pandro S. Berman, producer. Robert Z. Leonard, director. Starring Robert Taylor, Ava Gardner, Charles Laughton, Vincent Price and John Hodiak.

THE SUN COMES UP, in Technicolor. Robert Sisk, poducer. Richard. Thorpe directing. Starring Jeannette MacDonald, Lloyd Nolan, Claude Jarman, Jr., and Lassie.

ACT OF VIOLENCE, William H. Wright producer. Fred Zinnemann, director. Starring Van Heflin and Robert Ryan.

THREE GODFATHERS, in Technicolor. An Argosy production directed by John Ford. Starring John Wayne and Pedro Armendariz.

NO MINOR VICES, Enterprise production. Lewis Milestone, producer-director. Starring Dana Andrews, Lilli Palmer and Louis Jourdan.

FORCE OF EVIL, Enterprise production. Bob Roberts, producer. Abraham Polonsky, director. starring John Garfield.

BIG JACK, produced by Gottfried Reinhardt. Richard Thorpe, director. Starring Wallace Beery and Richard Conte.

READ

CU

THIS REPORT APPEARED PROMINENTLY IN EVERY TRADE PAPER NATIONWIDE!



OURSELF A SLICE OF
SECURITY!

As usual, the Leader sets the pace with optimism and daring. Millions for production and prosperity, but not one cent for gloom! M-G-M's product announcement has electrified the industry. Your future's sound when your theatre rests on the solid foundation of M-G-M!

Warners in the

DRON | FIGHTER SQUADRON TERRIFIC IN PITTSBURGH | TERRIFIC IN YOUNGSTOWN | TERRIFIC IN ERIE | TERRIFIC IN MEMPHIS | "FIG TE N

"FIGHTER SQUADRON" | FIGHTER

★★★★ FINAL

Vol 30

"FIGHTER SQUADRON" BIGGEST IN 5 YEARS IN CHICAGO

B.&K.'s State-Lake hits the biggest figure recorded at that house since 1943!!

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"FIGHTER SQUADRON"

IT'S DYNAMITE ON WINGS! IN COLOR BY

TECHNICOLOR

adlines again!!

TERRIFIC IN SPRINGFIELD, MASS. | TERRIFIC IN MADISON | TERRIFIC IN JAMESTOWN | TERRIFIC IN MILWAUKEE | TERRIFIC IN OKLA.

Vol. 30 — Dayton, Monday, November [illegible]

"FIGHTER SQUADRON" ALL TIME RECORD IN DAYTON



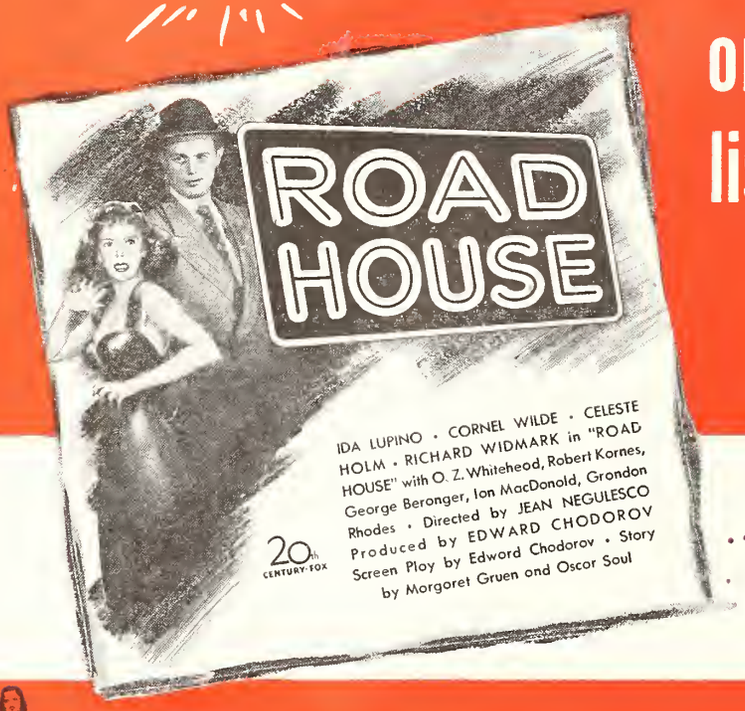
★ ★

Flash premiere at Bill Keyes' Victory Theatre breaks opening record, 2nd-day record, winds up with biggest first week in history—and holds! The Dayton box-office started it and every date in big city and small is up there with Warners' top-bracket grossers like "Johnny Belinda" and "Rope"!

O'BRIEN ☆ ROBERT STACK ☆ JOHN RODNEY ... TOM D'ANDREA • HENRY HULL directed by RAOUL WALSH • produced by SETON I. MILLER written by SETON I. MILLER Additional Dialogue by Martin Rackin Music by Max Steiner

YOU CAN'T BEAT A NATURAL*!

...it's 11 months in a row for 20th Century-Fox on Motion Picture Herald's list of Boxoffice champions!



FLASH!

IT'S A *VARIETY* SCOREBOARD HIT, TOO!

*....and NATURALLY more champions coming up!



the Snake Pit

Darryl F. Zanuck presents OLIVIA de HAVILLAND in "THE SNAKE PIT" also Starring MARK STEVENS and LEO GENN with Celeste Holm, Glenn Langan • Directed by ANATOLE LITVAK Produced by ANATOLE LITVAK and ROBERT BASSLER • Screen Play by Frank Partos and Millen Brand • Based on the Novel by Mary Jane Ward



When My Baby Smiles At Me

TECHNICOLOR

BETTY GRABLE • DAN DAILEY in "WHEN MY BABY SMILES AT ME" • Color by TECHNICOLOR • With JACK OAKIE, JUNE HAVOC, RICHARD ARLEN, JAMES GLEASON • Directed by WALTER LANG • Produced by GEORGE JESSEL • Screen Play by LAMAR TROTTI • Adaptation by Elizabeth Reinhardt • From a Play by George Manker Watters and Arthur Hopkins



YELLOW SKY

GREGORY PECK • ANNE BAXTER • RICHARD WIDMARK in "YELLOW SKY" with Robert Arthur, John Russell, Henry Morgan James Barton, Charles Kemper • Directed by WILLIAM A. WELLMAN • Produced by LAMAR TROTTI • Screenplay by Lamar Trotti • Based on a story by W. R. Burnett



That Wonderful URGE

TYRONE POWER • GENE TIERNEY in "THAT WONDERFUL URGE" with REGINALD GARDINER, ARLEEN WHELAN, Lucile Watson, Gene Lockhart, Lloyd Gough, Porter Hall, Richard Gaines, Taylor Holmes, Chill Wills • Directed by ROBERT B. SINCLAIR • Produced by FRED KOHLMAR • Screen Play by Jay Dratler • From a Story by William R. Lipman and Frederick Stephani

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

VOL. 173, No. 11 — December 11, 1948

CONSIDERABLE PRODUCT

TURNING the proofs that stream across this desk, there comes, with a decided impact, a consciousness that it has been a long spell since our *Product Digest* section has presented such an array of product of promise, all at once, as appears this week.

Seven imposing efforts at first grade entertainment have all at once drawn, simultaneously, the outstanding approval of the reviewers, all of them at once seeking special attentions. The pictures are:

"Enchantment" — RKO - Goldwyn. A romance of remembrance.

"Words and Music" — M-G-M. A big scale musical.

"So Dear to My Heart" — RKO-Disney. Whimsy with cartoon and people.

"Chicken Every Sunday" — Twentieth Century-Fox. Family type comedy.

"One Sunday Afternoon" — Warner Brothers. Romantic reminiscence with music.

"Whispering Smith" — Paramount. Big scale Western classic with colour.

"Mexican Hayride" — Universal. Abbott & Costello comedy.

There is diversity, with some clearly trademarked, understandable values, such as most of the customers will be able to identify from the lines on the marquee.

All in all, this looks more like business than any parallel list that has been presented within one week in a very long time.

* * * *

An outgiving on picture promotion in the *Saturday Evening Post* this week reports on a research conducted by Mr. Howard Dietz in which eight pictures of varying degrees of merit were given four varying degrees of publicity, from zero to lots, in sixty-four cities.

The findings seem to have been that "strong publicity" gave twenty-eight per cent more gross than a cold opening, and about ten per cent more than a "perfunctory build-up".

There's a lot of perfunctory around these days.

■ ■ ■

DEMONSTRATION

STEPPING blithely across the continent from New York's Union Square, down where the show business flourished so long ago, Ohrbach's, apparel shop, last week broke into swank Wilshire Boulevard in Los Angeles with a ballyhoo-and-bang opening that could be a lesson and demonstration to drowsy Hollywood.

It was an opening and a preview staged on the "Miracle Mile" with a five million dollar store and a working cast of a thousand employees.

It had been heralded to the people with a hundred thousand dollars worth of display and copy. In nine minutes there were twenty thousand shoppers and lookers in the store. The parking lot for a thousand cars was filled, and by radio the store was urging the rest of the people to wait another day. Meanwhile, reinforcements of cashiers and packers from Manhattan were speeding to the relief by air.

There seem to be a lot of customers around, waiting to be invited. It is interesting to have it demonstrated, even by the garment trade, right where Hollywood can see it.

■ ■ ■

AUDIENCE NOTES

HOUSE organs, which pile in wonderful array on this desk, have ever been a subject of querulous suspicion here. Now comes an industrial psychologist, Mr. George S. Speer of the Illinois Institute of Technology, to say: "Nearly half the nation's adults read at less than the sixth grade level. These people do not learn from printed directions, bulletins, letters, pamphlets or books. The poor reader is discouraged. He avoids the printed page and tends to depend on oral statements from fellow workers."

The optimistic scientist wants industry to take an active interest in improving and spreading the art of reading.

Meanwhile, it is to be remembered that the non-readers do get some television, some comic books and a lot of pictures — when they are kept at the level of popular understanding.

■ ■ ■

WRIGHT on HAM

HEADLINES were made last week when Mr. Frank Lloyd Wright told a gathering of architects, designers, producers and actors about a "theatre of the future" that he says he is designing for the outskirts of Hartford up in Connecticut. It is to be financed by "a group of business men and civic leaders". Mr. Wright, who sees the stage being "done to death by the movies", is however making his theatre convertible into a movie house. His most challenging claim is that his perfect acoustics will "take the ham out of the actor". His reference is of course to the declamatory delivery intended to reach the back seats. Somebody ought to tell him about the microphone-and-speaker system. Also he ought to know about the big market for what he calls "ham". Mr. Wright is famous for his skill as an architect, and his ability as an erector of headlines. His buildings stand up much better than his stories.

■ ■ ■

¶ A photographic emulsion, so fast and so sensitive that it has to be packed in dry ice to desensitize it against fogging by cosmic rays until it is warmed for exposure, is announced by the Eastman Kodak Company. It is great for astronomers and atomic scientists, but it still will be a while yet before Hollywood needs it.

■ ■ ■

¶ Mr. Eric Johnston observed to a motion picture sales gathering the other day that he had been conducting a poll all his own. He said he had asked 106 persons what they thought of the motion pictures. He said 105 of them said the same thing.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Wet Wash

GETTING SO a man can't drive into a drive-in any more just to see a movie. You have to ride a pony, or swing on a swing, or diaper your baby in a cry room—or do your laundry. Yes, do your laundry. There's a drive-in down in Eustis, Fla., which the Golden Triangle Enterprises plan to open on Christmas day which features a launderette on the premises for the customers. If you sit through a double feature while your shirt is being whomped about in the tubs, what's your shirt going to look like after four hours?

Charge!

Mexico City Bureau

IRKED by the loud speaking of the small radio station next door to his home here, Gen. Bulmaro Guzman, of the regular Mexican Army, assaulted the plant recently and did considerable damage, said Alfredo Tejeda, the station's owner, when he had the forthright general arrested. The soldier, released on bail, told the police that he had wearied of having his frequent requests for less noise ignored and decided to take matters into his own hands.

Revolutionary

Paris Bureau

ON THE OCCASION of this year's celebrations of the 100th anniversary of the Revolution of 1848, the French Government had authorized—and largely subsidized—the production of a documentary film on the subject. The scheme was passed, the script was ready, but everything has now been "indefinitely suspended" on representations made to the producer by the Ministry of the Interior.

SRO

Mexico City Bureau

MEXICO CITY theatres have had a final warning from the Municipal Amusements Supervision Department that standees will no longer be tolerated, that exhibitors who admit customers after all seats are occupied will get jail sentences as well as fines. The Department remarked that no local theatre is safe enough to permit standees during performances.

Homeless

Paris Bureau

THE INSTITUTE de Hautes-Etudes Cinematographiques is homeless. This is the semi-official school, of great reputation, supported by the French Government, where a number of foreign scholars and French students could, if they passed a stiff competition, follow a three-year course of theatre studies. Now these pupils have been pushed out of their Government-owned quarters and no new quarters have yet been found for the current (1948-49) year. In spite of protests from the industry and the press, aware of the Institute's important function, a number of students are at present hanging around Paris doing nothing, and doing it badly.

MOTION PICTURE HERALD

for December 11, 1948

VIDEO reaching far out to hypo weak broadcast programs — Page 13

MEMO from New Orleans—Notes on Allied meeting, by Red Kann — Page 16

GIVE us more program punch, is cry of the newsreel theatres — Page 17

ESTIMATE industry will earn $100,000,000 abroad in 1948 — Page 20

TWO new anti-trust suits, in New Haven and Chicago, name majors — Page 20

TWENTY-FIVE years of service is record of Basil Brothers — Page 21

SEE Canadian film project as only partially successful — Page 24

NATIONAL SPOTLIGHT—Notes on industry personnel across country — Page 26

STUDIOS of China fleeing before advance of Chinese Red army — Page 32

RODGERS voices optimism at sales conference in New York — Page 33

SERVICE DEPARTMENTS

Hollywood Scene — Page 25

In the Newsreels — Page 34

Late Review — Page 31

Managers' Round Table — Page 41

Picture Grosses — Page 40

Short Product at First Runs — Page 38

What the Picture Did for Me — Page 37

IN PRODUCT DIGEST SECTION

Showmen's Reviews — Page 4417

Short Subjects — Page 4419

The Release Chart — Page 4420

Sleeper

UNITED ARTISTS is having a last laugh on exhibitors in Chicago because of their film, "So This Is New York," which stars Henry Morgan. UA tried for a year to sell the film for a first run showing, but there were no takers. Elmer Balaban, operator of the Surf theatre, which had not so long ago adopted a policy of arty foreign films, saw good prospects in the film, and booked it. "New York" opened last week, received rave reviews by all local critics, and broke the house record, grossing nearly $10,000 in its first week. Film looks set for at least a two-month run.

Up and Down

Washington Bureau

ADMISSION PRICES for children continued their steady decline during the third quarter of the year, but adult admissions continued upwards. Averaging the figures, there was a slight rise in the Bureau of Labor Statistics' combined adult-children admission price index for the quarter ending September. The rise in the combined index was a slight one—less than three-tenths of one per cent—but it was the first rise since the end of 1947. At the end of September, the children's index stood at 57.3 per cent above the 1935-39 average. The adult price index was 67.1 per cent above the 1935-39 average. The combined index was 65.7 per cent above the base figure. The Bureau uses 100 as the 1935-39 average.

Secret Codes

DAVID SARNOFF, president and chairman of the board of Radio Corporation of America, has been granted U. S. Patent No. 2,455,443, covering a secret signalling system by which ordinary messages are converted to a succession of arbitrary symbols and transmitted by facsimile or television to a receiving and decoding terminal. He has assigned the patent to RCA. He didn't say so, but we guess Mr. Sarnoff's accompanying message went something like this: # $ % " @.

Fiji Report

Washington Bureau

THERE'S LITTLE hope for a reduction in the admissions tax on the lower-priced tickets in the Fiji Islands. That's the news out of the Commerce Department this week. Seems that the revaluation of the Fiji pound has raised the price of most necessities and this has cut into admissions in the lower price brackets.

Bing's Deal

Hollywood Bureau

EVERETT CROSBY, for brother Bing, has negotiated a contract giving Paramount exclusive rights to Bing's screen services for the next seven years. The contract calls for 18 pictures during that period, with Crosby owning a participating interest in eight of them. The next contract, Bing hires Paramount.

Best Years

London Bureau

GLOOM, prophesied catastrophe and the like aside, Air-Commodore F. M. F. West, managing director of J. Arthur Rank's Eagle Lion, protests that these are the best years of our lives. "The year 1947-48 has been our best ever financially," said the Air-Commodore in a statement last week. "I am confident that the year 1948-49 will show an even bigger increase in revenue, especially with the outstanding lineup of films we have to offer." He cites as potential world-beaters "Hamlet," "Oliver Twist," "Red Shoes," "Blue Lagoon," "Christopher Columbus," "Quartet," "Eureka Stockade," and "The History of Mr. Polly."

Emmy

THE first annual awards banquet of the recently organized Academy of Television Arts and Sciences will take place at the Hollywood Athletic Club January 25, 1949, it was announced this week. Statuettes, dubbed "Emmy," for the best television film produced in Hollywood, for the outstanding television personality and a plaque for the local television station chosen for over-all achievement in 1948 will be awarded. The public has been invited to cast its vote for "the most popular local television program."

Child Menace

"THE TIME has come to take serious notice of the menace to our children from overstimulating motion pictures, hair raising radio programs, and, in particular, corrupting comic books." That's the unanimous opinion of the board of the National Congress of Parents and Teachers, according to Mrs. L. W. Hughes, NCPT president. The NCPT has appointed an "action committee" of five, which met in Chicago last week to work out steps for putting into effect on a national scale the plan recently adopted by the NCPT to "eliminate vicious comic books and objectionable radio and movie programs." The negotiations with publishers and producers, according to Mrs. Hughes, will be on a friendly and constructive basis. "It is our objective," she says, "to improve the reading, looking and listening fare of young Americans." The "action committee" is headed by Mrs. Joseph W. Eshelman, Birmingham, Ala., chairman of the Juvenile Protection Committee.

Restrictions?

Paris Bureau

THERE ARE STRONG rumors reaching here of impending restrictions on foreign films in Italy. It appears that the new restrictions would be imposed along three lines: a quota on the number of films imported, probably based on the number shown in 1947; the forcing of production in Italy, by making remittances of foreign companies dependent on the number of films they produce on the spot; a heavy tax on dubbing. These measures are not directly aimed at American films, but rather at the French. The tax on dubbing, in particular, would only be a retaliation for a similar tax which the French placed on the Italians. While not aimed at American films, such measures would certainly injure the present and future position of the U. S. industry in Italy. To prevent the impositon of such restrictions, the Motion Picture Association has been conducting prolonged and discreet talks in Rome. It now seems that, if any restrictions are applied, they will be developed along one of the three lines mentioned, and not on all three at once. Developments are expected before the end of the month.

Yes or No?

Washington Bureau

DID THE Economic Cooperation Administration's advisory board go on record for boosting film activity, or didn't it?

According to the report of the Congressional "watch-dog" committee on ECA, released last weekend, the ECA advisory board at its October 27 meeting, adopted a resolution on the preparation of films for use in Europe, with special attention to films being prepared by the Army for use in occupied area. Eric Johnston, president of the Motion Picture Association, is a member of the board.

But when ECA officials were asked for details on the resolution, they said: "There was no resolution. The meeting discussed films in a very general way and said they were a fine thing."

MPAA officials said the "watch-dog" committee's reference to films was the first they knew films had ever been discussed.

PEOPLE

G. S. EYSSELL, managing director of the Radio City Music Hall, and GEORGE SCHAEFER, Enterprise's distribution chief, were to receive certificates of merit at Yeshiva University's annual dinner at the Hotel Astor, New York, Sunday. The awards were to be presented for the executives' "many years of service to the institution as chairmen of the Motion Picture Industry Scholarship Fund."

LYMAN MUNSON, Twentieth Century-Fox European production executive, has been awarded the Commander of the Order of the British Empire in London for his services with the Canadian Army.

GEORGE P. SKOURAS, president of Skouras Theatres Corporation, and EMIL FRIEDLANDER, chairman of the board of Dazian's, Inc., have agreed to serve as chairman and co-chairman, respectively of the the amusement industry division for the Greater New York Councils, Boy Scouts of America 1949 fund drive to raise $2,000,000.

PAUL J. POAG, owner and manager of Val Verde Theatres, Inc., operators of theatres in Del Rio, Tex., has been named governor of District 129 of Rotary International. In this position he will coordinate the activities of 33 Rotary Clubs.

ABRAHAM LEFF, a Bronx, N. Y., exhibitor, was tendered a testimonial dinner last Saturday evening at the Hotel Sharon in New York by the Atlantic and Long Beach Jewish Center in recognition of his work in improving his community.

DOUGLAS FAIRBANKS, JR., film actor and producer, was in Washington late last week to report to President Truman on his recent visit to Europe. Mr. Fairbanks is chairman of the Share-through-CARE Committee and vice-president of the American Association for the United Nations.

GERALD M. MAYER, newly appointed Continental European manager for the Motion Picture Association of America, left New York last Thursday by plane for Paris to take over his new post.

WILLIAM HAINES, former representative for Selznick Releasing Organization in Atlanta, has been appointed branch manager for United Artists in New Orleans.

JACK ELLIS, United Artists district manager in New York, last week was elected president of the New York Film Board of Trade, succeeding CLARENCE EISEMAN, Warner district manager, who has been named sergeant-at-arms.

WILLIAM PARKER has been appointed Film Classics branch manager in Los Angeles, succeeding ROBERT ABLESON, recently elevated to district manager of Los Angeles, San Francisco, Denver and Salt Lake.

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THIS WEEK the Camera reports:





FOREIGN AFFAIRS, censorship, and public relations were discussed at the Hollywood conference, above, between Roberto Dandi, right, general manager of Scalera Productions, and William Gordon, head of Universal - International's foreign affairs branch.

PAYING TRIBUTE to the late Father Flanagan, founder of Boys Town, Nebraska. At the presentation of the memorial statue at the school last week, John H. Harris, right, founder of Variety Clubs International, statue donor, was one of the guest speakers. With him is Msgr. Nicholas H. Wegner, director of Boys Town.



TESTIMONIAL, in New York, to Jack Osserman, leaving RKO foreign distribution to become Los Angeles branch sales manager. Around the table are RKO executives Nat Levy, William Clark, Harry Michalson, Walter Branson, Marc Spiegel, Jack Kennedy, Ned Clark, Robert Maroney, Sol Schwartz, B. Lion, Robert Hawkinson, Phil Reisman, Mr. Osserman, Robert Mochrie, Don Prince and Harry Ehrreich.

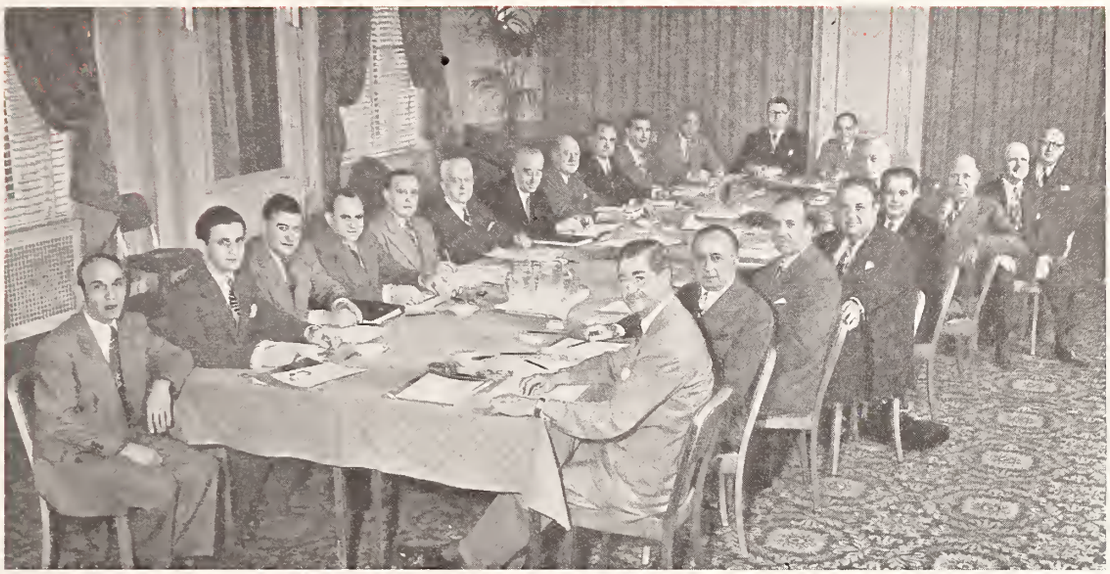


By the Herald

THEY EXPLAINED, Monday, in New York, how British television makes use of the film medium. See page 14. Left to right, Norman Collins, British Broadcasting Corp., television director, and Harold Bishop, chief engineer.



GEORGE W. HORAN has been promoted from Warners' Boston branch managership to New England district managership. His headquarters will still be in Boston.



A WEEK'S MEETING, in New York, beginning Monday, when the picture was made. M-G-M field managers, territorial and home office assistants, supervised by William F. Rodgers, vice-president and general sales manager. Around the table, in usual order, are Leonard Hirsch, home office southern sales assistant; Richard Harper, home office; Pincus Sober and Jay Eisenberg, legal; Joel Bezahler, Mr. Rodgers' assistant; Edward Saunders, assistant sales manager; Mr. Rodgers; H. M. Richey, exhibitor relations; John Byrne, eastern sales; Herman Ripps, his field assistant; Paul Richrath, his home office assistant; M. L. Simons, "Distributor" editor; Charles F. Deesen, home office central sales assistant; Frank Hensler, central sales field assistant; John Maloney, central sales; Samuel J. Gardner, San Francisco; George Hickey, western sales; Irving Helfont, his assistant; Burtus Bishop, Jr., Midwest sales; Ralph Maw, his assistant; Rudy Berger, southern sales, and John Allen, his field assistant.



NEW ALLIED IN MEMPHIS. Exhibitors who met the other day for discussion. Left to right, John R. Mohrstadt, Star Theatre, Hayti, Mo.; Mrs. Claire Collier, Globe, Drew, Miss.; Colonel H. A. Cole, of National Allied, their adviser; Lyle Richmond, Richmond, Senath, Mo.; James A. West, Hollywood, Memphis; Dave Flexer, Flexer, Memphis; T. A. Ballas, Madison, Memphis, and Edward Cullins, Idlewild, Memphis.



By the Herald

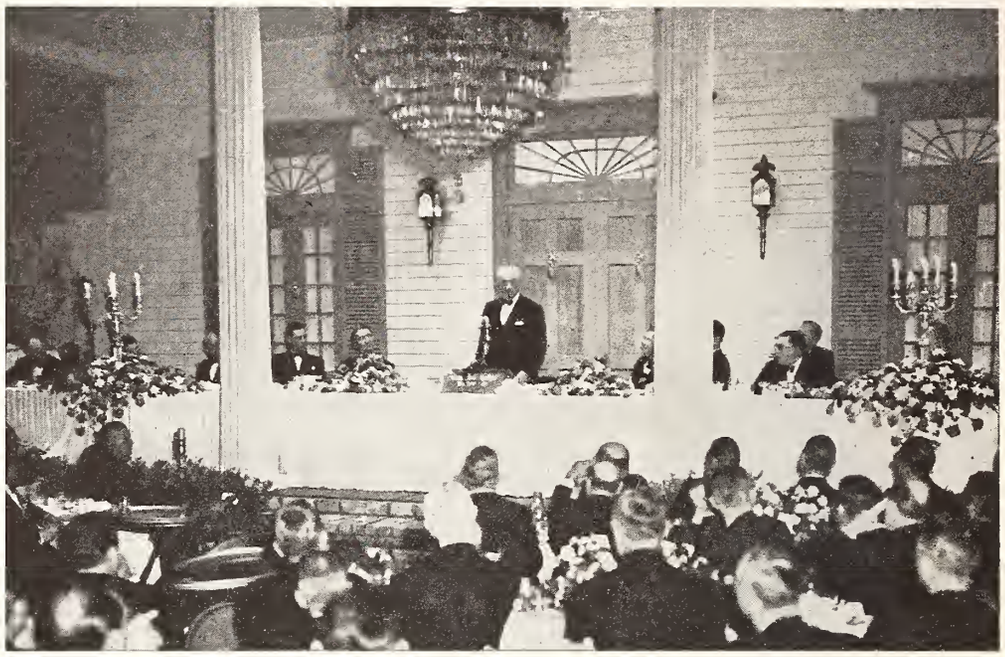
GUESTS, at a reception sponsored by Siritzky International Pictures in New York last week. At the left, P. Albert, producer, and president of the documentary association, Realizations D'Art Cinematographiques; right, Le Comte De Perregeaux, head of the Swiss unit.



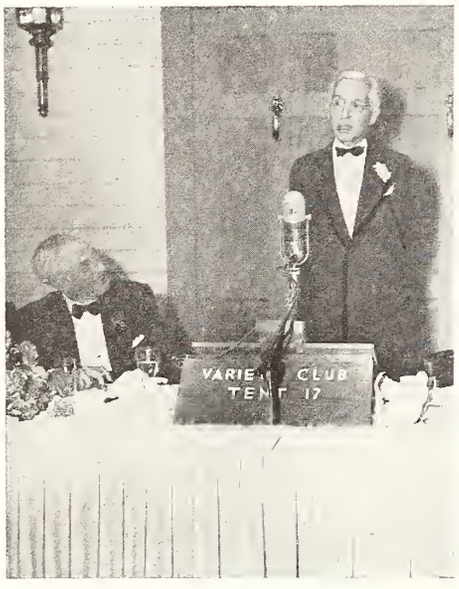
SRO, but no connection with the company of that name, at the Boston premiere of Eagle Lion's British release, "Red Shoes". The scene is at the Majestic Theatre, which played to a capacity crowd of the socially prominent. Proceeds went to the city's Community Chest.

EVERYONE WAS THERE.....

A TESTIMONIAL DINNER to Robert J. "Bob" O'Donnell, the Texas Interstate circuit's genial, widely known and universally liked general manager, Saturday night, at the Hotel Baker, Dallas, drew 525 guests from all over the country. The occasion ostensibly was Bob's 25 or so years in the industry. But the industry had been waiting some years to tend this sparkplug of the Variety Clubs, great host and good friend, a real bangup testimonial. The guests came by train and plane from 19 states. Among them were two Cabinet members, three company presidents, mayors, bankers, publishers, judges, legislators, columnists, radio station owners, and even commentators.



THE SCENE, right, as Bob O'Donnell acknowledged the tremendous tribute paid him by friends in and out of the motion picture industry.





INTERSTATE head, Karl Hoblitzelle, says a few words in tribute to Mr. O'Donnell, long his Texas associate.

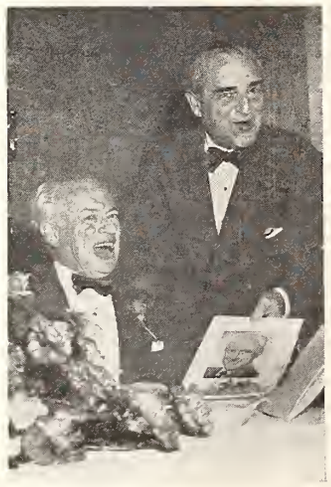
TOP TALENT. Ted Gamble, TOA board chairman; Charles Skouras, National Theatres president; Tom Clark, Attorney General; John Harris, Variety founder; Maurice Tobin, Secretary of Labor; Steve Broidy, Monogram - Allied Artists president.



RKO representation: seated, William Zimmerman, Robert Mochrie, Charles Boasberg; standing, Doug Desch, Sol Schwartz and Ben Y. Cammack.



Mr. O'Donnell, Sam Dembow, Jr., Mr. Skouras and William J. Jenkins, among the hundreds of well-wishers at Dallas.



TEXANS. Bob poses with RKO president Ned E. Depinet.

VIDEO REACHING WAY OUT TO HYPO WEAK PROGRAMS

After Film Feature, Opera and Sport Deals; Screen Resistance Crumbling

Television, still operating deeply in the red but expanding rapidly across the nation, is striving mightily to improve the scope and quality of its programming.

One result has been that the solid producer front against use of theatrical films on video is crumbling slowly but surely.

The television film market holds considerable promise. Today there are 47 stations on the air, serving 23 cities in 22 states. By the end of the year the number of stations will have been increased to 50 and the number of cities to 32.

See 123 Stations in Operation in Year

By the end of 1949, when several regional networks will be connected, some 123 television stations will be operating in 70 cities in 35 states.

The following developments are of current and future significance:

More and more feature films were on the screens of television sets. While there was no mass movement among film producers to offer their product to video, their resistance was obviously weakening. Also, British distributors increasingly began to enter the picture.

The Columbia Broadcasting System, in one of television's most drastic moves to insure itself of programs, bought into the Tournament of Champions.

Following the generally successful presentation of "Otello" over the American Broadcasting Company's television network, CBS announced it would present Gian-Carlo Menotti's "The Medium," a contemporary American opera, over television. The opera now is running on Broadway.

The National Broadcasting Company again presented Arturo Toscanini and the NBC Symphony Orchestra in an hour-long concert. Next time the maestro conducts he will probably be seen and heard not only in the east, but also in the midwest by virtue of the coaxial cable connection to be made January 12.

All networks announced ambitious plans for the coverage of the Presidential inauguration ceremonies, also to be carried via theatre television on the large screen of the Paramount theatre, New York.

Television network film department heads last week were not unhappy. They were not getting nearly the number of feature pictures they wanted, but at least the producers no longer refused to discuss terms. And some of them actually were willing to make deals.

COMPETITION? NOT WHEN MOM WANTS TO STEP

Television is no threat to the motion picture industry, according to Norman Collins, controller of BBC television.

Here's how he sees it: In the evening, the man comes home, tired and wanting nothing more than to sit in the easy chair with his slippers on and a newspaper in hand. His wife, on the other hand, having been home all day, wants to dress up and go out where she can see and be seen. Chances are that, on an ordinary day, she will probably want to take in a movie.

Adds Mr. Collins with a wry smile: "Who do you think will win out?"

The breaks did not come from the majors, but from scattered independents. The British producers, however, increasingly indicated willingness to play ball with American television. Television's film fare still is mostly very poor and old product, dating back to 1937 and 1938, which still vastly outnumbers the new, but there are some bright spots here and there indicative of things to come.

ABC has played "The Forgotten Village," made in 1947, but reports that its audience actually prefers seeing old silent movies, some of which are at times especially scored for television use.

Number of Deals in Work, CBS Television Reports

CBS reports "a number of deals cooking" and states that it is happy with its 52 British pictures recently acquired. They are fairly old, but star box office personalities such as James Mason, Michael Redgrave, Lilli Palmer and Gracie Fields.

New York's WPIX, which started the television film ball rolling some months back when it got 24 Sir Alexander Korda pictures, discloses that it is almost ready to announce a new deal, involving a large number of British and American features. WPIX also has the rights to 36 hour-long Westerns, the first of which, "Ridin' Thru" with Tom Tyler, was shown Monday in the station's "Six Gun Playhouse" series. That same day the station screened Korda's "Four Feathers." This British picture currently is playing a number of theatres as part of a reissue package.

NBC also is active film-wise. Currently screening a group of 35 Hopalong Cassidy's, some of which are still being released to theatres, the network is negotiating for a group of 13 British features. It acquired the Hopalongs by advancing an agent $110,000 against a 60-40 split.

Besides the producers' reluctance to provide current or near-current product to television, video also is handicapped by the ruling of the musicians' union which eliminates any music sound track recorded after 1945 for use anywhere but in motion picture theatres. So far James C. Petrillo has shown no inclination to change this provision.

High Costs Hamper Film Production for Television

For a time television thought it could cajole Hollywood into selling its features by threatening to produce its own. While this idea has not been dropped—some of the networks still are having special films made for them—enthusiasm for it has somewhat diminished because of high costs. Twentieth Century-Fox, which tried making television pictures, abandoned the project, finding it too expensive. Others, like the Jerry Fairbanks Organization, carry on with an eye towards the steadily expanding market.

Lion Television Pictures Corporation, many of whose executives are or have been connected with the film industry, is the latest newcomer to the television film production and distribution field. Headed by Earle W. Hammons, former president of Educational Pictures, Inc., as president, its roster includes such names as Jules Levey, United Artists producer; Neil F. Agnew, former president of Selznick Releasing Organization; Charles L. Casanave, former vice-president of National Screen Service, and now with Mr. Agnew connected in Motion Picture Sales Corp.; R. M. Savini, president of Astor Pictures, and others. Lion also will distribute film product other than its own.

Circulate Prints of Films To Affiliated Stations

At present, the telecasters themselves are circulating prints of the films to which they own rights to their affiliates and also to other stations not connected with any network. They are doing the same thing, to an increasing degree, with off-the-tube recordings of television programs that have gone on the air. For the present there is little revenue in television. ABC, for instance, pays anywhere from $100 to $250 for a one-shot showing of a feature in New York. A network broadcast brings additional money. Very few foreign films are shown on television because of the difficulty of presenting English sub-titles acceptably on a small screen.

A number of the networks produce their own newsreels. NBC has an exchange agreement with the British Broadcasting Corporation. ABC turns out "The Ship's

(Continued on following page)

TELEVISION

(Continued from preceding page)

Reporter" and CBS also has its own crew. Plans are reportedly afoot for the eventual exchange of off-the-tube recordings of entertainment programs and news events between BBC and the American networks.

The Ray Robinson-Steve Belloise boxing bout, to have been carried by CBS Television from Jersey City, Thursday, was the first event to be telecast by that network as part of the new arrangement under which CBS owns a part of a new and greatly expanded Tournament of Champions. The Tournament now is owned "equally" by CBS, the Music Corporation of America, Allied Syndicates, Inc., and George Kletz, president of the Tournament of Champions.

Tournament Deal Will Cover Other Sport Events

The announcement of the CBS acquisition of interest in the Tournament said the corporation was being enlarged "to promote and stage major contests in all fields of sporting activities." Mr. Kletz remains as president of the new corporation. Lawrence Lowman, CBS vice-president and general executive, will be vice-president. Television executives this week commented that the CBS part-ownership of the Tournament may eventually become significant in removing a legal hurdle for theatre television. The Paramount theatre, New York, is watching developments and may carry the bout on its screen, it has been learned.

The Presidential inauguration ceremonies to take place in Washington January 20 will be the subject of extensive pooled television coverage, the networks have announced.

The program, to run approximately five hours, will take viewers through the preliminaries to the Presidential oath on the Capitol steps and the colorful parade down Pennsylvania Avenue. Also to be carried will be the Presidential review and the salute from the White House.

Since the coaxial link between the eastern seaboard and the midwest will be working by that date, network officials expect some 20 stations to broadcast the event. Portions of it will later be re-telecast via off-the-tube transcriptions. The Paramount theatre, New York, will carry an edited version of the whole telecast on its large-screen later in the day.

BBC READY TO COOPERATE NOW

Stressing that the British Broadcasting Corporation's television service was "in competition with no one," Norman Collins, controller of BBC television, said in New York Monday that BBC was ready to cooperate with British theatre operators in the presentation of theatre television, but would make no exclusive deals with anyone.

Here for a month with Harold Bishop, BBC chief engineer, Mr. Collins said BBC television was forging ahead with the accent more on studio programming and not so much on film. BBC has reached basic agreement with the British producers, however, on an exchange of motion pictures against permission to use public and sporting events on theatre screens.

With some 300,000 regular viewers, Britain today has only one station operating in the London area. A second, much stronger, station will open to serve the Midlands during the middle of 1949. There are some 100,000 television sets operating in Britain today, as compared to 11,500,000 radio sets. BBC takes in some $4,000,000 a year from television licenses.

Set production is hampered by the country's export drive, Mr. Collins explained. British manufacturers, retaining the 405-line standard, are turning out about 5,000 sets a month now, but have orders for about 1,000,000 from the South of England alone.

COY PRAISES VIDEO'S "HIGH CONDUCT LEVEL"

Congratulating television on "the high level of conduct" it has set for itself, Wayne Coy, chairman of the Federal Communications Commission, told the Television Clinic of the Television Broadcasters Association in New York Wednesday that now was the time for the new medium "to insure the wholesomeness of its future." Caution now will save the clamor for reform later on, he counselled. He also told the broadcasters that he hoped the freeze on station applications would be over soon. Television is "rapidly becoming America's national pastime," he said.

FAST GROWTH IS SEEN BY FOLSOM

About two years ahead of the most optimistic post-war forecasts, television today is the fastest growing new industry of this country, Frank M. Folsom, executive vice-president in charge of the RCA Victor Division of Radio Corporation of America, told the Clover Club of Boston last week.

With 50 stations scheduled to be on the air by the end of 1948, Mr. Folsom said this figure, translated into terms of the total population, "means that by the end of 1948 approximately 40 per cent of America will be within range of television; and a year later, 51 per cent." In 1948 the radio industry will sell 850,000 receivers, he said. "This means that, as we enter the new year, more than 1,000,000 receivers will be in use with a potential viewing audience of approximately 6,000,000. In 1949 it is estimated that 1,600,000 new television receivers will be added to the million already in operation."

Looking to the future, Mr. Folsom said by 1953 the industry would be turning out 4,800,000 sets a year and that, by that time, some 17,000,000 sets, with a potential audience of 50 to 60 million, would be in operation. .

BBC and Screen Feud Over Video

London Bureau

Television talks between the film industry's representatives and the British Broadcasting Corporation have run into a considerable snag on film rentals. The BBC demand that the films they want to televise shall not be older than 12 to 18 months. Terms the BBC propose are regarded as utterly unacceptable to distributors.

Moreover, American distributors find themselves in difficulty by reason of the fact that they don't know precisely whether television rights to their pictures are available. That subject has been referred to New York home offices.

A sort of internecine war is also threatened between distributors and exhibitors, the latter asserting that their interests may be jeopardized by the broadcast to domestic receivers of films whose customary run in cinemas hasn't been exhausted.

Endeavours are are being made for an early resumption of the BBC-film trade talks, mainly because J. Arthur Rank is anxious to begin television shows in his theatres in January.

Oklahoma Owners Meet; Hear Levy on Ascap

The Ascap situation was a major topic of discussion Monday in Oklahoma City as approximately 150 exhibitors met in the Skirvin Hotel for the annual convention of the Theatre Owners of Oklahoma, Inc.

The convention heard Herman Levy, general counsel for Theatre Owners of America, advise them that exhibitors who do not want to pay Ascap fees should go on record as putting the fees in reserve pending the outcome of present Ascap litigations. Arthur H. Lockwood, TOA president, also addressed the delegates Monday.

Mr. Lockwood on Tuesday warned that television may eventually become serious competition and said exhibitors must "do all we can to see that pictures are kept off television."

Morris Loewenstein was reelected president of the organization.

Tuesday, the second and final day of the convention, two business sessions were held with Nathan Golden, head of the motion picture division of the Department of Commerce, reporting on the foreign situation.

Waverly House to Publish "Movie Book-of-the-Month"

Edward Dangel, Jr., president of Waverly House, and Jack Goldstein, co-chairman of the advisory board, have announced "Movie Book-of-the-Month," a novelization of a motion picture. Published to sell for $1, the first publication will be an adaptation of Warners' Technicolor film, "The Adventures of Don Juan" starring Errol Flynn. Waverly House is currently negotiating for Walt Disney's "Fabulous Characters"; United Artists' "Impact" and others.



M-G-M TRADE SHOWS

"ACT OF VIOLENCE"





M-G-M presents VAN HEFLIN • ROBERT RYAN in "ACT OF VIOLENCE" With Janet Leigh • Mary Astor • Phyllis Thaxter • Screen Play by Robert L. Richards • Story by Collier Young • Directed by FRED ZINNEMANN • Produced by WILLIAM H. WRIGHT • A Metro-Goldwyn-Mayer Picture

CITY	PLACE	ADDRESS	TIME	CITY	PLACE	ADDRESS	TIME
NY	20th-Fox Screen Room	1052 Broadwoy	12/21 8 P.M.	MILWAUKEE	Worner Screen Room	212 W. Wisconsin Av.	12/21 1:30 P.M.
NTA	20th-Fox Screen Room	197 Walton St., N.W.	12/21 2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	12/21 2 P.M.
ON	M-G-M Screen Roam	46 Church Street	12/21 2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	12/21 2 P.M.
ALO	20th-Fox Screen Roam	290 Franklin Street	12/21 2 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	12/21 1:30 P.M.
RLOTTE	20th-Fox Screen Raam	308 S. Church Street	12/21 1:30 P.M.	NEW YORK-N. J.	M-G-M Screen Room	630 Ninth Avenue	12/20 10:30 A.M.
AGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	12/21 2 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	12/21 1 P.M.
INNATI	RKO Screen Roam	16 East Sixth Street	12/21 2 P.M.	OMAHA	20th-Fox Screen Room	1502 Dovenport St.	12/21 1 P.M.
ELAND	20th-Fox Screen Room	2219 Payne Ave.	12/21 1 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	12/21 11 A.M.
LAS	20th-Fax Screen Room	1803 Wood Street	12/21 2:30 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	12/21 2 P.M.
VER	Paramount Screen Roam	2100 Staut Street	12/21 2 P.M.	PORTLAND	B. F. Sheorer Screen Rm.	1947 N.W. Keorney St.	12/21 2 P.M.
MOINES	20th-Fox Screen Room	1300 High Street	12/21 1 P.M.	ST. LOUIS	S'Renco Art Theotre	3143 Olive Street	12/21 1 P.M.
OIT	Max Blumenthal's Sc. Rm.	2310 Coss Avenue	12/21 1:30 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	12/21 1 P.M.
ANAPOLIS	20th-Fox Screen Roam	326 No. Illinois St.	12/21 1 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	12/21 1:30 P.M.
SAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	12/21 1:30 P.M.	SEATTLE	Jewel Box Preview Theo.	2318 Second Ave.	12/21 1 P.M.
ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	12/20 2 P.M.	WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	12/21 2 P.M.
PHIS	20th-Fox Screen Room	151 Vance Avenue	12/21 10 A.M.				



M-G-M TRADE SHOWS

"THE SUN COMES UP"



M-G-M presents "THE SUN COMES UP" • Starring JEANETTE MacDONALD LLOYD NOLAN • CLAUDE JARMAN, Jr. • and LASSIE • With Lewis Stone Percy Kilbride • Color by TECHNICOLOR • Screen Play by William Ludwig and Margaret Fitts • Based on a Novel by Marjorie Kinnan Rawlings • Directed by RICHARD THORPE • Produced by ROBERT SISK • A Metro-Goldwyn-Mayer Picture

CITY	PLACE	ADDRESS	TIME	CITY	PLACE	ADDRESS	TIME
BANY	20th-Fox Screen Room	1052 Broadway	12/30 8 P.M.	MILWAUKEE	Warner Screen Raam	212 W. Wisconsin Av.	12/30 1:30 P.M.
LANTA	20th-Fox Screen Room	197 Walton St., N.W.	12/30 2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	12/30 2 P.M.
STON	M-G-M Screen Room	46 Church Street	12/30 2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	12/30 2 P.M.
FFALO	20th-Fox Screen Room	290 Franklin Street	12/30 2 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 So. Liberty St.	12/30 1:30 P.M.
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EVELAND	20th-Fox Screen Raam	2219 Payne Ave.	12/30 1 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	12/30 11 A.M.
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S MOINES	20th-Fox Screen Room	1300 High Street	12/30 1 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	12/30 1 P.M.
TROIT	Max Blumenthal's Sc. Rm.	2310 Coss Avenue	12/30 1:30 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	12/30 1 P.M.
DIANAPOLIS	20th-Fox Screen Raam	326 No. Illinois St.	12/30 1 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	12/30 1:30 P.M.
NSAS CITY	20th-Fax Screen Room	1720 Wyandotte St.	12/30 1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Secand Ave.	12/30 1 P.M.
S ANGELES	20th-Fax Screen Room	2019 S. Vermont Ave.	12/30 2 P.M.	WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	12/30 2 P.M.
MPHIS	20th-Fox Screen Room	151 Vance Avenue	12/30 10 A.M.				

New Orleans Memo...

by RED KANN
in New Orleans

THE chair recognized Charles Snyder, a one time police censor in Detroit who evidently gave the matter some thought and moved over to Michigan Allied.

"Let's police the stars for the producers and not rely on them to do it," he remarked with earnestness and sincerity. He was arguing a losing argument when he advanced the obviously transparent suggestion that neither Allied nor any other exhibitor group need worry about misconduct among the marquee satellites if theatre men made up their minds not to play past, present and future films in which the guilty appeared.

His was a lost cause from the outset at Allied's fifteenth time around the convention routine. The Finneran plan, setting up sanctions against Hollywood's bad boys and girls via a proposed revision of the Production Code, already had been discussed, resoluted and adopted by the board of directors who welded strategy and policy together before the registration desk had opened for business.

Now it was theoretically possible for the body of the convention to overturn a major policy plank already hammered into the Allied structure by its controlling board. But practically, it was not. Once Joe Finneran's proposal was given the nod by the higher uppers, it was in. All else was simply maneuvers.

Even if any other considerations had prevailed, Snyder never would have had a chance. Those steering Allied knew full well a promise to abstain, provided it had been forthcoming, would never be fully observed; that some of its members themselves would be guilty of whatever misconduct can be read into broken pledges.

Finneran said Abram F. Myers said the plan was workable and legal. But ignored or overlooked was the constituted function of the Production Code Administration which is to treat with *what,* not *who,* gets into the product. Further, the suggestion that suspensions, fines and other forms of penalties and punitive action under an amended code be incorporated in talent contracts for future employment seemed aimed at making blood brothers out of two distant relations.

It is obvious some method of sharpening their responsibility is required from performers who get out of bounds. It is similarly apparent that the task ought to be met head-on by the producers. Yet, if they believe what they say, exhibitors like Allied ought to be ready to take on their portion of the joint responsibility with the kind of action they have the power to take. To pass the ball to the producer is as fast a way out as it would be for the producer to deny the urgency of the problem.

Today, exhibitors may not be in a position to buy all the product they want. But they are not buying, nor do they have to buy, what they do not want.

That puts a lot of answers in their corner.

✦ ✦ ✦

NOTE ON TECHNIQUES: Colonel H. A. Cole, discussing forced percentage selling, noted a distributors' "retreat" in the last six months to a position where, he asserted, there was not a single one who would not sell some percentage attractions flat. Right in the open for all to hear and for the stenographer to record was his method of lending further fire to the issue:

"Continued agitation, pressure and screaming."

Nothing to the contrary having been advanced, evidently this will be it.

✦ ✦ ✦

NOTE IN ASTONISHMENT: Trueman Rembusch, experting on television versus exhibition and all for a policy of waiting watchfully, tore his curtain off the future in this next-to-closing paragraph:

"When television becomes safe for use in automobiles, it will be soon enough for the motion picture exhibitor to begin worrying about the impact of television upon his box-office."

Or when? No comment.

✦ ✦ ✦

OTHER-FOOT OBSERVATION: By authority of Charles Niles—it's in the record of the convention, also—flat deals are gaining much ground in the Iowa-Nebraska territory. One hundred and fifty exhibitors—150—have agreed not to buy percentage in a move to soar the total to 300 exhibitors and 430 theatres. Niles talking.

Interesting, Mr. Wright, isn't it?

✦ ✦ ✦

NOTE ON FRANKNESS: Jack Kirsch was voicing his hope that, some day and somehow, Allied might be in a position to resist compulsory percentage deals via a boycott, although he avoided that nasty word. However, Cole never hesitated and went further. Thus:

"Allied is not in a position to maintain an effective boycott."

✦ ✦ ✦

DEPARTMENT OF LIGHTNESS: Benny Berger of Minneapolis, jocularly accused of having remarked to Bill Prewitt of New Orleans: "Hope you come up our way soon so I can retaliate."

Myers to Henderson Richey [Allied of Michigan to RKO to M-G-M]: "We hold you in esteem for the man you once were."

That exhibitor who was supposed to have observed and probably didn't: "The industry is on the edge of an abscess."

Rembusch Seen Next Allied Head

by RED KANN
in New Orleans

It looks like Trueman Rembusch as next president of national Allied. Now president of Associated Theatre Owners of Indiana and treasurer of Allied States, he would succeed William L. Ainsworth of Wisconsin.

Election will be held by the board of directors at its annual meeting scheduled for Washington January 28-29.

There is nothing to adduce by way of proof substantiating this prediction, but as the directors and delegates to the Allied convention left the Roosevelt Hotel here last Thursday for their respective home cities, some of them carried from New Orleans impressions, plus an occasional conviction, that the decision for Mr. Rembusch was practically "in the bag". The fact that he was named to represent Allied at the Motion Picture Association-industry meeting to be held in Hollywood January 26-28 was not without significance.

MPAA Urges U. S. to Press Reciprocal Trade Treaties

Stressing the American film industry's willingness to see foreign producers and distributors operate freely on the American market, the Motion Picture Association of America on Tuesday submitted to the Committee for Reciprocity Information a memorandum bearing on negotiations between the U. S. and 11 countries for reciprocal reduction of tariff and other trade barriers.

The memorandum, presented by Theodore Smith of the MPAA's international division, "looks toward accession of those countries to the general agreement on tariffs and trade concluded at Geneva on April 30, 1947." Countries involved are Denmark, The Dominican Republic, El Salvador, Finland, Greece, Haiti, Italy, Nicaragua, Peru, Sweden and Uruguay.

John G. McCarthy, head of MPAA's international division, in a letter to the committee, said the U. S. had no quotas and the MPAA would gladly see the negligible duties on foreign films abolished, providing other countries would do likewise, he said.

Richie Files $200,000 Libel Action Against Paramount

Richie Amusement Corp., operator of the Elton theatre, New York, and the theatre's owners, Sol Rosenberg, Robert Kropp, David Berk and David Holzer, have filed a $200,000 libel action against Paramount, charging that the theatre's business has been hurt as a result of Paramount's allegedly unjustified inclusion of Richie among the 100-odd defendants in its $500,000 percentage action against Brandt Theatres, et al. The suit was filed in the New York Supreme Court.

"GIVE US PROGRAM PUNCH" NEWSREEL THEATRES CRY

Operators Shift to Feature Policy; Watch Television as Aid or Competition

by FRED HIFT

The country's newsreel theatres, having experienced a drop of from 15 to 20 per cent in business during 1948 as compared to 1947, are pleading for an improved, more imaginative newsreel.

While converting to feature policies here and there, the majority are sitting tight and keeping a sharp eye on television, both as a potential competitor and as a friend-in-need. They are closely watching every development in theatre television.

Trans-Lux Shifts Two Houses to Features

The precariousness of their situation was pointed up this week when Norman W. Elson, vice-president in charge of operations for the Trans-Lux Corporation, announced that his company's newsreel houses in Washington and Philadelphia would start playing feature product Christmas Day, leaving both cities without any newsreel theatres.

Newsreel theatre operations are largely resigned to diminishing business, not only as part of the general drop of theatre attendance, but also because of the nature of the product they merchandise. The newsreel theatres, which got their start in 1929, experienced their peak during the war. Since then it has been an up-hill fight for them. The quality of the newsreels and increasing competition from television haven't helped, operators observe.

In the main, their complaints center around the following factors:

1. **1948 has been a good news year, but a bad year news-picture wise.**
2. **There is too much duplication in the reels.**
3. **Pictorial treatment of events has been routine and dull with only occasional efforts made to brighten the presentations.**
4. **Television is beginning to make itself felt and video tends to make many newsreel issues appear outdated.**

Newsreel theatres are largely concentrated in the key cities and their business is transient. Today there are about 17 such houses operating throughout the country. At one time there were many more, but gradually a number of them were converted into feature houses. Led by Trans-Lux, which is left with only two newsreel theatres, both in New York City, operators of the other two newsreel circuits say more changeovers are in the wind unless business shows some signs of improvement.



NORMAN W. ELSON—"People today get their news from radio and television—they don't need newsreel theatres."



W. FRENCH GITHENS—"We are interested in television, but are in no position to do the pioneering."



ALFRED BURGER—"What people want from our theatres is news, but it must be proper news, properly presented."

Trans-Lux altogether operates 16 theatres, one in Mexico. The majority were converted to a feature-type policy in 1937 and 1938. Mr. Elson this week said the Trans-Lux theatre in Washington would open with Samuel Goldwyn's "Enchantment" on Christmas Day. The Philadelphia house will have "Red Shoes."

Newsreel Theatres Opened First House in 1929

The Newsreel Theatres, Inc., W. French Githens, president, operates the four Embassy Newsreel theatres in New York and one other house in Newark, N. J. In business for almost 20 years, the company in 1929 opened the Embassy Newsreel theatre on Broadway, said to have been the first newsreel theatre operation in the world.

Telenews Theatres, Alfred Burger, president, runs eight newsreel houses in the field. They are located in Oakland, Seattle, Denver, Milwaukee, Chicago, two in Detroit, and one in Cleveland. It is the only newsreel theatre circuit with its own reel, the Telenews Newsreel.

A number of independents also are in the running. Among them are the Newsview theatre, Hollywood; Metropolitan theatre, Los Angeles; Today theatre, Chicago; Telepix in South Station, Boston; Grand Central theatre, New York; Newsreel theatre, Pittsburgh, and a house in Portland, Ore., run by Evergreen Theatres.

The sentiment of executives of these houses can be summed up in one sentence: "Give us a better newsreel and we'll do the rest."

"The newsreels, always the stepchild of the industry, simply aren't wide awake," says Mr. Elson. "It's high time that the reels start thinking of our theatres as visualized newspapers where the shorts take the part of the comics. We need greater speed in getting the reels to the theatres. Television is beating us too often.

"Also, we need more humanized news and more feature treatment." Taking cognizance of a recent newsreel move which pushed the newsreel release date forward by four days, from Tuesday to Saturday, Mr. Elson said he didn't think this would help much.

The subject of theatre television weighs heavily on the minds of newsreel theatre operators. As Mr. Githens put it: "We are in no position to do the pioneering. We'd be the logical people to use it, but we are still trying to figure out how we can afford it." Mr. Burger of Telenews theatres also expressed the hope that, eventually, the use of television would "perk up business for the newsreel theatres."

Thinks Daily Newsreel Service Would Help

Mr. Elson said he was watching television's progress closely and said he thought eventually every theatre would have to utilize television, but he pointed to the many legal and programming obstacles involved. Meanwhile, a daily newsreel service, already offered by some companies, might help, he observed.

Newsreel rentals have not been raised since right after the war. Paramount, which consistently maintained high rentals, recently dropped prices sharply and bookings are increasing.

Answering the operators' complaint on newsreel quality, one newsreel executive this week pointed out that the reels were pooling less than ever and that duplication was practically unavoidable. He also underlined the considerable cost increase absorbed by the reels and said that, with the experimental introduction of color, the reels were feeling their way toward better and more diversified presentation of the news.


He won't say "YES"!
She won't
take "NO"!

Gala Holiday-Time Attraction at Broadway's Big Capitol Theatre!

a Dore Schary presentation

Cary Grant

in DON HARTMAN'S production

Every Girl Should Be Married

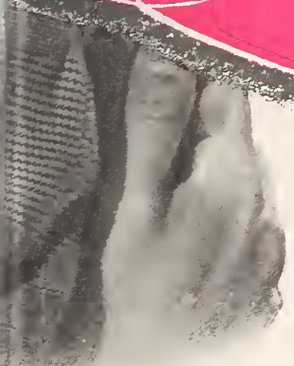
co-starring

ANCHOT TONE · DIANA LYNN · and introducing BETSY DRAKE

with ALAN MOWBRAY • Produced, Directed and Co-written by DON HARTMAN

Screenplay Collaboration by Stephen Morehouse Avery

RKO RADIO PICTURES



"The kind of stuff to delight average audiences . . . it sure should make the coin boxes tinkle." —SHOWMEN'S TRADE REVIEW

"Light, frothy comedy, delightfully acted by the dependable Cary Grant and a refreshing newcomer, Betsy Drake . . . sure-fire." —BOXOFFICE

"One of those rare comic delicacies that are always in good season at the boxoffice . . . will have a terrific payoff." —VARIETY

"The female of the species on the prowl in amusing comedy . . . fun to watch." —M. P. HERALD

"If every comedy were as deliriously funny there would be no such thing as box-office blues." —HOLLYWOOD REPORTER

"Entertaining all the way . . . made for those who enjoy laughs." —THE EXHIBITOR

"Rich comedy the family will go for in all situations." —INDEPENDENT FILM JOURNAL

"Topflight contender for honors in the comedy field." —DAILY VARIETY

"Grand boxoffice comedy . . . has wit, charm, lively pace and a polished cast." —FILM BULLETIN

EARN $100,000,000 ABROAD THIS YEAR

Estimate Compares to 1947 Total of $124,000,000, Commerce Dept. Says

Washington Bureau

In 1947 American motion picture companies earned $124,000,000 abroad from the exhibition of their films, the Department of Commerce reported Monday. For 1948 their earnings will be about $100,000,000, the Department estimated, or about 28 per cent less than the $138,000,000 earned in 1946, but equalling the 1937 pre-war high in foreign earnings.

According to the Department of Commerce these figures include both the earnings remitted to the United States in dollars and the earnings frozen in foreign countries after payment of overseas expenses. They do not include returns on investments abroad which might add several million dollars to the figures each year.

Last Quarters Off

"Contributing to the decline," the Commerce Department said, "was a marked decrease in American film receipts in the third and fourth quarters of 1947, the result of the temporary cessation of shipments of films to the United Kingdom following the increased British import duty on foreign films imposed in August, 1947. According to British figures," the Department continued, "total payments to the United States in 1947 amounted to $56,000,000, compared with $70,000,000 in 1946.

"After the United Kingdom-United States film agreement of March, 1948, film exports to Great Britain were resumed but remittances from that country in 1948 will probably amount to only about $35,000,000 and total receipts from all countries to about $100,000,000," the Department's report continued.

Prior to 1946, the high in foreign earnings was in 1942, when they were an estimated $125,000,000, including dollar accumulations from earlier years released by the British in that year. The estimate for 1943 was $114,000,000; for 1944, $110,000,000, and for 1945, $111,000,000. The pre-war high was an estimated $100,000,000 which was earned in 1937.

Show Comparative Earnings

The Commerce Department released the following quarter-by-quarter comparative breakdown in foreign earnings: January-March, $34,000,000 in 1947, against $33,000,000 in 1946; April-June, $33,000,000 in 1947, against $33,000,000 in 1946; July-September, $29,000,000 in 1947, against $34,000,000 in 1946; October-December, $28,000,000 in 1947, against $38,000,000 in 1946

JOHNSTON PREDICTS LESS FROM ABROAD

Eric A. Johnston, president of the Motion Picture Association of America, predicted last week that dollar income from "soft currency" countries would be less. He declined to expand on this statement with actual figures, but said he based his forecast for 1949 on "the continuing tight dollar situation". The MPAA president made this prediction at a press interview last Thursday in New York following an address before a meeting of the New York Chamber of Commerce. Ultimately, Mr. Johnston said, the Economic Cooperation Administration's activities would bring about a substantial and steady flow of film company remittances, but not before the end of 1949.

Paramount Discussing Further Divestiture

Paramount is currently discussing selling its interests in Maine and New Hampshire Theatres and Western Massachusetts Theatres, John J. Ford, Maine and New Hampshire general manager, confirmed in Boston this week. Paramount reportedly holds a 49 per cent interest in the 29 theatres of the Maine and New Hampshire circuit with Joseph P. Kennedy, former Ambassador to Great Britain, reportedly owning the other 51 per cent. Paramount also owns a minority interest in Western Massachusetts' 17 theatres. Samuel Goldstein of Springfield, Mass., is the present operator of that circuit, and part owner.

Wright Taking Depositions In Paramount Action

Washington Bureau

Robert Wright, prosecuting the U. S. vs. Paramount, *et al*, anti-trust suit for the Government, left here last weekend for Toledo, O., to take depositions from the operators of the Paramount theatre there. Mr. Wright said that the independents who bought the theatre from Paramount and now operate it, allegedly have been deprived of Paramount product. He said that such evidence would be useful in presenting his case. Hearings on the Paramount suit are scheduled to resume December 20 in the New York District Court.

Joins Herald Pictures

Jack Rosenfeld has joined Herald Pictures, New York City, as special sales representative for the New York territory.

New Trust Suits Filed in Chicago And New Haven

The majors were named defendants in anti-trust suits filed last week in New Haven and Chicago.

In the U. S. District Court at New Haven, the Elmwood Theatre Corp., New Britain, Conn., and the Susan Frouge Properties, Inc., Bridgeport, Conn., filed anti-trust charges against 12 companies, alleging monopolization and attempts at monopolizing first run pictures in Fairfield County, Conn.

In U. S. District Court at Chicago, Fink and Gandell, operators of two drive-in theatres in the Chicago area, filed against five companies, charging that while their North Avenue and Harlem Avenue outdoor theatres were denied the privilege of competing or playing films for first subsequent run showing after their Loop run, these privileges were not denied the competing Balaban and Katz houses.

In the New Haven action, the Elmwood, says the complaint, plans to open the Hy-Way theatre in Stratford, Conn., December 25, and has requested from the distributors an opportunity to negotiate film license agreements with an availability of 14 days after first run Bridgeport theatres. This opportunity, according to the complaint, was denied Elmwood.

Defendants in the New Haven action are: Loew's, RKO, Paramount Pictures, Paramount Film Distributing Corp., Twentieth Century-Fox, Warner Brothers Pictures, Warner Brothers Circuit Management, Warner Brothers Pictures Distributing Corp., Columbia, United Artists, Universal and Marcus Loew Booking Agency.

Defendants in the Chicago action, which asks injunctive relief, are: Paramount, Universal, Columbia, Balaban and Katz, and Warner Pictures. Plaintiff's attorney is Seymour Simon.

Film Classics Managers To Meet December 18

Film Classics' division managers will meet in the New York home office December 18, B. G. Kranze, general sales manager, has announced. Those to attend are: Jake Lutzer, southern; Bob Abelson, western; Max Roth, midwestern, and Max Cohen, newly appointed eastern manager. Sales policy for forthcoming new product will be discussed, as well as the pre-release engagements of "Unknown Island," the company's new Cinecolor adventure special.

Distinguished Acquires Two

Distinguished Films, Inc., has acquired two French-language features currently being prepared for distribution. They are "Give Me Your Eyes," starring Sacha Guitry, and "This Woman of Evil," starring Charles Vanel.

25 YEARS OF SERVICE RECORD OF BASILS

ALONG the Niagara Frontier this month, the 12 New York State houses belonging to the Basil Brothers—"Guss," "Bill" and "Tom"—are celebrating the Silver Anniversary of Basil Enterprises, Inc., Buffalo, N. Y.

Twenty-five years ago this month, Constantine J. Basil, president of the circuit; Basil J. Basil, vice-president and general manager; Theophilos J. Basil, secretary and treasurer, together with their late brother, Nicholas, then head of the business, acquired the Clinton-Strand theatre on the east side of Buffalo. That was the beginning of the notable eastern circuit operation.



Basil J. Basil

Today the circuit is inclusive of the recently remodeled Lafayette, one of the most beautiful of downtown Buffalo's larger houses, and 11 community theatres, situated in the most heavily populated communities in Buffalo, Kenmore and Niagara Falls, N. Y.

The managers of each of the 12 theatres has planned his own part in the over-all celebration. General arrangements for the anniversary are under the direction of George H. Mackenna, managing director of Basil's Lafayette theatre; V. Spencer Balser, film purchasing agent and director, and Gerald M. Westergren, assistant general manager.

After the brothers acquired the Clinton-Strand, the circuit got under way with the addition of the Linden and Central Park theatres in Buffalo. The latter two houses were sold when the brothers built the Genesee theatre, a 1,600-seat community house recently remodeled. In quick succession came the Victoria, Jefferson, Broadway and Roxy, all modern community houses.

Own All Buildings Housing Theatres, Stores, Apartments

The Basils then opened the Hollywood, a downtown first run, but abandoned it a few years later. Later they added the Varsity in Buffalo, and the LaSalle, State, Rainbo and Capitol in Niagara Falls, N. Y. They own all the buildings which house their theatres. These buildings include stores, apartments and other business establishments.

In 1939, in partnership with another circuit, the Basils operated the first run Century and the Bailey, a large community theatre in Buffalo, plus the Riviera in North Tonawanda, and the Ridge, Hollywood and Franklin in Lackawanna, both towns suburbs of Buffalo. This partnership was later dissolved.



Theophilos J. Basil



George H. Mackenna



V. Spencer Balser



Gerald M. Westergren

The brothers' latest community activity was the building of the Apollo in Buffalo and the Colvin in Kenmore.

The Colvin contains the apartment of C. J. Basil—an apartment unique in that the Basils can view the theatre screen through an opening in their living room wall.

The purchase of the Lafayette theatre, plus the 10-story Lafayette office building, tops the holdings of the Basil brothers at the present time.

Goldwyn Sells Two Outright Abroad

Samuel Goldwyn's "Enchantment" and "A Song Is Born" have been sold outright to an Italian and a Swedish firm, respectively, a Goldwyn office spokesman said this week. Payment for both films was in dollars in New York. "Enchantment" was sold to Dopaggio Films, G.E.D. of Rome. Rights to "A Song Is Born" were acquired by the Swedish Wive Film of Stockholm. Dopaggio Films owns theatres in Italy and also is active in dubbing and distribution.

Northwest Owners to Meet

The Oregon independent theatre operators are planning to join with exhibitors of Washington, Northern Idaho and Alaska for a special meeting December 15 at the New Washington Hotel, Portland, of the Independent Theatre Owners' Association.



CONSTANTINE J. BASIL

Selznick and Eagle Lion Discussing Reissue Deal

Negotiations are currently under way in California whereby Eagle Lion would acquire for distribution on a reissue basis an undetermined number of David O. Selznick pictures, Max Youngstein, Eagle Lion publicity and advertising vice-president, said Tuesday in New York, confirming west coast reports. According to reports from Hollywood, the pictures involved in the deal date as far back as "The Prisoner of Zenda," first released by United Artists in 1937. No recent Selznick product is included in negotiations.

County Admission Tax Imposed in Maryland

Beginning February 1, an additional 4½ per cent tax on theatre admissions will be added to the one-half per cent now collected by the state of Maryland and remitted to Baltimore County. This is a result of an unprecedented tax boost imposed by the Baltimore County Commissioners. The change does not apply to the city of Baltimore, which is not located in the county. With the Federal tax of 20 per cent and Maryland's new five per cent tax, theatres in the state now collect ticket taxes of 25 per cent, excluding the city of Baltimore, which collects 20½ per cent.

Brown Heads New Haven Variety Club Officers

Lou Brown, advertising-publicity manager of Loew's Poli-New England Theatres, has been elected chief barker of Variety Club Tent 31, New Haven, succeeding Barney Pitkin. Other officers include: George H. Wilkinson, first assistant chief barker; Ben Simon, second assistant chief barker; Harry Rosenblatt, dough guy, and Hugh McGuire, property man. The board of directors includes: Harry F. Shaw, Herman M. Levy, William Brown, Arthur Greenfield and A. J. Mattes. Annual convention delegates were named also.

REPUBLIC'S

ROY RO





AGAIN NO. 1 KING OF
IN THE BOXOFFICE BA

All Rogers Pictures are made i

TRUCO

O

Big Roy Rogers Hits Now In Release

UNDER CALIFORNIA STARS • EYES OF TEXAS

NIGHTTIME IN NEVADA • GRAND CANYON TRAI



CERS

E COWBOYS
METER POLL!

ensational

OR

AFETY FILM

This Big One's Coming

THE FAR FRONTIER

SEE CANADA PLAN SUCCESS IN PART

Government Pleased, But Producers Cite Lack of Hollywood Cooperation

by CHARLES J. LAZARUS
in Montreal

The Canadian Cooperation Project, initiated between American film interest and the Canadian Government last January to forestall possible curbs on the flow of some $12,000,000 in Canadian film revenue annually to U. S., has met with partial success only, a check among Government officials and members of the Canadian film industry has revealed.

The project, at its inception, had three main objectives: (a) To plug Canada as much as possible on U. S. screens and thus be instrumental in sending U. S. tourist dollars to Canada; (b) to contact Canadian film producers and assign them to produce some products in Canada; payable in U. S. dollars; and (c) to make films in Canada with U. S. production units.

To Aid Canada Industry

In addition, the plan which was set up between the Government and the Motion Picture Association of America, had as a secondary goal the encouragement of and the help to Canada's own film industry which has been struggling along in an embryonic stage for the past few years.

There is, at the moment, a sharp difference of opinion on exactly how successfully the project has worked out. The chief objection comes from Canadian producers who had apparently anticipated a great increase of U. S. production in Canada and a consequent employment of Canadian studio facilities and personnel. They feel Hollywood has not lived up to its pledges, since even before the project was set up, American interests were shooting Canadian short subjects and using the Dominion for their background for location work.

The Canadian producers feel, furthermore, that Hollywood ought to spend some of its money with them, as was supposedly intended under the original plan, but thus far the location units that have come to Canada have failed to recruit either Canadian studio facilities or personnel.

No Producers Invited

Canadian producers are also more than a little bitter over the fact that, aside from the National Film Board (a Government agency) no Canadian producer was invited to participate in the original planning of the project.

A report some time ago stated that the Government was dissatisfied with the small amount of location shooting done in Canada, but according to Archibald Newman, Government liaison for the project, the plan has been most successful.

Mr. Newman recently said the plan "has yielded concrete results" in the return of U. S. tourist dollars to Canada and the production of short subjects with Canadian promotion.

He said it was difficult to assess exactly how much of the 10 per cent increase in Canada's $250,000,000 annual tourist industry could be laid at the door of the project, claiming the results would be felt on a cumulative basis.

Difference of Opinion

Mr. Newman also reported: that 10 tourist films on Canada, made in the U. S. at no cost to Canada, will be seen by about 241,200,000 Americans; that a total of 99 film items of Canadian interest (these include 85 newsreel clips, 12 shorts and two features) have been made since the project started, and that an additional seven features and 10 shorts now in production will mention or feature Canada. It is also anticipated that the film companies next year will double the amount of Canadian newsreel clips seen in the U. S.

In other words, the difference between the Canadian producers and the Government has been that the project's first aim should be plugging of Canada in the U. S. to bring in the badly-needed U. S. dollars, whereas the producers feel that the project has not lived up to its pledge as far as production is concerned.

Other work done by the project, as reported by Mr. Newman, is the placing of a bibliography of Canadian reference books in the Los Angeles library; preparation of a stock-shot log and a talent roster; and making of arrangements whereby Canadian authors can have unpublished manuscripts submitted to the William Morris Agency, the Canadian Authors' Association and the MacLaren Advertising Agency.

The final decision, however, on how successful the project has worked out and if a new arrangement is necessary, will be made in January when Reconstruction Minister C. D. Howe will make his report to Parliament.

Alexander Film Bonus

Alexander Film Company, Colorado Springs, distributed $130,000 in bonus checks to its employees December 1. This sum raised to $176,000 the bonuses distributed by the company since the first of the year.

Would Film Inaugural

Sherman Plan, Inc., has submitted a bid to Melvin D. Hildreth, chairman of the Inaugural Committee, to film "The Inaugural Story," in color, of the forthcoming inauguration of President Truman.

Little Three Ask Own Decree in New York Suit

The Little Three—United Artists, Columbia, and Universal—Tuesday asked the New York District Court for a separate decree in the U. S. vs. Paramount anti-trust case.

In a joint memorandum to the three-judge court, the three companies stated that if a decree is to be entered against them it should be apart from the order involving Paramount, Twentieth Century-Fox, Warners, and Loew's.

The Little Three, they informed the judges, will present a "limited amount" of oral testimony when the hearings are resumed December 20 for the purpose of presenting "a manner and method of licensing pictures." Further, the Little Three will present evidence in an attempt to eliminate the Government's proposed bans on certain trade practices.

The three charged that the Government was "going out of its way to fashion a decree which will go so far in favor of independent exhibitors that the rights of these defendants (Columbia, Universal, United Artists) will be jeopardized and possibly destroyed."

The three would like to see admission prices in contracts and would like to have road shows entirely exempted from any decree.

"If any agreement," wrote the three, "contains an admission price figure solely and wholly for the purpose of computing film rental under the terms of the license agreement and is in no way related to run or clearance, the inclusion of any such method of computation of film rental shall be deemed reasonable."

Writing of road shows, the three suggested that they "should be exempted in their entirety from the decree provided each road show engagement is negotiated separately and independently by the distributor and the theatre."

Philadelphia Employees Break with IATSE

Philadelphia Theatre Employees, Local B-100, IATSE, has returned its "IA" charter and temporarily affiliated with the Building Service Employees, Local 252, AFL. Representing the assistant managers, ushers, cashiers and other service employees, the local has filed action in Common Pleas Court, Philadelphia, for an injunction to restrain the "IA" from negotiating a new contract with Warner Brother Theatre Circuit for the local union. According to Philadelphia union officials, the affiliation with the Building Service union, representing apartment house employees, is only temporary until the AFL gives the local its own "A" charter, which has been promised. During its temporary affiliation, the local is free to negotiate with the Warner circuit.

THE HOLLYWOOD SCENE

Shane Offers New Blood To See If Exhibitors Mean What They Say

by WILLIAM R. WEAVER
Hollywood Editor

Maxwell Shane wants to know whether exhibitors who assert that what the screen needs is new blood mean it, and he has made them a picture to that order by way of finding out. He'll know for sure, he says, when the picture goes into release, about February, and if the exhibitors orally advocating new blood step into the box and pitch he'll know the advocating was on the level. He says he'll know it wasn't if they shunt the attraction off onto the bottom half of a double bill because it doesn't star a flight of top box office names. (He adds that the whole thing's conditioned, of course, on its being a good picture.)

Maintains Steady Contact With Exhibitor Problems

Mr. Shane, whose past endeavours have been dealt with on at least two previous occasions in this space, differs sharply from most individuals making pictures in that he still has one mental foot firmly planted in exhibition, the field in which he learned the business. And to make sure that he doesn't lose that foothold, he's forever writing letters to exhibitors, asking this, proposing that, talking out and sometimes arguing the issues of art and box office. He'll be in the mail with respect to the present question shortly, but that's another story. At this point in the matter he's open to conviction that the exhibitors meant what they have said, or that they didn't, but he's leaving no steps untaken to make sure of getting the full and correct answer.

The producer, writer, director and all-points showman says he's been reading in the trade press for years that exhibitors say the public wants to see some new faces on the screen, and that he finally determined to do something about it. What he did was to acquire a story entitled "The Amboy Dukes," which seemed to suit the purpose, and persuade his studio to let him make it (produce, write and direct) without using known personalities in the cast.

He thereafter went to Brooklyn, scene of the story, recruited the necessary players, most of them totally lacking in screen experience and none of them seen more than momentarily in bit parts, and filmed his picture the way he saw it. The way he saw it was as a plain narrative, strong in human interest and melodramatic in tone, with the players just being themselves—dirty of face if they should be, homely or fair, unglamourized, unschooled in the technique of characterization, but right for their roles. He found the people, shot his picture, and now he's about finished putting it together. People who've seen some of it say it's got extraordinary natural impact, which is what he was gunning for, but he's been around too long to rest on that kind of evidence.

National Campaign to Take It to Public

Instead, he's completed the outline of a national advertising campaign which will place the picture before the public, and the exhibitor, in the light of the purpose he had in mind when he started. He says, "The star of the picture is the fact that it hasn't got any stars—that it has got the new blood, the new faces, that exhibitors have been saying the screen needs. We'll see what happens."

Mr. Shane, an innately earnest and studious individual referred to by some and over his abashed remonstrance as the Ernst Lubitsch of tomorrow, has long regarded the exhibitor demand for new blood as something of a challenge to producers. Now that he has accepted it, he finds himself, a little embarrassed, offering a challenge in return. He wouldn't be involved in all this, of course, if he weren't in agreement with his contenders on the point that new blood is a good thing for this or any industry if it's good enough.

Production Total Moves Up; Seven Are Started

The week witnessed start of seven pictures and completion of one, lifting the production level to 32.

William Perlberg started "Slattery's Hurricane" for 20th-Fox, with Andre DeToth directing Linda Darnell, Richard Widmark and Veronica Lake.

Michael Kraike rolled "The Lady Gambles" for U-I, with Barbara Stanwyck, Robert Preston and Stephen McNally directed by Michael Gordon. U-I's Leonard Goldstein went to work on "Arctic Manhunt," directed by Ewing Scott, with Michael Conrad and Carol Thurston.

Benedict Bogeaus turned cameras on "The Crooked Way," with John Payne and Ellen Drew, for UA.

Producer-director Robert Rossen started "All the King's Men" for Columbia, with Broderick Crawford, Joanne Dru, John Ireland, John Derek and Mercedes McCambridge.

Equity-Vinson's Arthur Dreifuss and Joseph Levinson launched "Shamrock Hill" for Eagle Lion, with Dreifuss directing Peggy Ryan, Ray McDonald and Patsy Bolton.

Lindsley Parsons rolled "Riverboat Rhythm" for Monogram, Derwin Abrahams directing Jimmy Davis, Sue England and Veda Ann Borg.

Universal Wins Suit

Universal's copyright infringement action against Donald Reed, a home motion picture rental club operator charged with illegally renting 75 of Universal's features, was decided in favor of Universal last week by Judge Charles C. Cavanah in Federal Court, Los Angeles. The court granted Universal a perpetual injunction and directed that it was entitled to the exclusive possession and to recover from Mr. Reed all of the 16mm prints of the features.

STARTED

COLUMBIA
All the King's Men

EAGLE-LION
Shamrock Hill (Equity-Vinson)

MONOGRAM
Riverboat Rhythm

20TH CENTURY - FOX
Slattery's Hurricane

UNITED ARTISTS
The Crooked Way (Bogeaus)

UNIVERSAL-INTERNATIONAL
The Lady Gambles
Arctic Manhunt

COMPLETED

20TH CENTURY-FOX
The Beautiful Blonde from Bashful Bend

SHOOTING

COLUMBIA
Jolson Sings Again
Greed

M-G-M
In the Good Old Summertime
The Stratton Story
Neptune's Daughter
The Great Sinner
The Secret Garden

PARAMOUNT
Easy Does It
Bitter Victory
Samson and Delilah
Top o' the Morning
Manhandled (Pine-Thomas)

REPUBLIC
The Hideout

RKO RADIO
Sam Wynne
Roseanna McCoy (Goldwyn)
It's Only Money

20TH CENTURY - FOX
You're My Everything
Mr. Belvedere Goes to College
Hard Bargain

UNITED ARTISTS
The Great Dan Patch (Frank)
Champion (Screen Plays)
Africa Screams (Nassour)

UNIVERSAL-INTERNATIONAL
Ma and Pa Kettle

WARNER BROTHERS
Task Force
Happy Times

ALBANY

Two musicals, a comedy, a romantic drama and an English drama topped the bills at the first runs here. The Grand played "When My Baby Smiles at Me," on a move-over from the Palace, dualing "Mystery in Mexico." The Ritz played "The Countess of Monte Cristo," with "Jungle Goddess." The Strand had "Miss Tatlock's Millions" and "Sealed Verdict." The Palace booked "The Three Musketeers," and the Colonial played "Nicholas Nickleby." . . . Construction has begun on an Albany-Troy Road drive-in which the owners of the Menands Raceway will operate in their parking lot. It will accommodate 500 cars and will be ready for a spring opening. Work is also in progress on the foundation of a 600-seat theatre which Samuel E. Rosenblatt will operate in Catskill. . . . Those attending the luncheon meeting held by the Albany TOA affiliate for all exhibitors to hear Gael Sullivan, of the national TOA, and Ray Moon, 20th-Fox, discuss conciliation plans included: Harry Lamont, Leonard Rosenthal, Saul J. Ullman, John Garner, Charles Wilson, Sid Dwore, John Capano, Val Richey, Jack Stoops, Archy Conley, Dick McKay, William Wilson, W. H. Aust, Samuel Rosenblatt, Jules Perlmutter, Gerald Schwartz, Louis Sunberg, Robert Lamont, Larry Cowen, Joe Saperstein, Guy Graves, Gerald Atkin, Joseph Weinstein, Al La Flamme, Oscar Perrin, Alex Sayles, Joseph Grand and Milt Shosberg.

ATLANTA

In Charlotte, N. C., the Everett Enterprises has purchased the Red Springs theatre, Red Springs, N. C.; the State, Inman, S. C., and the Greer, in Greers, S. C. . . . George M. Jones has been appointed office manager for Universal-International. . . . Cullman B. Goss, of Albertsville, Ala., and the Hammonds of the Joy theatre, Fyfee, Ala., have announced they will start work on their new $75,000 drive-in at Albertsville. . . . Visitors to the city were Hap Barnes, the drive-in owner from Montgomery, Ala., and Knoxville, Tenn.; John Moffett, Montgomery; P. L. Taylor, Columbus; H. G. Moore, Brighton; Mack Jackson, Alexander City; Gault Brown, Madisonville, and Forman Rogers, Montgomery. . . . Johnnie Scruggs, former head shipper for MGM, appointed as booker for Film Classics. A. B. Padgett appointed branch manager of MGM. . . . On Film Row: J. H. Thompson, Hawkinsville; Roy Martin, Jr., Columbus; Jake Bobo, Augusta, with his family, on their way to New York. . . . The four Oak Ridge theatres, which have been under the management of G. B. Odlum, and the A-E-C have been leased to A. B. Hyman Associates of Huntington, W. Va. . . . A new theatre will be built in Hartwell, Ga., by W. T. Yarbrough. . . . The new manager of MGM here is A. B. Padgett.

BALTIMORE

"Sealed Verdict," at the Stanley, started off very big. Only three other new pictures offered at first runs during the week beginning December 2. "Only Angels Have Wings," with vaudeville, good at the Hippodrome. "My Dear Secretary" okay at Keith's. "Caravan," plus "Drums of the Congo," fair at the Times and Roslyn. Two reissues were offered: "The Kansan," at the Valencia, and "Ali Baba and the Forty Thieves," at the Mayfair. There were four holdovers: "The Three Musketeers," at the Century; "Blood on the Moon," at the Town; "When My Baby Smiles at Me," in its third week at the New theatre, and "Henry V" still pulling strong at the Little in its seventh week at advanced prices. . . . O. D. Weems, chief barker, Baltimore Variety Club, Tent No. 19, and Rodney Collier, chairman, Welfare Committee, presented Police Commissioner Hamilton R. Atkinson with a check for $1,700, of which $1,000 will be used for Christmas parties at the four Boys' Clubs in the city sponsored by the Police Department and the Variety Club, and $700 to help renovate the various clubrooms of the boys. . . . Joseph Quade, 30 years an operator, member of Local 181, AFL, and last position at Highland theatre, died at his home here. . . . Isaac Moody has been appointed assistant manager at the Regent and succeeds Clarence Burley, now manager at the Fulton.



CHARLOTTE

H. P. Powell of Smithfield, N. C., has purchased the Smithfield drive-in of that place from the B. & L. Enterprises. . . . Robert Saxton has returned to his desk at Exhibitor's Service after several days' treatment at Memorial Hospital. . . . H. Robinson has resigned as office manager of Warner Bros. and while no successor has been named Mr. Kravitz is acting manager. . . . Several drive-in theatres in the Carolinas have closed for the winter months, and others are operating only on the weekends. . . . Tom Davis has resigned as booker at Warner Bros. and is succeeded by Charles McGee, who previously was head shipper.

WHEN AND WHERE

December 15: Independent Theatre Owners Association meeting at the New Washington Hotel, Portland, Ore.

December 16: Allied Theatres of Illinois sixth anniversary dinner celebration at the Chez Paree Restaurant in Chicago.

January 26-28: Meeting of Motion Picture Association of America executive board and studio officials in Hollywood.

January 28-29: Allied States Association board of directors meeting in Washington.

January 28-29: Theatre Owners of America officers and directors meeting at the Mayflower Hotel, Washington, D. C.

CHICAGO

Theatre attendance held up well this week considering the number of Christmas shoppers in the Loop. "When My Baby Smiles at Me" was solid with $59,000 for second week. "Hamlet," which is off on matinees, came in with $22,000 in its initial week, which was somewhat under expectations. . . . On top was "Fighter Squadron," which grossed a smash $35,000. . . . New films are "An Innocent Affair," with Jerry Colonna and the Pied Pipers on stage; "The Plunderers" and "Angel on the Amazon." . . . Getting business is "Urubu," released by UA, at the Rialto. . . . Bill Flossi, MGM employee, will join the Republic booking staff. . . . Two RKO releases, "The Green Promise" and "So Dear to My Heart," latter a Disney production, were screened this week for 1,800 delegates of the National 4-H Club convention at the Stevens Hotel. . . . The local Variety Club is planning a New Year's Eve celebration in the Tropical Ballroom at the Sheraton Hotel. . . . Some 600 industry representatives are expected to attend a celebration commemorating Illinois Allied's buying and booking organization entering a sixth year, to be held at the Chez Paree restaurant December 16.

CINCINNATI

Theatre business appears to have suddenly come out of the doldrums which engulfed it for the past several weeks, and has staged a sizeable upturn, particularly "The Three Musketeers," which gave Keith's theatre a terrific $24,000 for an all-time record, this figure representing approximately 225 per cent over the established house average. . . . The 1,000-seat Family theatre, in the heart of the downtown business sector, dark for several months, has reopened as the Western, with the idea that the name change might stimulate business. Policy will be action and Western films on a grind basis. Bills will be changed four times weekly for the present. . . . Jack Desmond, with Universal-International here for more than eight years, recently joined Eagle Lion's local branch as office manager. . . . The neighborhood Rossville theatre, in Hamilton, Ohio, operated by George Turlukis, played "Henry V" for several days, opening December 7, the first picture to be shown at roadshow prices since the house opened over two years ago. . . . Frank Slavik, of Mingo Junction, Ohio, has taken over the Marsh theatre, in Wheeling, W. Va., from Michael Haim.

CLEVELAND

"Hamlet," at $2.40 top, now in its fifth week at Loew's Ohio, will be held over through December. Picture is playing to a record number of people for this type of attraction. . . . Peter Wellman entertained his guests at the Mahoning Country Club following the formal opening of his new 1,500-seat, $500,000 Belmost theatre in Youngstown. . . . 150 members and guests attended

(*Continued on page 28*)

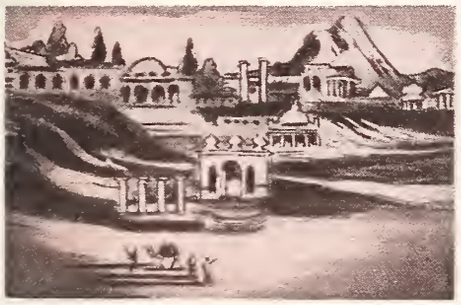
On The Screen For The First Time!

ALL THE SINUOUS, SEDUCTIVE SPLENDOR OF THE SIREN OF...

ATLANTIS!

Fabulous land of mystery . . . Paradise on earth . . . ruled by a ravishing, ruthless Siren whose beauty and cruelty were her power!

THEY LIVE AGAIN!



..Legendary luxury cities!



...Exotic quarters for the Queen's favorites!



...Secret armies...ready to strike against the world!



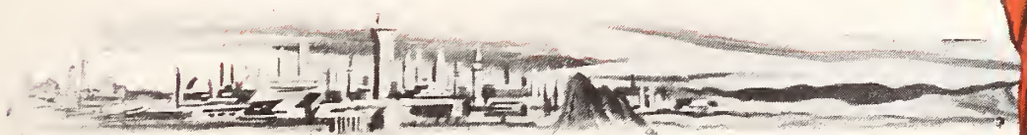
...100 dancing houris...for the royal pleasure!



MARIA Montez · JEAN PIERRE Aumont · DENNIS O'Keefe

in Seymour Nebenzal's

"SIREN OF ATLANTIS"



Directed by GREGG TALLAS • Produced by SEYMOUR NEBENZAL

Based on the novel "Atlantida" by Pierre Benoit • Released thru United Artists

ONE OF THE HARD-HITTING NATIONAL MAGAZINE ADS

THAT'LL SELL SELL SELL THRU UA!

(*Continued from page 26*)

the luncheon meeting of the League of Showmen's Wives at the Variety Club. . . . I. J. Schmertz, 20th-Fox branch manager, was elected chief barker of the Variety Club for the coming year. He succeeds Milton A. Mooney. Other new officers are: first assistant, Irwin Shenker; second assistant, Jerry Wechsler; secretary, Manny Stutz; treasurer, Lou Ratener. . . . The Abe Kramers of Associated Circuit, are in California.

COLUMBUS

With the Christmas shopping rush getting into stride, box offices felt the diversion and hence grosses for the only two new entries of the post-Thanksgiving week were off. "Kiss the Blood Off My Hands" went into the Palace for four days, and the Ohio, opening on Friday, a day after its usual opener, did fairly well with "Miss Tatlock's Millions." "The Three Musketeers" played a second week at the Broad, after an exceptionally big week at the Ohio, and "A Song Is Born" shifted from the Palace to the Grand for a second stanza. The Loew theatres are now on Friday openings for the holiday season. . . . The Ohio Congress of Parents and Teachers has named a committee to "study the injurious effects on children of objectionable comic books, movies and radio programs" and will hold its first meeting in Akron January 7. . . . John Wylie Powers, veteran musician and member in the past of pit orchestras at the Hartman, Southern and Keith theatres, is dead. . . . Harry J. Knight, Julius B. Knight and Herbert L. Solomon have incorporated K S & D Theatres with 500 shares of no par value common stcok. . . . Jerry Shinbach, former RKO city manager, has been appointed Midwest division manager of RKO, with offices at Chicago.

DALLAS

Paul Short, producer of the Allied-Monogram picture "Bad Boy," and Steve Broidy, Allied president, conferred with R. J. O'Donnell, Interstate manager, concerning premiere of the story of the Texas Variety Club's Boys' Ranch. The picture will open at the Majestic in Dallas February 22. Subsequent area premieres are scheduled for 33 key cities, with receipts going to local Variety Clubs. . . . "Miss Tatlock's Millions" was very good at the Palace, with "Let's Live a Little" at the Melba and "The Velvet Touch" at the Tower average. . . . Telenews a bit over par with return on "It Happened One Night."

DENVER

A packed house viewed the newly opened screening room of the Rocky Mountain Screen Club and viewed the benefit advance showing of "You Gotta Stay Happy" at the Orpheum. This is thought to be the only screening room owned by such a club, with members confined to the film and theatre businesses. . . . Rob Riddle, recently resigned as United Artists salesman, will again cover New Mexico, this time for Universal. . . . Screen Guild Productions of Colorado are opening offices at 617 Eighteenth Street, with H. V. George as manager. . . . Spontaneous combustion caused explosion on coalbin in Skyline, Canon City, Colo. Crowd marched out, show resumed in 20 minutes. . . . Dan Wagner, RKO booker, made salesman, succeeding Merle Gwinn, who resigned after buying Zorn, Benkelman, Neb. With Marvin Goldfarb being moved to Colorado, Wagner takes over New Mexico. George Mayo, recently with MGM, now RKO booker.

DES MOINES

Plans for construction of an outdoor amusement center, featuring a drive-in theatre, near Ames, have been made public by Joe V. Gerbrach, president of the Ames Theatre Co. A 15-acre tract on Highway 30 has been bought from Mr. and Mrs. Louis Cooper, who will have an interest in the center along with Gerbrach and his partners, A. H. Blank, Myron Blank and Harry Warren of Des Moines. . . . Articles of incorporation were filed for outdoor theatres in six Iowa cities: Carroll, Storm Lake, Spencer, Perry, Cherokee and Atlantic. Each corporation was capitalized with 200 shares of no par value, with Harold D. Field, St. Paul, Minn., as president. . . . Nathan Sandler of Des Moines has purchased the Northwood theatre building, Northwood, which he has been leasing for 10 years. . . . Mort Eichenberg, former Universal salesman, has joined the staff at King Enterprises and will cover the Omaha territory. . . . George P. Hundling, theatre man in Newton for the past 26 years, died November 28 at Skiff hospital, Newton. . . . Box office receipts climbed last week for the first time in a month.

HARTFORD

Most of the territory's drive-in theatres have closed for the winter months. . . . Holdovers in Hartford included "The Three Musketeers," "Fighter Squadron" and "Miss Tatlock's Millions." . . . Holly Sweeney has resigned as assistant manager at Loew's Poli, Springfield, Mass. . . . Joseph Kras of Ludlow, Mass., has purchased the Broadbrook theatre, Broadbrook, Conn., from Andrew Murphy, who operated the theatre for the past eight months. . . . Phil Schwartz is noting his 17th year as owner and manager of the Parkway theatre, Bridgeport, Conn. . . . The Graphic theatre circuit of Boston has announced plans to build a 1,000-seat theatre at Newport, Vt. . . . Toivo Virta has been named manager of the Orpheum theatre, Gardner, Mass. . . . Bill Morton, publicity director for the RKO-Albee theatre, Providence, has resigned. . . . David Skvirsky has been elected president of the 20th Century-Fox Family Club at the New Haven exchange. . . Natale DeFrancesco, former New Haven exhibitor, passed away recently in that city.

INDIANAPOLIS

The question whether taverns and other places showing television will be subject to theatre taxes and regulations is causing a stir in film circles here. . . . Marc Wolf, international dough guy of Variety, went from the National Allied convention at New Orleans to confer with Bob O'Donnell at Dallas. Others in the Indiana group at the convention returned Friday and pronounced it a great success. . . . Claude McKean, Warner branch manager here, has a remodelling program under way at the exchange. . . .Max Page has resigned as manager of the Will theatre, Greenfield, to go to the west coast. . . . The Indianapolis Neighborhood Theatre Owners Association held one of its infrequent meetings Wednesday at the Lincoln to discuss newspaper advertising rates. According to Earl Cunningham, president, the consensus was that small houses need relief under present box office conditions. . . . Business last week was excellent at most downtown first run theatres here. "The Three Musketeers" rang up a solid $20,000 at Loew's and held over. "Miss Tatlock's Millions" grossed a fine $15,000 at the Circle and "When My Baby Smiles At Me" $14,000 at the Indiana.

KANSAS CITY

The Midland held "The Three Musketeers" for a second week. The three Fox-Midwest first runs, Fairway, Uptown and Tower, held "When My Baby Smiles at Me" for a second week. . . . C. M. Parkhurst will take over January 1 as general manager of the Kansas-Missouri unit of Allied. . . . The Allied Independent Theatre Owners of Kansas and Missouri met Tuesday afternoon. . . . Mrs. Eleanore E. Walton, censor for Kansas City, Mo., for 15 years, will retire February 1. . . . The Kimo held over "Carmen" and "The King's Jester," and then followed that bill with "Die Fledermaus." The Roxy held over "Northwest Stampede," coupled with "In This Corner," then brought back "It Happened One Night" and "Only Angels Have Wings." . . . Howard E. Jameyson, who took over as president of Commonwealth Theatres November 30, immediately started out to visit the field. . . . Drive-ins of the Kansas City Neighborhood are closed, but those at Wichita were open up to December 1.

LOUISVILLE

Holdovers and reissues were very much in evidence in Louisville's first runs. "June Bride" continued its run at the Mary Anderson, going into its second week, and "The Three Musketeers" went into its second week at Loew's. Following a week at the Rialto, "When My Baby Smiles at Me" was moved to the Brown. In with reissues was the Scoop with "God's Country and the Woman" and "Swiss Miss." The Rialto brought in "Good Sam," while the Strand doubled "Belle Starr's Daughter" with "Escape." . . . A motion picture library is being built up by the Jefferson County School Board for teaching purposes. . . . The Strand is being remodeled. . . . W. H. Hahn's and J. F. Burnette's Gypsy drive-in, Bardstown, has been closed for the season. The Skyway drive-in here was closed November 29 through December 2, but reopened December 3-5. . . . The grand opening of the new Melody theatre, Bardstown, was held December 3. The house is operated by C. D. Arnold and Pope Sisco, who also own the adjoining Arco theatre there. Opening feature was "Adventures of Gallant Bess."

MEMPHIS

Christmas shopping crowds and night department store hours have helped first run attendance. Loew's Palace had such a good week with "The Three Musketeers" that the picture was held over for a second week.

(*Continued on opposite page*)

(Continued from opposite page)

Loew's State reported a strong opening with "Rogues' Regiment." Malco was having better than average attendance with "Man From Colorado." Warner was packing them in with "Fighter Squadron." Ritz and Strand were showing double features. . . . Film Row's exchanges were all planning Christmas parties. First one announced was 20th Century-Fox's Family Club, for December 20. Variety Club elected directors this week and the directors will select new officers next week. . . . Memphis Board of Censors banned "A Song Is Born" from Memphis screens because there were scenes of "white and Negro musicians mingling freely," said Chairman Lloyd T. Binford. . . . Crittenden theatre, West Memphis, Ark., just across the Mississippi river from Memphis, had a big week showing "Rope," which was recently banned from Memphis by censors. . . . Exhibitors visiting Film Row from mid-south towns and cities reported good pre-Christmas business from all points. Visitors this week included W. F. Ruffin, Sr., and W. F. Ruffin, Jr., Covington; Louise Mask, Bolivar.

MIAMI

The New Miracle theatre, Wometco-owned and operated, opened December 7 with "The Return of October." All proceeds from the premiere will go to the Coral Gables War Memorial Youth Center and the Ponce de Leon High School band. . . . Dan Smith, formerly student assistant at the State, is now assistant manager at the Mayfair. . . . The Plaza is effectively showing Yiddish features, plus a Yiddish stage show now. . . . Christmas Day will be the southern premiere showing of "Red Shoes" at the Flamingo theatre. . . . Six Paramount theatres are going along with the drive for toys for needy children for Christmas, and admission to the Saturday matinees was a toy from each child. . . . Variety Tent No. 33 will give $20,000 to the South Florida Children's Hospital, with the objective of taking over the hospital as a Variety Club project.

MILWAUKEE

Skyrocketing like Independence Day fireworks, first run grosses are reminiscent of the glorious days back in '46. Four holdovers were a result of the excellent business. "When My Baby Smiles at Me" at the Wisconsin, and "Fighter Squadron," at the Warner, both went into a second week. The Towne, with "Three Musketeers," began a third chapter still holding them out. In the Alhambra, "Johnny Belinda" passed the number seven post, which is a rarity in this city; three or four weeks are considered excellent. The Strand is playing a double bill consisting of "Loves of Carmen" and "Miss Tatlock's Millions." . . . Jerry Goderski took over the Greendale at Greendale this week. He acquired the Government-owned theatre by posting the highest bid in spirited contest last spring.

MINNEAPOLIS

Business generally remained at the improved level of the past few weeks, with "When My Baby Smiles at Me" enjoying a robust $22,000 gross at Radio City. "Night Has a Thousand Eyes" was good at the



State, both films earning holdovers. "Station West" was a little weak, while "Johnny Belinda" was strong in its third week in the Loop. New ones moving in are topped by "The Three Musketeers," "The Return of October" and "Road House." . . . Crystal Village, a suburb, granted a permit to Clem Jaunich for a 1,200-seat theatre, circumventing action of residents seeking to halt construction of a drive-in. Jaunich's project, which will include a market, lunchroom, store and other small businesses, will cost an estimated $750,000. . . . Funeral services were held last week for Albert H. (Allie) Hays, member of the Twin City Theatres Corp., which operates five St. Paul houses. . . . New board members of the Minneapolis Variety tent for 1949 are Ted Bolnick, John A. Branton, Arthur Anderson, Bill Elson, Gil Nathanson, Joe Loeffler, Ben Blotcky, Pat Halloran, Ben Friedman and Bill Volk.

MONTREAL

Holdovers doing good. Topper is "Fuller Brush Man" now in its third week at the Princess. "Luxury Liner" doing repeat session at the Loew's and "Sealed Verdict" is repeating at the Capitol. . . . Basic reason for draw on "Verdict" is that picture is based on novel written by Montreal newspaperman, Lionel Shapiro. . . . "Coroner Creek" now at Imperial . . . Consolidated Theatres, who run all the first string houses, announced that the Orpheum would from now on be the exclusive showcase for United Artists releases. Currently showing is "Pitfall" . . . Paul L'Anglais, executive producer of Quebec Productions, personally supervising production of film "Un Homme et Son Peche" now being made at St. Hyacinthe studios. Film will be second one for Quebec Productions, and in French only.

NEW ORLEANS

Two holdovers were recorded by downtown theatres last week. "When My Baby Smiles At Me" entered its second week at the Saenger and "Three Musketeers" remained at Loew's State. "A Song Is Born" moved to RKO's Liberty and "Rogues' Regiment" went into the Orpheum. "Unknown Island" was at the Joy. 'Rachel and the Stranger" was the Center's feature. "Forever Amber" returned to the Globe to play a fifth downtown week. "Gung Ho!" was the Globe attraction. . . . RKO city manager John V. Dostal was the recipient of a special citation by the U. S. Army in recognition of his Orpheum theatre's cooperation in the current nationwide recruiting drive. . . . The Aereon theatre, of which Vernon Dupepe is owner, opened December 3. It is located at 3409 Metairie Road. . . . Neal Mixon has closed his drive-in in Amite, La., for the winter season. . . . Work has been started on Warner Brothers' new home, a one-storied building with a penthouse and club room on top, which will stand at the corner of Cleveland and Liberty. Cost will be approximately $150,000. . . . A large number of out-of-town exhibitors were on the Row last week. Among these were Locke Bolen, Jackson; R. E. Hook, Aliceville; Fred T. McLendon and Al Morgan, Union Springs; S. T. Jackson, Flomaton; J. R. Pate, Samson; A. J. Broussard, Crowley; W. M. Butterfield, Ruston; C. E. Cooper, Natchitoches; Claude Darce, Morgan City.

NEW YORK

Four Hollywood-made pictures opened at Broadway this week. They were: MGM's "Words and Music" at Radio City Music Hall; Eagle Lion's "Let's Live a Little" at the Capitol, and that company's "Northwest Stampede" at the Globe, and Warners' "The Decision of Christopher Blake," at the Strand. . . . Industry still photographers will be among those present at the annual ball of the Press Photographers Association of New York February 4 at the Waldorf Astoria. For the first time in 20 years the Association will choose its "Queen" from the general public, professionals having been the entrants up to now. . . . The Association of Documentary and Television Film Cameramen, national unaffiliated labor union, is drafting plans for its first annual documentary film festival in New York, Arthur Florman, business manager, has announced. The union filed recently with the National Labor Relations Board affidavits of the union's officers' compliance with the non-Communist provisions of the Taft-Hartley Law. . . . Stars of show business appeared on the stage of the Skouras Academy of Music Tuesday night on a "Stars and Heroes" show launching the *New York Journal-American*—Skouras Theatre war-wounded Christmas fund drive, and at the same time observing Pearl Harbor Day. Under the direction of Nick John Matsoukas, 64 Skouras theatres in the metropolitan area featured special Pearl Harbor Day memorial services.

OMAHA

Tri-States Theatres announced two major shifts in managers at downtown first runs. Stanley Blackburn, Omaha theatre manager, succeeds Rollin K. Stonebrook, who resigned, at the Orpheum helm. Bernard Dudgeon, manager of the West Dodge drive-in, takes over at the Omaha. . . . The City Council is again talking an occupational tax on all business firms to boost 1949 revenue. . . . Harold Beecroft, Chicago assistant to the 20th-Fox divisional manager, was in town. . . . Phil March has reopened the Coed at Wayne, Neb., after a fire. . . . F. J. Weatherly, Synder, Neb., bought the

(Continued on following page)

(Continued from preceding page)
Pix at Fairmount, Neb., from C. J. Anderson. Anderson is keeping his house at Exeter, Neb. . . . Dwight Seymour is the new manager of the Military theatre. . . . Byron Hopkins, owner of theatres at Sidney, Ia., and Bellevue, Neb., was operated on in Council Bluffs. . . . F. A. Van Husen, Variety Club chief barker, is out of the hospital. . . . Donald Cook has taken over as manager of the Avenue theatre. . . . Snow continues to hamstring outstate transportation and theatre business, but Omaha, which escaped the storm, enjoyed its best box office week in more than a month.

PHILADELPHIA

Roadshow showing of "Hamlet" at Warne's Aldine started off well for the first of its four weeks with a heavy $28,000. . . . With the colder weather still to come, the Lincoln drive-in here continues its operation until after Christmas, making for the longest open-air season since its starting. Abe Sunberg, manager of the Lincoln, goes to Albany, N. Y., at the start of the new year to become assistant manager of the Fabian-Hellman Theatre Circuit. . . . Bringing the drive to a close, Earl W. Sweigert reported collections of $50,000, before expenses, for the Will Rogers Memorial Hospital Campaign here. . . . A. M. Ellis, head of the Ellis Theatre Company, was feted at a managers' testimonial luncheon upon the occasion of his 15th anniversary of his start in show business, and the celebration was marked during the week of December 5 in all 23 Ellis houses in this area, with free passes to every 25th patron entering the theatres. . . . At least $5,000 was stolen this week from the safe in the office of the Erlen, it was reported to police by manager Joseph J. Kelly. . . . Tom Ayers, Delaware exhibitor, is still seriously ill. . . . Mrs. Dorothy S. Samuelson was appointed administrative assistant to general manager Sidney Samuelson, of Eastern Pennsylvania Allied. . . . Sylvan Shaivitz, manager of the Crest, Woodcrest, Del., is back at his post after an eye operation. . . . The Pike, Wilmington, Del., will close down December 18-27, with manager Richard Edge going to Indianapolis for the holidays. . . . Jimmy Ricci transferred from Warners' Virginia, Atlantic City, N. J., as manager of the circuit's Grand, Camden, N. J.

PITTSBURGH

Beautiful weather brought out theatregoers in droves this week. . . . "The Three Musketeers" did an astounding $26,500 in Loew's Penn; "When My Baby Smiles at Me" picked up $17,000 in the J. P. Harris, and "Rogues' Regiment" grossed $14,500 for its initial seven days in the Fulton. All were held for a second week. . . . The Stanley went along with "Fighter Squadron," which netted $19,000, and then the picture was moved over to the Warner for a second week to pave the way for "Blood on the Moon." . . . Johnny Harris, Jimmy Balmer, Harry Harris and John McGreevey trekked to Dallas for the testimonial dinner to Bob O'Donnell, Variety Clubs International Chief Barker. . . . Phil Katz, manager of the Enright theatre, has won Warners' annual showmanship award for the third consecutive year. . . . The Stanley is getting back into the reissue field. It has booked "Angels With Dirty Faces" and "They Drive By Night" for a double bill. . . . All of the district's 10 drive-in theatres closed December 1 for the winter months. . . . The Art Cinema, which does well with foreign films, is currently showing "Torment" and "Passionelle."

SAN FRANCISCO

Top interest was centered this week on the deal between Fox West Coast Theatres and Loew's, involving reversion of the local Market Street Warfield theatre from FWC to Loew's. Although the deal was expected to be completed by December 1, negotiations are still pending at this time. Effect of this transfer would leave FWC with only two local houses—the Fox and the United Nations. . . . A party was given this week to honor Bob Bemis, manager of Walter Preddey Theatre Equipment Company, who has been with the firm for 33 years. . . . Hulda McGinn, public relations director for the California Theatres Association, was speaker at the Annual Dinner of the Newspaper Publishers of California. . . . Blumenfeld Circuit has closed the Enean theatre, Pittsburgh, with no reopening date announced. . . . A special show honoring the newsboys of the *Daily News* at Red Bluff was given recently by Dale Pickell of the State theatre there. . . . Matthew F. Trotter, formerly of Blumenfeld Circuit, takes over as manager of the State, Livermore, and Roxy, Pleasanton, replacing Gordon Shirley.

ST. LOUIS

A repealer of the five per cent amusement tax slipped through the Legislation Committee of the Board of Aldermen by a unanimous vote. It now goes to the Board and then to Mayor Kaufmann, who has asked the repeal be delayed until the city ascertains the return of its new income tax. But an election is coming up in the spring and it is considered an even-money bet that the "nuisance" levies will be repealed before polling time. . . . Loew's held "The Three Musketeers" for a second week at the State, and "Julia Misbehaves" for a third week at the Orpheum. The Missouri had "When My Baby Smiles at Me" and "A Song Is Born" for a second week. The last-named had a three-week run as a single at the Shubert before going to the Missouri. . . . The St. Louis Public Library has opened a film service department. The Library will loan 16mm films to organizations without fee, and the organizations undertake to charge no admission. . . . An armed bandit held up the 4,000-seat St. Louis and forced manager James Irving to turn over $300 in the theatre safe. . . . Edward B. Arthur, Fanchon and Marco, has been elected to the Board of Directors, Better Business Bureau of St. Louis.

TORONTO

Thanks to the recent rains, which brought a higher river level to feed the hydro-electric plants, the power blackouts were discontinued until Christmas at least, but the restrictions on the use of current for display and outdoor advertising continued in effect. "Johnny Belinda" at the Imperial theatre had the best box office of the week and there was a good turnout for "Woman Hater" at the Odeon-Toronto, with fair patronage in evidence for "Blood on the Moon" at Shea's theatre. The families flocked to "Shaggy" at the Nortown and Victoria theatres, while "Miss Tatlock's Millions" was above average at the Eglinton and Tivoli theatres. After a run of 13 weeks at the International Cinema last season, "Quiet Weekend" has returned to that centre. . . . A censorship storm broke out when chairman O. J. Silverthorne of the Ontario Board had withdrawn approval of "Rope" after it had played the first runs of Toronto, Hamilton and a few other places, the action following complaints of women's organizations. . . . Toronto Variety Tent No. 28 will have dignitaries at the laying of the corner stone of Variety Village, its vocational-training project for handicapped children, on December 21. The Tent is having a pre-Christmas party December 14 at the Prince George Hotel, Toronto.

VANCOUVER

In 1947 the per capita expenditure for motion pictures in British Columbia was $8.29, the highest amount for any Canadian Province, a government report shows. . . . Sovereign Films here have increased its staff with the addition of Irene McIntosh, stenographer. Fred Stone, Sovereign manager, is back at his desk after being on the sick list for 10 days. . . . Famous Players will shortly vacate its present quarters in the Vancouver block and move into the Strand theatre building, which is owned by the circuit. . . . The 900-seat Rex theatre is reported to have changed hands and will be taken over by a Vancouver syndicate. Theatre has been under lease to W. P. Dewees for the past 30 years and is one of Vancouver's oldest theatres. . . . Dave Brickman died suddenly here. He was 45. Brickman has been in the film business in Winnipeg for 25 years. . . . Larry New, former Famous Players theatre manager, is now the Fraser Valley zone manager of West Coast Insulation, Ltd., with headquarters at Abbotsford, B. C. . . . The Famous Players B. C. managers' annual film ball, held at the Commodore Supper Club Sunday, was, as usual, the headlight of the year. . . . New films arriving here attracted only average crowds and weekend business failed to make up the slump. Weather was tough, with snow and heavy rains. Best was "Abbott and Costello Meet Frankenstein," at Vogue on second week.

WASHINGTON

There were two holdovers in the downtown area this week, with fair business reported generally. "Three Musketeers," at Loew's Palace, and "Song Is Born," at RKO Keith's, were held for a second week each. New openings included: "Gallant Blade," at the Warner; "My Dear Secretary," at Loew's Capitol; a reissue of "They Drive By Night" at Warner's Metropolitan, and a reissue of "San Francisco" at Loew's Columbia. . . . Helen Rosenthal, biller at 20th Century-Fox, is resigning. . . . New members of Tent 11, Variety Club of Washington, include: Saul Menick, James Gordon Manchester, Phil Hoffman, and the following new associate members: Walter Ogus, Mendes J. Mannes and Max Schriber. . . . Gordon Contee, Baltimore representative for 20th Century-Fox, was ill with virus pneumonia. Also ill with pneumonia was Bob Pruett, Variety Club steward.

Griffith Hearing Off to Jan. 24

Hearings in the Griffith anti-trust suit were to be recessed Friday until January 24 to enable Judge Edgar S. Vaught, hearing the suit in U. S. District Court at Oklahoma City, to clear other cases on his docket.

The rehearing of the suit, ordered by the Supreme Court last May, resumed November 30 with the Government ready to put 43 witnesses on the stand. By the third day of the hearings, Judge Vaught was of the opinion that "it will take two or three years to get through this at the rate we are going." In one week of hearings the Government had put only 10 of its witnesses on the stand.

These included John Gary, former operator of two houses in Enid, Okla.; Joe Bryant, operator of the Midway in Lubbock, Texas; Dennis Scaling, Lubbock; Preston E. Smith, operator of five theatres in Lubbock; Malcom Geiger, once manager of the Bays theatre in Blackwell, Okla.; J. D. Wineland, former independent operator of Richer, Okla.; Roy H. Russ, owner of the Camera in Stillwater, Okla.

Judge Vaught judged the defendants not guilty in the first hearing of the case. This judgment was reversed by the Supreme Court and the lower court ordered to determine the degree of monopoly.

Talks Break Down Over Italian Unfreezing

Negotiations between the U. S. Embassy in Rome and the Italian Government, looking to an unfreezing of blocked American funds in Italy, have broken down, it was learned in New York this week. The reason for the termination of talks was said to have been the Italians' demand for a stiff quota on American films in return for any dollar concessions. Up to now no quota has existed in Italy and a great number of U. S. films have played that country. Eagle Lion, shut out of the French market under the revised Blum-Byrnes accord, has appealed to the Rome Embassy not to let a similar thing happen in Italy and has been advised that any accord reached would cover all companies. Sentiment at the New York home offices this week was that the American distributors would eventually agree to the quota in return for dollars.

Disney Declares Dividend Of 37½ Cents for Quarter

The regular quarterly dividend of 37½ cents on 18,580 outstanding shares of six per cent cumulative convertible preferred stock was declared Monday by the board of directors of Walt Disney Productions in Hollywood. The board also authorized payments reducing preferred arrearage to $2.25 per share. Both dividends are payable January 1 to stockholders of record December 18.

LATE REVIEW

Family Honeymoon

***Universal-International*—Colbert-MacMurray Comedy**

With their "The Egg and I" still verdantly memorable as a commercially successful comedy, Claudette Colbert and Fred MacMurray appear sure to click again in this partly similar and partly very dissimilar presentation. It is funniest in its bucolic sequences, where physical humor predominates, but funny enough in its more sophisticated sections to catch those audience elements "The Egg and I" may have missed.

Frustration is the keynote, with all developments conspiring to keep newlyweds in separate beds throughout the honeymoon.

In the Dan Lussier screenplay, based on the Homer Croy novel, and directed tellingly by Claude Binyon, MacMurray is a college professor who marries Miss Colbert, widowed mother of three mischievious children who are forced by circumstances to go along on the Grand Canyon honeymoon. By getting lost, creating a furore in a hotel, and by creating confusion and havoc generally, the children precipitate an eventual separation of bride and groom. But the breach is mended at the conclusion, which leaves them alone at last.

The story borders on the risque, now and then, but doesn't offend outright.

Rita Johnson, Hattie McDaniel, Chill Wills and Lillian Bronson are firm adult support, while Gigi Perreau, Peter Miles and Jimmy Hunt score brilliantly in the children's roles.

John Peck and J. Wayne Griffin produced the film.

Previewed at the Carthay Circle theatre, where the picture collected solid laughs. Reviewer's Rating: Very Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 90 minutes. PCA No. 13364. General audience classification.
Katie Armstrong Jordon.....Claudette Colbert
Grant Jordon.....Fred MacMurray
Minna Fenster.....Rita Johnson
Ann Jo.....Lillian Bronson
Hattie McDaniel, Chill Wills, Gigi Perreau, Peter Miles, Jimmy Hunt

Joseph P. Uvick Elected Michigan Allied Head

Joseph P. Uvick of the Burton theatre in Flint, Michigan, was elected president of Allied Theatre Owners of Michigan Wednesday, following the organization's final meeting at the Tuller Hotel, Detroit.

Other officers named by the board of the Allied unit included Joseph Denniston, Monroe theatre, Monroe, vice-president; Irving Belinsky of Lawson, Michigan, secretary-treasurer; and Ray Branch, national representative. They will hold office for one year.

Mr. Uvick, Glenn Cross and Mr. Denniston were elected members of the board at-large.

56 Theatres Opened In Dutch East Indies

More than 56 new theatres have been opened in the Dutch East Indies so far this year, bringing the total number of theatres now operating there to 200, Commerce Department film chief Nathan D. Golden has reported in Washington. New equipment is badly needed, Mr. Golden said, and the Department of Economic Affairs in Batavia is regulating exchange and imports of all types of equipment.

Wallis Making 12 For Paramount

Hollywood Bureau

Hal Wallis Productions will produce 12 features for Paramount at a cost of $18,000,000, under terms of a contract signed here Monday.

The contract, which will run for "several years," calls for the Wallis unit to have "complete autonomy." All Paramount facilities will be made available to the unit.

The contract was signed by Hal Wallis and Joseph Hazen, president of Hal Wallis Productions, and terms were agreed upon after several weeks of negotiations here and in New York with such Paramount officials as Barney Balaban, president; Y. Frank Freeman, studio vice-president, and Henry Ginsberg, executive producer and vice-president in charge of studio operations.

Mr. Wallis' last contract with Paramount also called for 12 features. Entered into in 1944, the contract was terminated last week when the Wallis unit completed "Bitter Victory."

The first Wallis features under the new agreement will be "Thelma Jordan," starring Barbara Stanwyck and Wendell Corey, and "Rope of Sand," starring Burt Lancaster. Both go into production in January. The production of "My Friend Irma," from the radio program of the same name, goes before the cameras in February.

Adjourn Transamerica Hearing in Washington

Washington Bureau

The hearing before the Federal Reserve Board in its anti-trust case against Transamerica Corporation was adjourned Tuesday, shortly after it opened. Transamerica filed four motions challenging the board's authority and moving it be dismissed. Governor R. M. Evans, hearing officer, ruled that the board would have to consider the motion before going ahead with its anti-trust complaint. He said the hearing would be resumed 10 days after the full board issues its decision on the motions filed Tuesday. Samuel B. Stewart, Transamerica attorney, said the board did not have jurisdiction, and he objected that Transamerica should be called to defend itself thousands of miles from its place of business in California. Also, he said the board had not stated facts sufficient to constitute a basis for a proceeding.

New York Musicians Union Elects Incumbent Officers

Richard McCann was elected president of Local No. 802 of the American Federation of Musicians in an election held in New York last Thursday. Mr. McCann, who led the incumbent slate, polled 5,199 votes, while his opponent, Al Manuti, netted 5,119 votes. Other officers returned are Samuel Suber, vice-president; Charles Iucci, secretary, and Jack Stein, treasurer.

STUDIOS OF CHINA FLEE RED ADVANCE

by C. Y. TOM
in Hongkong

Owing to the Communists closing in on the Nanking and Shanghai areas, all the leading studios are preparing to move to Hongkong, which the producers consider as a temporary shelter for the film industry at this critical time. The National Central Studio is ready for the southward movement. This studio is the largest one sponsored by the Nanking Government.

The Peak Motion Picture Co., producer of "Tears of Yantze," is also preparing to move. Y. W. Hsia, general manager of Peak, has come to Hongkong with his director, C. S. Tsai. They are planning to build a studio. According to reliable sources in Shanghai, other studios are preparing to follow.

At the present time, Hongkong becomes the favored center for producing. It is not only because of the unstable situation in Shanghai, but because financial conditions are steadier here and because there are production and distribution facilities available.

Although the situation worsens on the civil war front, by the end of November Shanghai's theatres were not much affected. Theatre-goers continued to line up in front of the houses for almost every performance.

YUGOSLAVIA

by STOYAN BRALOVITCH
in Belgrade

Banner Film, newly formed producing company of the Yugoslav Army, has presented itself to the public with an interesting film review dealing with army life. The main task of this company will be to make educational films which will render considerable help in educating soldiers while undergoing their compulsory army service. An official announcement states that after making its third documentary, Banner will produce a short feature.

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According to official figures obtained from the State Commission for Cinematography of the Republic of Serbia, the number of persons attending the theatres there is increasing rapidly. This increase is due to the fact that the number of theatres and makeshift theatres has increased throughout the area, especially in the countryside. In January of this year there were in the whole of Serbia 88,894 theatre seats. Ten months later, this number had increased to 94,933. The quality of the films shown, but those imported and the native product, has risen. Yugoslavia is importing from Russia, the U. S., England, France, Czechoslovakia and many other states. Attendance during 1947 totaled 19,222,410. For the first 10 months of this year, attendance in Serbia was 20,682,804.

GERMAN EXHIBITOR CITES VALUE OF HERALD

Dear Mr. Quigley:

Early in 1948 you made it possible for us to subscribe to the MOTION PICTURE HERALD and since then I have been getting your periodical regularly.

I cannot but express my feeling that the HERALD is the very publication which we German theatre owners have been lacking for years. I am sorry to say that there is no similar paper in Germany.

In your MOTION PICTURE HERALD we find our connection with the world's most important movie centers and our eyes are opened to thousands of things which we have missed during the very long time of our isolation.

Nearly every page in the HERALD shows us a new field. Sincere thanks for so many hints, whether they concern publicity, technical or other items. At all times they are interesting and valuable.

Quite a lot of my fellow managers wish to join me in this praise. They often come here to study the latest edition of MOTION PICTURE HERALD, always eagerly awaited here, and derive from it the same pleasure as myself.—*SIEGFRIED LUTZ, manager, Rheingold Theatre, Ludwigshafen am Rhein, Germany.*

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Ways and means of improving exhibition in Mexico—from the box office and cultural standpoint—will be sought at the annual convention here late in January of the Mexican Motion Picture Theatre Impresarios Association, according to the Association's president, Francisco Somohano. Some 2,000 exhibitors from all parts of Mexico will attend. President Miguel Aleman is expected to address the convention.

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A production company has been organized here by William Oscar Jenkins, Emilio Azcarraga and Gabriel Alarcon, prominent exhibitors. They plan to produce 15 pictures next year at a total cost of $450,000. Mr. Jenkins, Mr. Azcarraga and Manuel Espinosa have acquired a third interest in Producciones Grovas, an important producing company.

▽

Overseating is the newest complaint of exhibitors. They declare that now in this city of 3,000,000 there are 95 theatres. Total business volume is almost at a new low, they assert, because of a greater spreading out of patronage. Another factor in this depression, the exhibitors say, is that too many theatres are in the same zone, thereby cutting sharply into each other's business. Twelve more theatres are expected to open here by spring.

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Producciones Grovas, a leading producer, has been acquired by Fernando de Fuentes, veteran director and producer of "Way Down on the Rancho Grande," the picture first put Mexico on the cinematographic map. He bought out Jesus Grovas, Producciones' founder and president.

SWEDEN

by SVEN WINQUIST
in Stockholm

More British films will be shown here in the future than ever before. Eagle Lion and Wive Film (representing London Films) have been taking care of British interests until now. During the past weeks, Pathe Pictures, also, have been represented here by the newly established Atlas Film Co.

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Thirty new Swedish films have been released this year. Ten more are ready for release soon and seven others are in production at three studios.

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Svensk Filmindustri will represent David O. Selznick here. First feature it will release will be "Duel in the Sun" which will open here in Stockholm very soon. Previously, Selznick product was handled here by United Artists and by MGM.

▽

Arne Sucksdorff, who has earned a worldwide reputation for his short product, is now working on the screenplay of his first feature. It will be a psychological drama, it is reported.

ISRAEL

by ALBERT D. MATALON
in Tel Aviv

Otto Sonnefeld has produced a documentary called "The Soil" ("Adama" in Hebrew), which has been shown at the Locarno Festival and at the Biennale in Venice. It was produced at the Children's and Youth Village in Ben Shemen, near Lydia airport, where an important battle took place some months ago. The inmates of the village are mostly refugee children from the European concentration camps. The principal language spoken by these children in the film is Hebrew, but other native tongues are heard. The documentary has been sold to Russia; in America it will be screened by the Hadassah Organization, and for commercial purposes it has been sold to Twentieth Century-Fox.

▽

An industry group is currently at work here to obtain government legislation limiting to 35 per cent the maximum percentage of box office receipts to tbe paid to the distributors.

Rodgers Voices Confidence at Sales Meeting

"We know where we're going and why. Starting with 1949, our objective will be greater than ever. We are proud of our activities of the past and are looking forward to the future with considerable optimism and confidence."

With this speech, William F. Rodgers, vice-president and general sales manager, opened Monday MGM's five-day sales conference at the Astor Hotel, New York.

Discussion of general conditions and the company's current and forthcoming releases were the highlights of the conference attended by MGM field sales managers and their territorial and home office assistants.

MGM recently announced it would release 17 pictures, eight of them in Technicolor, within the next six months.

Success of the trainee course in building up MGM's reservoir of manpower was acknowledged by the visiting sales executives.

Also discussed by Mr. Rodgers at the opening of the conference was the good will built up for the industry as a whole by the many talks Maurice N. Wolff, assistant to H. M. Richey, head of exhibitor relations, has made throughout the country.

Among those attending from the field were: John P. Byrne, Herman Ripps, John J. Maloney, Frank C. Hensler, Rudolph Berger, John S. Allen, Burtus Bishop, Jr., Ralph W. Maw, George A. Hickey and Samuel J. Gardner. Home office assistants attending were Paul J. Richrath, Charles F. Deesen, Leonard Hirsch and Irving Helfont.

"Sins of Fathers" Condemned; "Volpone" Now Class B

The National Legion of Deceny has condemned "The Sins of the Fathers" and taken "Volpone," the French feature, out of the Class C, or condemned, category, and placed it in Class B, objectionable in part. The Legion has also passed on 10 other features, approving all but one.

In Class A-I, unobjectionable for all, are: "The Denver Kid," "Louisiana Story," "Quick on the Trigger," "Smoky Mountain Melody," "So Dear to My Heart." In Class A-II, unobjectionable for adults, are: "Angel on the Amazon," "The Lucky Stiff," "Million Dollar Weekend" and "Parole, Inc." "Yellow Sky" was placed in Class B, because of "suggestive scenes and dialogue; offensive portrayal of sacred actions and excessive brutality."

The "C" rating was given to "Sins" because "this film deals with a subject most objectionable for presentation in entertainment motion picture theatres. Moreover, the treatment of the subject as presented in the film is most objectionable for motion picture audiences." The objection to "Volpone" now stands as "suggestive sequences and dialogue."

Boston Award Modified In R. & W. Complaint

The Boston arbitrator's award in connection with a clearance complaint brought by R. and W. Theatres against all five majors has been modified, the American Arbitration Association has announced. The revised award states that the demand for arbitration, insofar as the complainant asks for reduction in the 14-day clearance for the Strand and Premier theatres, Newburyport, Mass., over the Strand, Amesbury, Mass., is dismissed. No clearance shall be granted to the Paramount and Colonial theatres, Haverhill, Mass., over the Strand, Amesbury, on any features with respect to which the availability of the Strand in Amesbury is not less than 14 days after the termination of the first run at the Strand and Premier, Newburyport. On all other pictures, the maximum clearance which may be granted to the Paramount and Colonial, Haverhill, over the Strand, Amesbury, shall be one day.

Edward Black Dies at 48; Was Producer for Korda

London Bureau

Edward Black, a producer for Sir Alexander Korda, died here December 1. He was 48 years old. The son of a family of theatre owners, Mr. Black owned his own theatre at the age of 16. He entered studio management in 1930 with Gainsborough and began production work shortly thereafter. After two years with MGM here, he joined Korda in 1946.

A. Herman Eisenstadt; Was New York Exhibitor

Funeral services for A. Herman Eisenstadt, 74, veteran New York exhibitor, and honorary life member of the Independent Theatre Owners Association of New York, were held last Friday, December 3, in Brooklyn. Mr. Eisenstadt, a member of the board of the original Theatre Owners Chamber of Commerce, died December 1. Surviving are his widow and two daughters.

John B. Rock

John B. Rock, former general manager of the Vitagraph Company of America, died at his home at Lake Luzerne, N. Y., November 23 after a long illness. He disposed of his interests in the Vitagraph Co. to Warner Brothers and then for many years operated a real estate business. His father, the late William T. Rock, was an organizer of the Vitagraph Co.

Donald Dexter

Funeral services were held in Hollywood Tuesday for Donald Dexter, 44, who died of a heart attack December 3. A combat cameraman during the war, following a long career at Universal, Mr. Dexter joined Jerry Fairbanks Productions on his return from service. He is survived by his widow and two brothers.

Gulf States Allied Seeks Revision Of Clearances

by RED KANN
in New Orleans

High on the program of Allied Theatres of the Gulf States is clearance and a revision downward of the prevailing order, according to W. A. Prewitt, Jr., president.

"The independent exhibitors are probably at fault in getting at this situation too late," Mr. Prewitt said, "but the 84 members who represent 186 houses served out of the New Orleans exchanges did not get themselves set up in Gulf States Allied until January of last year and it was nine months later before the unit was accepted by national Allied." He had considerable organizing to do as an association.

"That is well along now so that today we are in a position to direct attention to matters which require attention," he declares. "Along with clearance is the matter of film prices. From a national viewpoint, obviously, we stand wholeheartedly with Allied on such basic policies as the Finneran Plan, opposition to compulsory percentage billing, and the rest of the program" adopted at the convention last week.

Mr. Prewitt reports independent theatre men look askance at the discrimination they allege is practiced against them by distributors. "There are instances," he maintains, "where the better, or the best, theatre is prevented from buying product even at prices acceptable to distributors because the circuits get first crack.

When it was pointed out to the Gulf States president that distributors voluntarily are adjusting clearances in a number of other territories, Mr. Prewitt readily acknowledged that reports to this effect are circulating along Film Row. He said two distributors, unnamed by him, have been promising an unwinding of the existing system, but "so far it is just talk."

Elsewhere, it was learned, a plan is afoot to cut clearance in New Orleans from 60 to 45 days. One of the two distributors considering this is understood to be Twentieth Century-Fox.

Ray McCarey

Ray McCarey, 44, director, and brother of Leo McCarey, was found dead at his Hollywood home December 1. Three times winner of the Academy Award for short subjects, Mr. McCarey also directed several features, among them "The Gay Intruders," a Frank Seltzer-20th Century-Fox feature, done this year.

Meyer Lefton

Meyer Lefton, 70, long active in distribution, died in Cleveland November 30. For many years prior to his retirement a year ago, he was affiliated with the Cleveland Republic exchange.

Commons Votes Film Finance Aid For Producers

London Bureau

The Labour Government's bill establishing the Film Finance Corporation was approved by Parliament last Thursday, thereby formally setting up a $20,000,000 fund of Government money to help independent British producers out of their current financial straits.

The bill was not fought by the opposition, speakers contenting themselves with claiming that the taxpayer's money would be committed to hazardous use under the bill.

Moving for the second reading Thursday in the House of Commons, Harold Wilson, president of the Board of Trade, reiterated his familiar argument that the Corporation is regrettably necessary in view of the fact that Britain's industry—expanding rapidly and earning a great reputation before 1939—has been badly hit by the war; that it is desirable to have a healthy, growing industry able to stand on its own feet, because it does much to portray the British way of life the world over.

Mr. Wilson emphasized that the corporation was an emergency arrangement, operating only until the industry is capable of reverting on its own to normal financing methods. There was no intention on the part of the Government, he said, to subsidize the film industry.

All corporation loans must be repaid within five years and new lending will cease five years from now.

It is essential, Mr. Wilson stated, to somehow reduce production costs. These high-level costs, he asserted, were an "occupational disease, caught like a plague from overseas." He told the House he had appointed a "working committee" of producers and unions to examine production costs and to make a report by the end of January.

Britain Spent $2,756,156 On 1947 Information Films

London Bureau

In its annual report for 1947 the British Government's Central Office of Information reveals that its third largest expenditure for information items was for film production. Out of a total of £3,250,000 ($13,000,000) appropriated, £689,539 ($2,758,156) were spent for films.

Packard Joins Columbia

Fred M. Packard has joined Columbia for an indefinite period as a producer, the company has announced. His deal is in addition to the commitment he has between his own company, Fred M. Packard Productions, and Twentieth Century-Fox, which calls for 20th-Fox to handle his company's first production, "Quicksand." Mr. Packard is the son-in-law of J. Arthur Rank.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 97—War in China. Madame Chiang Kai-shek arrives in Washington. Presidential committee on European aid. Royal Command show in London. Wright Brothers' plane comes home. Test new plane propeller. Japanese children play American music. Salmon fishing. Water skiing.

MOVIETONE NEWS—Vol. 31, No. 98—President at gift presentation of *USS Missouri*. England fog causes train wreck. French gratitude train starts for America. Names in the News: President Truman and daughter, Chambers and Alger Hiss, Mary Hallaran. Health contest winners. Barbara Ann Scott in New York. Football. Wrestling.

NEWS OF THE DAY—Vol. 20, No. 227—War in China. Japanese children and American music. London's Command Performance. Squirrel-cage jeep. Water skiing.

NEWS OF THE DAY—Vol. 228—Secret films of Red spy ring. President Truman visits the *Missouri*. Christmas preview. Football. Wrestling.

PARAMOUNT NEWS—No. 30—Flight test proves worth of air brake. Yankee Doodle in Tokyo. Ding-dong bell babies in a pool. Stocking glamour. Reds claim Suchow.

PARAMOUNT—NEWS—No. 31—New Red spy evidence. Command performance in London. President on *Missouri*. Christmas preview. Football.

UNIVERSAL NEWSREEL—No. 201—War in China. Test reversible plane propeller. Squirrel-cage jeep. London's Command Performance. Miss Alaska of 1948. Donald O'Connor crowns "Helen of Troy." Football. Water skiing.

UNIVERSAL NEWSREEL—No. 202—Red spy film story. Col. Mary Hallaran is new WAC director. Paul Hoffman off to Europe. Christmas celebration. New Orleans trade mart. Football. Wrestling.

WARNER PATHE NEWS—No. 32—China at war. People in the News: Madame Chiang Kai-shek; President Truman, Whittaker Chambers, Col. Mary Hallaran, people of France. London fog. Livestock show. All-American football selections.

TELENEWS—Vol. 2, No. 49—New spy evidence. New York divorce scandal. Madame Chiang Kai-shek arrives. Mutual defense pact signed. Children visit merchant ship. Fashions. The Foreign Page: Berlin, Venezuela, Mexico, Jerusalem, France, Holland, Canada, Football, Roller derby.

Three Resign Directorships In Korda's British Lion

London Bureau

Sir Alexander Korda's associates, Hugh Quennell, Sir David Cunynghame, and Harold Boxall, have resigned their directorships in British Lion, the distribution company hitherto closely integrated with Korda's production company, London Films. Korda officially claims this enables London Films to concentrate on production only, with British Lion opening its financial, distribution and studio facilities to a widening number of independent producers. Informed circles declare the separation move arises from the circumstance of the $4,000,000 loan made to British Lion by the Government's Film Finance Corporation and the accompany intimation that British Lion would do well to dissolve itself from its production associate. British Lion will continue to distribute Korda films with Sir Arthur Jarrat acting as chairman until a new chairman is elected. Harold C. Drayton, one of the shrewdest operations in the City of London money-market, is expected to take on the job.

RKO Sues on 16mm Films

RKO has filed an action in New York District Court against the Century Indemnity Co. and Joseph Mirasola, charging breach of a bond providing that 16mm RKO films exhibited by Mirasola at summer camps in New York, Pennsylvania and New Jersey would be shown only at places and times specified in the licensing arangements. Century executed the bond as surety.

French Refuse To Modify Quota At British Plea

London Bureau

The French Government has refused to increase the low maximum quota which it has placed on British film imports for the year ending June 30, 1949.

The reaction this side would seem to indicate that the British find it easier to dish out quota restrictions than to take them.

Dissatisfied with the quota, Britain had sent three film producers' representatives to Paris to obtain an easing of the restriction. They were rebuffed; told by the French that the restrictions could not be eased because of quota commitments already made to other countries.

The Paris mission included F. M. F. West, managing director of J. Arthur Rank's Eagle-Lion Distributors; Sir David Cunynghame, of Sir Alexander Korda's London Films, and Reginald Baker, of Ealing Studios.

They termed the cross-channel conversation "useful," and came back to London with the hope that increased playing time would be given British films the following year.

Currently the British Film Producers Association is endeavoring to persuade the British Government to engage in official talks with the French in behalf of the BFPA.

The producers claim they are entitled to a French quota of between 30 and 40 features annually, in view of the increased British production. The present French quota limits the British to 22 films annually.

The BFPA is expected soon to appoint a special panel which will select the most appropriate features to export to France during the current quota restrictions.

Netherlands Budgets Sum To Subsidize Industry

The recent Netherlands budget included 100,000 guilders for subsidizing the newly re-established Netherlands film industry, the Commerce Department has disclosed in Washington.

Film chief Nathan D. Golden said that Dutch officials had allocated these funds in the belief that "each Netherlands film shown here reduces the amount of foreign exchange needed to import films from abroad."

Shooting of both the English and Dutch versions of "But Not in Vain" is almost completed at the Cinetone studios, Mr. Golden said, and release is expected early next year.

The Department also noted that exhibitors have been complaining of recent drops in attendance, which has worked particular hardship on large theatres which employ orchestras. They are allowed to charge 0.25 guilder extra, of which 0.08 guilder goes for taxes. With attendance falling, many theatres find the remaining 0.17 guilder doesn't cover the cost of the orchestra.

Will Not Contest Ban in Memphis

Goldwyn Productions plans to take no individual action in the wake of the banning in Memphis last week of "A Song Is Born," by Lloyd T. Binford, chairman of the Memphis and Shelby County Board of Censors.

The three-member Memphis board, which includes also Avery Blakeney and Mrs. Sid Law, reportedly voted unanimously to ban the film as being "inimical to the public welfare." Mr. Binford, bringing up the same argument as he had in Hal Roach's "Curley," once again cited the lack of segregation, and further complained that the film was "a rough, bawdy and noisy picture dealing with band musicians. In general, a mixed up jamboree."

James Mulvey, president of Goldwyn Productions, said in New York his company would not contest the board's decision, but pointed out that a suit, embodying Goldwyn Productions' basic complaints regarding the ban, already was in the courts, filed against the Memphis censorship body by the Motion Picture Association of America. He said he did not see any point in bringing the matter up separately.

The censorship committee voted not to permit "A Song Is Born" to play unless certain deletions were made. Mr. Binford commented that the picture contained a gambling scene, and he further argued that, since there was too much French in New Orleans for jazz, it origin could be found in Memphis and not in New Orleans, anyhow.

Cleveland Variety To Honor Mooney, Outgoing Barker

Milton A. Mooney, outgoing chief barker of the Cleveland Variety Club, will be honored at a testimonial dinner early in January. Nate Schultz and Nat Wolf have been named co-chairmen in charge of arrangements. The following have been elected to the 1949 Cleveland Variety crew: Lou Ratener, I. J. Schmertz, Irwin Shenker, Jerry Wechsler, Irwin Pollard, Sanford Leavitt, Milton Grant, Nat Barach, Jack Essick, Ray Schmertz and Manny Stutz. Mr. Schmertz and Mr. Ratener were elected delegates to the Variety convention.

Boston Variety Club To Honor Arthur Lockwood

The Boston Variety Club is planning a testimonial dinner in honor of Arthur Lockwood, president of the Theatre Owners of America. The dinner will be held January 11 at the Copley Plaza Hotel. The club's new officers for the 1948-49 season are: E. Harold Stoneman, chief barker; Louis Gordon, first assistant; Samuel Pinanski, second assistant; Louis Richmond, treasurer; John Dervin, property master, and William Koster, executive director.

20th-Fox Bid for ABC Is Rejected

Twentieth Century-Fox's negotiations for the purchase of the American Broadcasting Corporation collapsed last week, it was announced by both 20th-Fox and ABC.

Edward J. Noble, chairman of ABC and owner of 53 per cent of the outstanding stock, said the "offer by Twentieth Century-Fox, while substantial, was not acceptable to ABC."

Spyros P. Skouras, president of 20th-Fox, announced that the two companies "just could not get together on terms."

While it has never been officially announced how much ABC was asking or how much 20th-Fox was offering, it is understood that 20th-Fox was willing to pay between $20,000,000 and $25,000,000 for the radio and television network. Five years ago, it is reported, Mr. Noble and his associates acquired ABC for $8,000,000.

C. M. Parkhurst to Manage Kansas-Missouri Allied

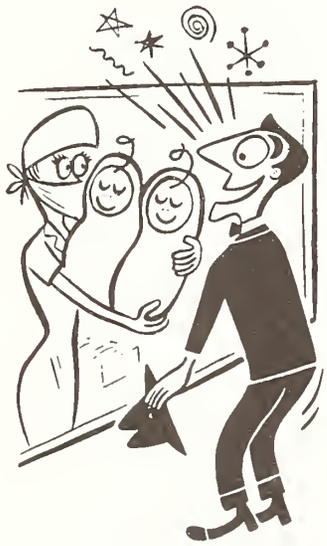
C. M. Parkhurst, salesman of Republic-Midwest Film Distributors, Kansas City, is resigning January 1 to become general manager of Allied Independent Theatre Owners of Kansas and Missouri. He succeeds Jack Stewart.

COLUMBIA PICTURES
ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES
ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

GLENN FORD • WILLIAM HOLDEN
in
THE MAN FROM COLORADO
Color by TECHNICOLOR
with
ELLEN DREW
RAY COLLINS • EDGAR BUCHANAN • JEROME COURTLAND • JAMES MILLICAN
Screenplay by Robert D. Andrews and Ben Maddow
Directed by HENRY LEVIN • Produced by JULES SCHERMER

JUNGLE JIM
starring
JOHNNY WEISSMULLER
with
Virginia Grey • George Reeves
Story and Screenplay by Carroll Young
Based upon the famous King Features Syndicate newspaper feature
Directed by WILLIAM BERKE
Produced by SAM KATZMAN

Twice as good as you'd expect...



"YOU GOTTA STAY HAPPY"

Cohen Nominated to Head Picture Associates

Max A. Cohen has been nominated for president of the Motion Picture Associates, New York. Elections are scheduled for December 15 at a luncheon meeting at the Hotel Picadilly. Other officers nominated include: Morris Sanders, first vice-president; Ira Meinhardt, second vice-president; Saul Trauner, treasurer; Howard A. Levy, secretary, and Louis Kutinsky, sergeant-at-arms. Nominees for directors are: Leo Brecher, Jack Ellis, Jack Parkas, Harold J. Klein, Matthew Cahan, Raymond E. Moon, David A. Levy, William Murphy, Charles Penser, Samuel Rinzler, Samuel Rosen, Bert Sanford, Cy Seymour, Fred J. Schwartz and Seymour Schussell.

Wins $290,000 In Metro Suit

St. Louis Bureau

A jury in Federal Court here has awarded $290,000 to Mrs. Bruce Greenwalt Walcher, former Army nurse on Corregidor, in her suit against Loew's, Inc., alleging invasion of privacy in the feature, "They Were Expendable." The damages, $65,000 actual and $225,000 punitive, are the largest on record here.

Mrs. Walcher testified that the feature's "Sandy" was a portrayal of "Peggy" in the book of the same name and hence a portrayal of herself. Exact words and incidents of her wartime friendship with a lieutenant on Corregidor were used in the film, she stated.

A letter from the lieutenant was introduced in evidence, in which he stated that he had "bucked an Admiral" to keep the story out of the feature and had only signed a release at the direct request of the late Frank Knox, once Secretary of the Navy. Mrs. Walcher said she had never been asked for a release, that the friendship between her and the lieutenant was their business and its billing as "Flaming Romance" was a humiliation.

The defense contended the feature was a patriotic venture, made with cooperation of the armed service, and that it was restrained and completely inoffensive.

Publicity Group Appointed To Aid Industry's Films

At a meeting of the advertising and publicity directors committee of the Motion Picture Association of America and theatre circuit publicity heads at the RKO home office in New York last week a nine-man committee was named to aid in promoting the industry's public relations films in the "All-Industry Film Series." The committee includes: Stanley Shuford of Paramount, chairman; Maurice Bergman, Universal; Harry Goldberg, Warners; Ernest Emerling, Loew's; Harry Michalson, RKO; Peter Levathes, Twentieth Century-Fox; Oscar Morgan, Paramount, and Kenneth Clark and Tom Waller of the MPAA.

Eagle Lion Take Fight on French Pact to Capital

Having launched a formal protest with the State Department November 26, an Eagle Lion representative was scheduled to confer with Department officials in Washington late this week, seeking an adjustment of the recently revised Blum-Byrnes accord, Sam Seidelman, Eagle Lion's foreign sales head, disclosed in New York Wednesday.

Eagle Lion feels that it has been ignored by the Paris Embassy, which negotiated the new film pact, in that, under the provisions of the agreement it is practically frozen out of the French market. The revised Blum-Byrnes accord provides for the importation of 121 pictures by members of the Motion Picture Association of America and of an additional 11 films from the independents.

Herman J. Lausch, governor-elect of Ohio, was to have represented Eagle Lion in the talks with the State Department. Mr. Seidelman did not plan to attend, but said he may be called for a later session. The company feels it has a right to export 11 films to France like the other distributors. Since Selznick Releasing Organization and Walt Disney Productions fall into the independent category, present arrangements would leave room for only a few Eagle Lion pictures.

The official Eagle Lion protest to the State Department was based on the fact that the company was not advised of the negotiations with the French and that its needs were not taken into consideration. Eagle Lion requested a re-allocation of the 121 pictures or a request to the French Government to expand by 11 films the number of American pictures to be admitted.

Eagle Lion at first planned to distribute in France through the Rank Organization. Should an adjustment be made, Eagle Lion product in France now would be distributed by Gamma Films, the new organization of the Aga Khan. Gamma is being set up to distribute Eagle Lion films in Italy, France, Spain, Austria, Germany and Switzerland.

USO Is Reactivated at Luncheon in New York

An entertainment industry luncheon marking the reactivation of the United Service Organization and urging support of the campaign committee's drive for funds was held in New York last Thursday, December 2. Among the speakers were James Sauter, chairman of the USO New York entertainment industry's campaign committee; Walter Hoving, chairman of the board of both the USO and Veteran's Hospital Camp Shows; Dr. Lindsley F. Kimball, president of the USO; General Francis R. Kerr, assistant administrator for special services in the Veterans Administration, and John J. Raskob, general chairman of the USO campaign committee.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

ADVENTURES IN SILVERADO: William Bishop, Gloria Henry—A better than average Western. Played Friday, Saturday, Nov. 19, 20.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

BLONDIE'S REWARD: Penny Singleton, Arthur Lake—We used to play "Blondies" on Sunday and Monday, but the last few we played did badly, so switched to midweek. Only fair business. Am afraid Columbia has been using the same material and gags so long that patrons have lost interest. Hope future ones will be pepped up with new ideas. Played Thursday, Friday, Nov. 18, 19.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

CORONER CREEK: Randolph Scott, Marguerite Chapman—Rough, tough, knockdown, shoot 'em up, but my patrons ate it up and asked for more of the same. Columbia knows how to make good Westerns. Played Friday, Saturday, Oct. 15, 16.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

STRAWBERRY ROAN, THE: Gene Autry, Gloria Henry—This feature is an exhibitor's paradise for any small town theatre. This gave us our largest Saturday night gross for the entire season. Color was good and the print was grand, as we usually receive from Columbia. Everyone went away satisfied and we were certainly pleased with the box office gross. Played Thursday-Saturday, Oct. 7-9.—H. J. McFall, Lyric Theatre, Russell, Man., Canada. Small town patronage.

TO THE ENDS OF THE EARTH: Dick Powell, Signe Hasso—Too much conversation and not enough action to suit our patrons. As long as Columbia was making a picture dealing with opium smugglers they should bave made a better trailer to belp sell the picture for what it was intended to be. Played Sunday, Monday, Nov. 14, 15.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Eagle-Lion

MICKEY: Irene Harvey, Bill Goodwin—A good little picture. We tied in with the bigh school band on this one and mopped up. Full house both nights. All favorable comment. Play it and I am sure you will be satisfied with the results. Played Wednesday, Thursday, Nov. 24, 25.—O. Fomby, Paula Theatre, Homer, La. Small town patronage.

RETURN OF RIN TIN TIN, THE: Donald Woods, Bobby Blake—This picture had played all around us, and was afraid of the results. We had a lot of kids waiting to get in when we came down to open up. Play it, by all means, if your folks like dog pictures, and who doesn't. Weather good. Business better than average. Played Friday, Saturday, Oct. 29, 30.—H. M. Swam, Maynard Theatre, Maynard, Minn.

UNTAMED FURY: Mikel Conrad, Gaylord Pendleton—Good action story of the swamplands. O.K. for midweek. Played Tuesday, Wednesday, Nov. 16, 17. —Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Film Classics

BUCK PRIVATES: Bud Abbott, Lou Costello—Drew better than average business. This is probably their best picture and has lots of gags. Played Friday, Saturday, Nov. 5, 6.—Booth Theatre, Rich Hill, Mo. Small town patronage.

DRUMS: Sabu, Raymond Massey—Booked for one day only. Did fair business. Could be better. Had "Under Colorado Skies," with Monte Hale and Adrian Booth, with it. Played Sunday, Monday, Nov. 21, 22. —S. G. Waitsman, Radio Theatre, Baltimore, Md.

SPOILERS, THE: Marlene Dietrich, John Wayne —This is the most entertaining and exciting reissue that we have played. If you want a house full and your patrons crave action, play this by all means. Thanks to Film Classics for bringing back some of the best pictures of the past. Played Monday, Tuesday, Nov. 8, 9.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

WESTERNER, THE: Gary Cooper, Walter Brennan—Double billed with "The Housekeeper's Daughter." Broke house records for 1948 by a long way in a house where Westerns usually flop. Played Thursday-Saturday, Nov. 4-6.—Don B. Sanders, Tower Theatre, Salt Lake City, Utah.

Metro-Goldwyn-Mayer

BIG CITY: Margaret O'Brien, Robert Preston—This picture brought more favorable comments than any in months. Grossed slightly more than average midweek business. Played Wednesday, Thursday, Nov. 24, 25.—William P. McGovern, Ritz Theatre, Loogootee, Ind.

BIG CITY: Margaret O'Brien, Robert Preston—A very good human interest story. Pleased everyone. Double billed with Republic's "Night Time in Nevada." Excellent business both nights with local basketball in competition. Played Friday, Saturday, Nov. 19, 20.—Dick Smith, Albany Theatre, Albany, Ind.

EASTER PARADE: Judy Garland, Fred Astaire —A beautiful Technicolor musical that should do O.K. anywhere. Fred Astaire had the best role of his career and did the best job entertaining that I have ever seen him do. The songs were great. The guy wbo sang "The Girl on tbe Magazine Cover" makes all the women fans swoon and ask to hear him again. Played Wednesday, Thursday, Nov. 17, 18.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

HUCKSTERS, THE: Clark Gable, Deborah Kerr—This was the most horrible picture we ever put before our patrons. They advised us that they can hear these soap opera programs at home and we murdered Clark Gable in our situation by playing it. Pass it up. Played Monday-Wednesday, Oct. 18-20.—H. J. McFall, Lyric Theatre, Russell, Man., Canada. Small town patronage.

JULIA MISBEHAVES: Greer Garson, Walter Pidgeon—Different Garson. Business good. Miss Garson is a favorite here. Played Saturday-Tuesday.—George C. Porter, Beckley Theatre, Beckley, W. Va.

ON AN ISLAND WITH YOU: Esther Williams, Peter Lawford—A very good musical romance. Everyone enjoyed this MGM production. Business average the first night, and improved each succeeding night. Played Tuesday-Thursday, Nov. 23-25.—Dick Smith, Albany Theatre, Albany, Ind.

ROMANCE OF ROSY RIDGE: Van Johnson, Thomas Mitchell—By all means play this one. The action and music and acting were all first rate. The story also pleased everyone. Business was good and everyone went home happy. Played Thursday-Saturday, Sept. 23-25.—H. J. McFall, Lyric Theatre, Russell, Man., Canada. Small town patronage.

SOUTHERN YANKEE, A: Red Skelton, Brian Donlevy—One of the better Skeltons. Business good. Audience reaction favorable. Played Saturday-Tuesday.—George C. Porter, Beckley Theatre, Beckley, W. Va.

THREE DARING DAUGHTERS: Jeanette MacDonald, Jose Iturbi—Nice little musical that single billed here in spite of some heavy opposition. Played Sunday-Wednesday, Nov. 14-17.—Don B. Sanders, Tower Theatre, Salt Lake City, Utah.

Monogram

BABE RUTH STORY, THE: William Bendix, Claire Trevor—Held up good the first day but after word-of-mouth, the other days fell off. Although the more sentimental patrons liked this, most of regular customers thought it was overdone from this angle. Played Sunday-Wednesday, Nov. 21-24.—Don B. Sanders, Tower Theatre, Salt Lake City, Utah.

PABE RUTH STORY, THE: William Bendix, Claire Trevor—Best Sunday-Monday grosser in the past year and this was very well liked by almost everyone. Another case of the New York critics not knowing what the common people like. Played Sunday, Monday, Oct. 31, Nov. 1.—William P. McGovern, Ritz Theatre, Loogootee, Ind.

MICHAEL O'HALLORAN: Scotty Beckett, Allene Roberts—Nice program picture that brought in average midweek business.—William P. McGovern, Ritz Theatre, Loogootee, Ind.

PANHANDLE: Rod Cameron, Cathy Downs—Nothing but good comments on this one. Little better than average business. Played Friday, Saturday, Nov. 19, 20.—Booth Theatre, Rich Hill, Mo. Small town patronage.

Paramount

EMPEROR WALTZ: Bing Crosby, Joan Fontaine —A beautiful picture in Technicolor, but did not draw here. This town will not go for costume pictures. Played Sunday-Tuesday, Nov. 7-9.—Booth Theatre, Rich Hill, Mo. Small town patronage.

NIGHT HAS A THOUSAND EYES: Edward G. Robinson, Gail Russell—Very good for this type of show. Some of our patrons stayed away, not liking this type of show. Played Wednesday, Thursday, Nov. 10, 11.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

SORRY, WRONG NUMBER: Barbara Stanwyck, Burt Lancaster—We didn't do too well with this picture. Business below average. Not much favorable comment. Played Saturday-Monday, Nov. 13-15.—O. Fomby, Paula Theatre, Homer, La. Small town patronage.

SORRY, WRONG NUMBER: Barbara Stanwyck, Burt Lancaster—A real tbriller which, because of its morbid plot, has somewhat limited appeal. Those of our patrons who like this type of show thought it excellent. Played Wednesday, Thursday, Nov. 17, 18. —Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

RKO Radio

BACHELOR AND THE BOBBY SOXER: Cary Grant, Myrna Loy, Shirley Temple—This drew a pretty good crowd. The humor was good and aroused appreciative laugbs. Swell to see Myrna Loy again. Miss Temple is no great shakes as an actress, but her name still helps at the box office. Worth playing. Played Friday, Nov. 19.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

FIGHTING FATHER DUNNE: Pat O'Brien, Myrna Dell—This was no sensational draw, but I recommend it as one of the finest pictures of the year. Played Sunday, Nov. 14.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

FORT APACHE: Henry Fonda, John Wayne, Shirley Temple—Excellent Western. Business very good. You can't go wrong here. Played Saturday-Tuesday. —George C. Porter, Beckley Theatre, Beckley, W. Va.

GOOD SAM: Gary Cooper, Ann Sheridan—Give this picture a little boost and it will be one of the best grossers. We did mighty well with it. Business far above average. All favorable comment. Play this one, brother. Played Saturday-Monday, Nov. 20-22. —O. Fomby, Paula Theatre, Homer, La. Small town patronage.

RACHEL AND THE STRANGER: Loretta Young, Robert Mitchum—Different. Entertaining. Audience reaction good. Business good. Played Saturday-Tuesday.—George C. Porter, Beckley Theatre, Beckley, W. Va.

RETURN OF THE BADMEN: Randolpb Scott, Anne Jeffreys—Another good Western from RKO. Grossed better than average. Played Tuesday-Thursday, Nov. 16-18.—Charles A. Thompson, Grove Theatre, Blooming Grove, Texas.

Republic

CAMPUS HONEYMOON: Lyn & Lee Wilde, Adele Mara—Makes a nice supporting musical. Played Thursday-Saturday, Nov. 18-20.—Don B. Sanders, Tower Theatre, Salt Lake City, Utah.

DESERT PATROL: Bob Steele, Marion Weldon—Bob Steele is certainly the most pleasing action Western star tbat I have. These reissues should be reviewed by the film companies if they want to see

(Continued on following page)

(Continued from preceding page)

what action fans want. Too much emphasis is being placed on singing. Now nearly every cowboy has to sing a few numbers. Played Friday, Saturday, Nov. 19, 20.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

THAT'S MY MAN: Don Ameche, Catherine McLeod—This is a nice picture for us, but it has no drawing power. Even the addition of a cartoon (four) program couldn't help. Played Tuesday, Wednesday, Nov. 9, 10.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

UNDER COLORADO SKIES: Monte Hale, Adrian Booth—Hale is not a top star with us. You can have him, we don't want him. Played Friday, Saturday, Nov. 12, 13.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

UNDER CALIFORNIA STARS: Roy Rogers, Jane Frazee—Always a good draw. We hope he will continue in our situation on weekends. Played Thursday-Saturday, Nov. 18-20.—Harland Rankin, Eirc Theatre, Wheatley, Ont., Can.

S-R-O

MR. BLANDINGS BUILDS HIS DREAM HOUSE: Cary Grant, Myrna Loy—Did better than average business. Enjoyed by everyone. Played Sunday-Tuesday, Nov. 14-16.—Booth Theatre, Rich Hill, Mo. Small town patronage.

MR. BLANDINGS BUILDS HIS DREAM HOUSE: Cary Grant, Myrna Loy—Well produced. Very funny. Business good. Customers satisfied. Played Saturday-Tuesday.—George C. Porter, Beckley Theatre, Beckley, W. Va.

Twentieth Century-Fox

BELLE STARR: Gene Tierney, Randolph Scott—This reissue grossed more than most new "A" pictures on a midweek booking. Played Wednesday, Thursday, Nov. 10, 11.—William P. McGovren, Ritz Theatre, Loogootee, Ind.

CHALLENGE, THE: Tom Conway, June Vincent—Played on a double bill and few understood what Tom Conway was saying with that mushy accent. Played Friday, Saturday, Nov. 12, 13.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

DANGEROUS YEARS: William Halop, Ann E. Todd—Another film on juvenile delinquency that failed in its purpose, but less than some. Left most of the patrons unsatisfied. Played Sunday-Tuesday, Nov. 7-9.—Don B. Sanders, Tower Theatre, Salt Lake City, Utah.

DEEP WATERS: Dana Andrews, Jean Peters—A fine production with an outstanding cast. Played Wednesday, Thursday, Nov. 10, 11.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SITTING PRETTY: Robert Young, Maureen O'Hara—This is one of the best comedies every played and the patrons were well satisfied. Everyone went out with a smile on his face. Played it too late in the year, but did fairly well. By all means play this in your best playing time. Played Thursday-Saturday, Nov. 18-20.—H. J. McFall, Lyric Theatre, Russell, Man., Canada. Small town patronage.

STREET WITH NO NAME, THE: Mark Stevens, Barbara Lawrence—Had it booked for Sunday and Monday, November 7, 8, and held it for three more. Advertised only for two days. Gross receipts would have been much larger if I advertised for longer. Goes very well with Roy Rogers and Sunset Carson Western. Played Sunday-Thursday, Nov. 7-11.—S G. Waitsman, Radio Theatre, Baltimore, Md.

STREET WITH NO NAME, THE: Mark Stevens, Barbara Lawrence—Played this on Hallowe'en night. Best of this type, so far. Very good at the box office. Played Saturday, Oct. 30.—Charles A. Thompson, Grove Theatre, Blooming Grove, Texas.

United Artists

TIME OF YOUR LIFE: James Cagney, William Bendix—This picture rates as near zero as any picture I have ever seen. How a producer could call this entertainment is beyond my comprehension. It did good business on Sunday simply because our patrons were misled by the title and names of the stars and they didn't hesitate to say so as they went out. they evidently continued to talk after they got out, as it fell flat on Monday. If you have to play it after it has been played nearby you would be better off to let it set and get yourself a Western. Some of our patrons were so disgusted I doubt if they will be back for some weeks to come. Played Sunday, Monday, Nov. 21, 22.—Dick Smith, Albany Theatre, Albany, Ind.

Universal

ABBOTT AND COSTELLO MEET FRANKENSTEIN: Abbott, Costello—Very good at the box office. A little too scary for the little ones but the high school kids really enjoyed it. Played Tuesday-Thursday, Nov. 2-4.—Charles A. Thompson, Grove Theatre, Blooming Grove, Texas.

ARE YOU WITH IT?: Donald O'Connor, Olga San Juan—Nice carnival picture that went over well in this town. It gave good satisfaction and did good business. Lots of comedy in this one. Played Sunday, Monday, Nov. 7, 8.—H. M. Swam, Maynard Theatre, Maynard, Minn.

BLACK BART: Dan Duryea, Yvonne de Carlo—Nice Western in Technicolor that did better than average business. This is the kind they want in these small towns and never fail to do business. Wish we could get one like this and "River Lady" every week. Played Sunday, Monday, Oct. 24, 25.—H. M. Swam, Maynard Theatre, Maynard, Minn.

PITTSBURGH: Randolph Scott, John Wayne—This is a splendid reissue with a good cast. It's a Universal reissue from the Cincinnati exchange. Very good print. Lots of action, fights and thrills in this coal mining story. Worth repeating again. Played Thursday, Friday, Nov. 25, 26.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

RIVER LADY: Yvonne de Carlo, Dan Duryea—Very good lumberjack picture done in Technicolor. We had lots of nice comments on this picture and it did all right in the first big storm of the season. Roads impassable, and the business was surprising. Played Saturday, Sunday, Nov. 20, 21.—H. M. Swam, Maynard Theatre, Maynard, Minn.

Warner Bros.

EACH DAWN I DIE: James Cagney, George Raft—Plenty of action and suspense. A good reissue with top stars. Played Sunday, Nov. 7.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

JOHNNY BELINDA: Jane Wyman, Lew Ayres—Played four days in our "A" house. Started slow but built up each day to show a good gross. Received an excellent adult reaction and considered by many to be the best picture seen in Elizabeth City this year. Played Wednesday-Saturday, Nov. 17-20.—Levin B. Culpepper, Carolina Theatre, Elizabeth City, N. C.

ROMANCE ON THE HIGH SEAS: Jack Carson, Doris Day—A good show but for some reason did not draw. Think the title was against it for small town business. Played Sunday-Tuesday, Oct. 24-26.—Booth Theatre, Rich Hill, Mo. Small town patronage.

ROMANCE ON THE HIGH SEAS: Jack Carson, Doris Day—This picture was thoroughly enjoyed by everyone, but for some unexplained reason it did the poorest Sunday and Monday business in weeks. Played Nov. 14, 15.—William P. McGovern, Fitz Theatre, Loogootee, Ind.

Short Features

Columbia

HECTIC HONEYMOON: All Star Comedies—Very funny slapstick two-reel comedy.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

TALL, DARK AND GRUESOME: All Star Comedies—Caused more hilarity than any comedy we have played in many months. Will play it back.—Booth Theatre, Rich Hill, Mo.

Metro-Goldwyn-Mayer

MAKE MINE FREEDOM: MGM Technicolor Cartoons—A good little cartoon that shows up Communism. Everybody should play this one.—Don B. Sanders, Tower Theatre, Salt Lake City, Utah.

THE TRUCE HURTS: MGM Technicolor Cartoons—This is a cartoon riot. One of the best we have ever played.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Twentieth Century-Fox

MEXICAN HAYRIDE: Terrytoons—Fair, but liked better than Mighty Mouse.—Don B. Saunders, Tower Theatre, Salt Lake City, Utah.

Universal

RED INGLE AND ORCHESTRA: Name Band Musicals—Everybody got a big kick out of this two-reel musical. It isn't often that people come out talking about how good a short subject was.—William P. McGovern, Ritz Theatre, Loogootee, Ind.

Warner-Vitaphone

CALGARY STAMPEDE: Technicolor Specials—Play this without fail and use the one-sheets with your advertising. You will never be sorry. Played with a reissue, "Valley of the Giants," and outgrossed all other Monday-Wednesday this year.—H. J. McFall, Lyric Theatre, Russell, Man., Canada.

Short Product in First Run Houses

NEW YORK—Week of December 5

ASTOR: Musical Gems ..... ***RKO***
Feature: A Song Is Born ..... RKO

CAPITOL: Professor Tom ..... ***MGM***
City of Little Men ..... ***MGM***
Feature: The Kissing Bandit ..... MGM

CRITERION: Call of the Canyon ... ***Universal***
Feature: Live Today for Tomorrow ..... Universal

GLOBE: A Lass in Alaska ..... ***Columbia***
Witch's Cat ..... ***20th Cent.-Fox***
Feature: Blood on the Moon ..... RKO

RIALTO: Teddy and the Rough Riders ***Warner Bros.***
Harebrained Hare ..... ***Warner Bros.***
Feature: Ali Baba and the Forty Thieves. Universal

RIVOLI: Neptune's Playground . ***20th Cent.-Fox***
Feature: The Snake Pit ..... 20th Cent.-Fox

ROXY: Free Enterprise ..... ***20th Cent.-Fox***
Olympic Water Wizards ..... ***20th Cent.-Fox***
Feature: When My Baby Smiles at Me 20th Cent.-Fox

STRAND: Princely India ..... ***Warner Bros.***
Bannister's Bantering Babies .... ***Warner Bros.***
Odor of the Day ..... ***Warner Bros.***
Feature: The Decision of Christopher Blake Warner Bros.

CHICAGO—Week of December 5

GARRICK: Olympic Water Wizards ***20th Cent.-Fox***
Feature: The Snake Pit ..... 20th Cent.-Fox

PALACE: Frozen Fun ..... ***RKO***
Water Battlers ..... ***Universal***
Rudolph, the Red Nose Reindeer .. ***Monogram***
Feature: Kiss the Blood Off My Hands ... Universal

STATE LAKE: So You Want To Be on the Radio ***Warner Bros.***
Hot Cross Bunny ..... ***Warner Bros.***
Feature: Fighter Squadron ..... Warner Bros.

UNITED ARTISTS: The Glass Orchestra ***Paramount***
Feature: The Return of October ..... Columbia

Frank Folsom Elected President of RCA

Frank M. Folsom, executive vice-president in charge of RCA Victor Division, has been elected president of the Radio Corporation of America, effective January 1. The board of directors has named John G. Wilson, vice-president and general manager in Camden, N. J., to succeed Mr. Folsom. David Sarnoff, who has been both president and chairman of the board of RCA continues as chairman of the board and will remain chief executive officer of RCA, as well as chairman of the board of the National Broadcasting Company and RCA Communications, Inc., both wholly owned subsidiaries of RCA.

Theatre Building At Active Pace in North California

Activity in the planning and construction of new theatres throughout northern California is continuing at an impressive rate. Among those noted recently are:

A new Blumenfeld Circuit house at Belmont which broke ground this week, and which will seat 800. Rotus Harvey's new Westland Theatres addition in Stockton, the East theatre, was to open Friday. The theatre is a neighborhood house and will seat 825. Nearing completion is the new Willow Glen, Willow Glen, a 800-seat theatre owned by San Jose Amusement.

In the same general locale is the new Los Altos theatre at Los Altos under construction by the Mayfield Amusement Company. At Galt Shaver and Speiss are expected to open their Galt theatre within another month. J. Nakatini and I. Mauriki will open their new theatre at Sacramento in February. The house will seat 800. Nakatini and Mauriki formerly operated the Nippon theatre at Sacramento and the Lincoln at Stockton.

Plans are being completed for the new $100,000 drive-in at Yuba City, according to Frank Maun, president of Auto-See Theatres Corporation. The open-air theatre will accommodate 550 cars. Dan Tocchini, owner of the El Rey at Sebastopol, announced he would shortly open the 700-seat Analy theatre in that town.

Under construction is a new 500-car drive-in at Watsonville. Owners H. F. Boyer and Charles and Robert Ide have allocated $100,000 for erection. The Ides operate the Osocales theatre at Soquel. Gustavo A. Acosta has recently opened his Azteca theatre in Fresno. Mr. Acosta, president of Azteca Films, intends to maintain a policy of all-Spanish films. The Rex theatre, Fresno, also owned by Acosta, and recently closed, will reopen December 15.

Edward Stuckey Heads Detroit Variety Club

Edward Stuckey, manager for Paramount at Detroit, is the chief barker of the Detroit Variety Club. Other officers include: Lou Mitchell, first assistant chief barker; Jack Zide, second assistant chief barker; Irving Goldberg, property master; Del Ritter, dough guy. Crew members are Joe Lee, Sam Seplowin, Ralph Raskin, Earl Hudson, Lew Wisper, and Charles Perry. Charles Snyder is national canvassman, and Arthur Robinson is his alternate.

Extend Rogers Drive

To assure the greatest possible return for the hospital, the drive for funds for the Will Rogers Memorial Hospital has been extended. Originally scheduled to end late this month, the date of termination of the drive will be announced shortly.

What's alike about a . . .



Banker?

Financial houses use Air Express regularly to ship checks, valuable papers. Bankers know *speed pays.*



Florist?

Among biggest Air Express users are retail and wholesale florists. They've found *speed pays.*



Food Manufacturer?

This industry gets machinery replacement parts and supplies regularly by Air Express. In this business, *speed pays.*

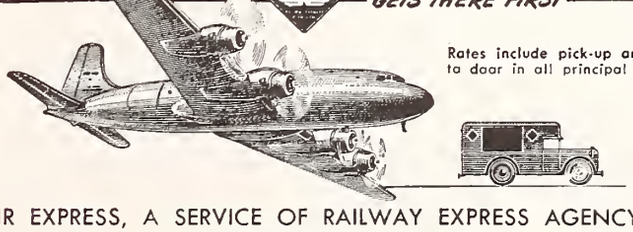
Speed pays in your business, too!

And you can't beat Air Express for speed. It's the *world's fastest* shipping service. Goes on all flights of Scheduled Airlines. Door-to-door service, no extra cost. Low rates: 28 lbs. goes 500 miles for $4.30. 10 lbs. for $1.98. Phone local Air Express Division, Railway Express Agency, for fast shipping action.

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Rates include pick-up and delivery door to door in all principal towns and cities

AIR EXPRESS, A SERVICE OF RAILWAY EXPRESS AGENCY AND THE SCHEDULED AIRLINES OF THE U.S.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

MISS TATLOCK'S MILLIONS (Para.)

Total Gross Tabulated	$326,600
Comparative Average Gross	243,300
Over-all Performance	113.6%

BALTIMORE—Keith's, 1st week	110.8%
BALTIMORE—Keith's, 2nd week	91.9%
BOSTON—Metropolitan	111.5%
(DB) Disaster (Para.)	
BUFFALO—Buffalo	116.9%
(DB) Leather Gloves (Col.)	
CINCINNATI—Palace	113.8%
CINCINNATI—Shubert, MO 1st week	122.8%
DENVER—Denham, 1st week	103.2%
(DB) Bungalow 13 (20th-Fox)	
INDIANAPOLIS—Circle	136.3%
LOS ANGELES—Paramount Downtown	168.5%
(DB) Disaster (Para.)	
LOS ANGELES—Paramount Hollywood	144.0%
(DB) Disaster (Para.)	
NEW YORK—Paramount	122.6%
(SA) Stan Kenton's Orchestra	
OMAHA—Orpheum	75.3%
(DB) Night Wind (20th-Fox)	

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THE BABE RUTH STORY (Mono.)

Total Gross Tabulated	$729,500
Comparative Average Gross	791,600
Over-all Performance	92.1%

ATLANTA—Fox	129.8%
ATLANTA—Roxy, MO 1st week	129.0%
BALTIMORE—Town, 1st week	126.7%
BALTIMORE—Town, 2nd week	108.9%
BALTIMORE—Town, 3rd week	93.7%
BALTIMORE—Town, 4th week	62.5%
BOSTON—Memorial, 1st week	111.6%
(DB) Devil's Cargo (FC)	
BOSTON—Memorial, 2nd week	107.1%
(DB) Devil's Cargo (FC)	
BOSTON—Memorial, 3rd week	102.6%
(DB) Devil's Cargo (FC)	
BUFFALO—20th Century, 1st week	97.7%
BUFFALO—20th Century, 2nd week	84.9%
CHICAGO—State Lake, 1st week	85.1%
CHICAGO—State Lake, 2nd week	72.2%
CINCINNATI—Palace	118.5%
CINCINNATI—Lyric, MO 1st week	100.0%
CLEVELAND—Hippodrome	128.6%
DENVER—Paramount, 1st week	117.6%
(DB) Hunted (Mono.)	
DENVER—Paramount, 2nd week	98.0%
(DB) Hunted (Mono.)	
DENVER—Webber	111.1%
(DB) Hunted (Mono.)	
INDIANAPOLIS—Circle	115.0%
(DB) The Golden Eye (Mono.)	
INDIANAPOLIS—Keith's, MO 1st week	111.1%
(DB) The Golden Eye (Mono.)	
KANSAS CITY—Tower	110.6%
KANSAS CITY—Uptown	120.0%
KANSAS CITY—Esquire, MO 1st week	100.0%
LOS ANGELES—WB Downtown, 1st wk.	122.3%
(DB) The Return of Wildfire (SG)	
LOS ANGELES—WB Downtown, 2nd wk.	86.4%
(DB) The Return of Wildfire (SG)	
LOS ANGELES—WB Hollywood, 1st wk.	134.7%
(DB) The Return of Wildfire (SG)	
LOS ANGELES—WB Hollywood, 2nd wk.	60.0%
(DB) The Return of Wildfire (SG)	
LOS ANGELES—WB Wiltern, 1st week	130.6%
(DB) The Return of Wildfire (SG)	
LOS ANGELES—WB Wiltern, 2nd week	61.1%
(DB) The Return of Wildfire (SG)	
MINNEAPOLIS—State	117.6%
MINNEAPOLIS—Lyric	100.0%
NEW YORK—Astor, 1st week	127.9%
NEW YORK—Astor, 2nd week	80.8%
NEW YORK—Astor, 3rd week	75.0%
NEW YORK—Astor, 4th week	67.3%
NEW YORK—Astor, 5th week	60.6%
NEW YORK—Astor, 6th week	63.9%
NEW YORK—Astor, 7th week	58.9%
NEW YORK—Astor, 8th week	53.8%
OMAHA—Orpheum	86.7%
(DB) Winner's Circle (20th-Fox)	
OMAHA—Omaha, MO 1st week	102.4%
(DB) Winner's Circle (20th-Fox)	
PHILADELPHIA—Mastbaum, 1st week	117.0%
PHILADELPHIA—Mastbaum, 2nd week	87.3%
PHILADELPHIA—Mastbaum, 3rd week	50.8%
PITTSBURGH—Stanley, 1st week	128.5%
PITTSBURGH—Stanley, 2nd week	92.8%
ST. LOUIS—Ambassador	114.3%
(DB) Music Man (Mono.)	

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SEALED VERDICT (Para.)

First Report:

Total Gross Tabulated	$372,400
Comparative Average Gross	370,400
Over-all Performance	100.5%

BOSTON—Fenway, 1st week	112.9%
(DB) Million Dollar Weekend (EL)	
BOSTON—Fenway, 2nd week	83.8%
(DB) Million Dollar Weekend (EL)	
BOSTON—Paramount, 1st week	116.6%
(DB) Million Dollar Weekend (EL)	
BOSTON—Paramount, 2nd week	93.3%
(DB) Million Dollar Weekend (EL)	
CHICAGO—United Artists	127.7%
CINCINNATI—Grand	103.6%
CLEVELAND—Stillman	87.7%
KANSAS CITY—Paramount	109.3%
NEW YORK—Paramount, 1st week	113.3%
(SA) Frankie Laine, others	
NEW YORK—Paramount, 2nd week	93.3%
(SA) Frankie Laine, others	
NEW YORK—Paramount, 3rd week	77.7%
(SA) Frankie Laine, others	
PHILADELPHIA—Karlton, 1st week	151.0%
PHILADELPHIA—Karlton, 2nd week	98.9%
SAN FRANCISCO—Paramount	109.4%
(DB) Isn't It Romantic (Para.)	
ST. LOUIS—Ambassador	93.1%
(DB) Isn't It Romantic (Para.)	
TORONTO—Shea's	107.0%

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ROAD HOUSE (20th Century - Fox)

Intermediate Report:

Total Gross Tabulated	$502,700
Comparative Average Gross	438,200
Over-all Performance	114.7%

BALTIMORE—New, 1st week	127.2%
BALTIMORE—New, 2nd week	95.4%
CHICAGO—Chicago	116.5%
(SA) Ink Spots, Peter Lorre	
CHICAGO—Chicago	103.4%
(SA) Ink Spots, Peter Lorre	
CINCINNATI—Palace	123.0%
CINCINNATI—Lyric, MO 1st week	110.0%
KANSAS CITY—Tower	120.0%
KANSAS CITY—Uptown	123.2%
KANSAS CITY—Esquire, MO 1st week	128.2%
LOS ANGELES—Carthay Circle, 1st week	118.4%
LOS ANGELES—Carthay Circle, 2nd week	85.5%
LOS ANGELES—Chinese, 1st week	137.5%
LOS ANGELES—Chinese, 2nd week	83.3%
LOS ANGELES—State, 1st week	168.4%
LOS ANGELES—State, 2nd week	105.0%
LOS ANGELES—Loyola, 1st week	126.3%
LOS ANGELES—Loyola, 2nd week	87.9%
LOS ANGELES—Uptown, 1st week	136.3%
LOS ANGELES—Uptown, 2nd week	80.0%
PHILADELPHIA—Fox, 1st week	169.9%
PHILADELPHIA—Fox, 2nd week	131.0%
PHILADELPHIA—Fox, 3rd week	108.8%
PHILADELPHIA—Keith's, MO 1st week	96.6%
PITTSBURGH—J. P. Harris, 1st week	138.2%
PITTSBURGH—J. P. Harris, 2nd week	93.5%
PITTSBURGH—Senator, MO 1st week	102.7%
SAN FRANCISCO—Fox, 1st week	114.9%
(DB) The Creeper (20th-Fox)	
SAN FRANCISCO—Fox, 2nd week	86.2%
(DB) The Creeper (20th-Fox)	
ST. LOUIS—Fox	111.1%
(DB) Bungalow 13 (20th-Fox)	
TORONTO—Eglington, 1st week	100.0%
(DB) Bungalow 13 (20th-Fox)	
TORONTO—Eglington, 2nd week	83.0%
(DB) Bungalow 13 (20th-Fox)	
TORONTO—Eglington, 3rd week	83.0%
(DB) Bungalow 13 (20th-Fox)	

Trading Light In Film Stocks

Washington Bureau

Albert Warner bought 15,500 shares of Warner Brothers common stock during October, and gave away 7,500, increasing his holdings by a net 8,000 shares to 444,200, according to the Securities and Exchange Commission report on trading in film company stocks from October 11 to November 10.

Mr. Warner bought the 15,500 shares in 11 separate purchases, the largest being 3,300. The 7,500 share gift went to the United Jewish Appeal. In addition to his personal holdings of 444,200 shares, his trust accounts hold 21,000 shares.

David Warfield received 3,510 shares of Loew's common as a bequest, bringing his holdings to 24,510 shares.

At Universal, Daniel Sheaffer continued to drop his total, selling 860 shares in September to leave him with 1,507 at the end of the month. Charles D. Prutzman gave away warrants for 2,000 shares of Universal common, leaving him with 6,100 shares and warrants for another 21,250.

Harry Brandt bought 2,000 shares of Trans Lux common in six separate transactions in September. At the end of the month, he had 90,665 shares, his wife had 14,700, Broadyork, Inc., had 1,000 and Harday, Inc., had 1,400. William M. Girden bought 100 shares of Trans Lux common, increasing his holdings to 2,500 shares, and Herbert E. Herrman bought 100 shares, increasing his holdings to 5,100 shares.

Gowthorpe Succeeds Gordon As Butterfield President

L. E. Gordon, president of Butterfield Theatres, announced last week his retirement from the active management of that large Michigan circuit. M. F. Gowthorpe, long treasurer of Paramount Theatres Service Corporation, will become the new president and general manager, moving to Detroit about February 1, according to Mr. Gordon. Mr. Gowthorpe has been on the board of directors of the Butterfield operating companies for the past 15 years. No other change operational personnel is contemplated, Mr. Gordon announced. Mr. Gordon's retirement, he stated, is in accordance with the original plan of the trustees of the Butterfield estate, whereby he was to assume the management in January, 1947, until a qualified theatre operator could be obtained as manager.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

OUR FAVORITE small-town exhibitor is Jim Mason, of Cherry Valley, Ohio. Jim is both owner and manager of the DeLuxe theatre, and he personifies the problems of the small-town man in the eyes of many. The illusion is both visual and vocal, for Jim frequently speaks his mind. We visited with him in New Orleans last week, for once a year Jim ventures on the steam cars to attend the National Allied convention, wherever it may be. He likes to mix with other small-town guys.

Jim has grown into a better use of pressbooks, and a better understanding of showmanship, through the years. He likes to tell the story of a manager he used to know who nailed the pressbook to the front of his theatre, and then spent the day in the pool-hall. Folks could read about the picture as well as he—and it saved a lot of work. But some smart Alec discovered showmanship in the pressbook and bought the theatre. Jim's friend didn't wake up to what had happened until he was out of business.

The other day Jim overheard another exhibitor friend of his, George Smith, who runs the Ritz theatre in Blankville, Ohio, complaining that the kids he hired to distribute heralds put them in the nearest ashcan, and he wasn't going to use heralds anv more. Jim says that's the way George operates. His staff does the same thing, and George don't know when the janitor sweeps the dirt under the rug, or how often he cleans the rest rooms. In Jim's opinion, George's wife is the better manager. She's a housekeeper.

Jim puts out his own heralds through the Bon-Ton store. He gets three pages of advertising in two colors; they get the back page, and do the whole job, including distribution. And they pay the whole bill for the privilege. Jim says they are so satisfied they keep asking what's coming up that will make a good herald. Jim is a real showman, for he knows his community and he knows show business. You can't keep a good man down. It's possible to do a whale of a job in even a small town like Cherry Valley.

INTERESTING STUDY

Henderson M. Richey, head of exhibitor relations for Metro-Goldwyn-Mayer, tells us of an interesting survey which he has under way that will reveal, among other things, the number of motion picture theatres that are community owned or operated. He says it's surprising to see how many houses have been built with community funds and are managed by employees of the town at large.

Somehow, it doesn't seem so surprising when one stops to think back over personal experience. Two theatres in our own ten years of theatre management were community enterprise. First, there was the Tioga theatre, at Owego, N. Y., and a fine, big theatre it was, that cost a lot of money. But Main Street, out front, was as busy as the street drop in one, if you know what we mean. As the poet says, it was "as idle as a painted ship upon a painted ocean."

Then there was the Auditorium theatre, Coatesville, Pa., which was a different proposition. Owned and operated by the Y. M. C. A., it was both busy and professional, and still is, after thirty years. We've always been happy about the community spirit in that theatre; it was truly a community center, for entertainment and for other things. And the influence of the Auditorium was felt for many miles around; they still dominate their trading area. People like home enterprise; they like to know who own and operate the public benefits that function in their own neighborhoods.

Ted Baldwin, director of exploitation for Selznick Releasing Corporation, was a speaker before the Publicity Club of New York, at the Advertising Club on Park Avenue, last week, with a message to show outside industries how they could capitalize on the impact of the advertising, exploitation and publicity of a motion picture. Ted pointed out, "The influence of motion pictures is of undisputed strength on the buying habits of the American consumer." He said that bad timing and lack of follow-through may discourage some companies, but careful planning and sincere cooperation will turn the trick. Ted should know whereof he speaks, for he is responsible for the greatest example of dealer cooperation in motion picture history, the promotion and building of Mr. Blandings Dream House."

In October 1947, when the state of Maine had its disastrous forest fires, Governor Hildreth appealed to youngsters to forego their traditional Hallowe'en celebration, and at that time, Clarence Millett, owner, and Thomas Hanlon, manager of the State theatre, Bridgton, Maine, launched their personal campaign, making the theatre part of a new Hallowe'en holiday for children. A big, free matinee, sponsored by local merchants, was promised the kids for their cooperation.

This year, local merchants provided 80 valuable prizes, given out at the theatre, as a reward for NOT plastering the town with soap, crayons or lipstick. Not a window, building or car, was smeared. The merchants of Bridgton think so well of the results that next year's plan is already sponsored by the Chamber of Commerce, in cooperation with the theatre. There will be another big Hallowe'en show; and the whole thing has created a vast amount of good will in the community. —*Walter Brooks*

Ballyhoo— From Boats To Blarney



John DiBenedetto, assistant to Matt Saunders at Loew's Poli theatre, Bridgeport, went back to horse-and-buggy days.

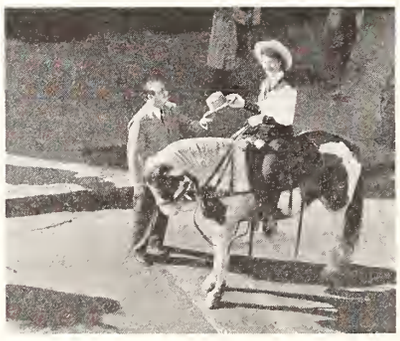


Archie Adams, Jr., manager of the Edgewood theatre, Jacksonville, Fla., had this beautiful boat, right in the lobby for 10 days, with his entire staff dressed in sea togs, for "Luxury Liner."



Frank H. Stiles, manager of the Richland theatre, Richland, Wash., cut out this figure of Esther Williams from a 24-sheet poster, and built a tropical island for lobby display. Both attracted attention (at left).





Lester Pollock, manager of Loew's theatre, Rochester, N. Y., awarded a cowboy hat to the best-dressed cowgirl in his "Red River" parade.

Sol Sorkin, manager of Keith's theatre, Flushing, L. I., says there is a Blarney Stone here to promote "The Luck of the Irish" (at left).



Jim Hardiman created a spectacular display for National Army Week at the Odeon-Danforth theatre, Toronto, and had this walkie-talkie as street ballyhoo. Jim has since been transferred to the new Odeon theatre, London, Ontario, and we look forward to his further contributions.

Harry Wiener's Contest Selects "Miss Gloveteen"

Harry Wiener, manager of Smalley's theatre, Johnstown, N. Y., has submitted his entry in the "Youth Month" competition, just ended. His big event didn't take place until November 8th which is an indication of how late some "Youth Month" activities have been, in relation to the original Sept. 1st to 30th period, as planned. The local contest selecting "Miss Gloveteen" in the Gloversville-Johnstown area, a matter of civic pride in the dual-community, places this entry far out in front for the special Quigley Award.

The campaign was developed with the cooperation of Alix Blake, disc-jockey at station WENT, Gloversville. Five teen-agers were picked in advance, and fifteen announcements recorded which were used 250 times in building up the contest. The voices of local young folks gave the idea a tremendous boost, and twenty-five glove manufacturers in the area became sponsors for the contest. An application blank was mimeographed and distributed at the High School, without cost to the theatre, and the winner was promised a two-day trip to New York, with her mother, including dinner with Jane Powell, then making a personal appearance at the Capitol theatre on Broadway.

"Miss Gloveteen" was a happy choice as a name for the most popular teen-age girl in the Glove Cities. Metro's "Luxury Liner" was the feature attraction at the theatre, when "Miss Gloveteen" was crowned as "Teen Queen," and the picture had full-page cooperative advertising in the Gloversville and Johnstown *Morning Herald*. Excellent window tieups were obtained through a series of prizes offered to merchants for the most attractive displays. A local Nash dealer drove the prize winner and her party into New York for the celebration.



Roy E. Williams, manager of the Rialto theatre, Orlando, Florida, says he had fun with a "Sadie Hawkins" Midnite Show, with cash prizes for the best-dressed couples "Dog Patch Style". Here you see the girls of his staff posing with the lobby sign.

SHOWMEN IN ACTION

G. H. Rathman, manager of the Marion theatre, Marion, Iowa, getting those unusual full-page ads, hand drawn and mimeographed by students, in the Marion High School newspaper.

▼

Ernie Warren, manager of the dual Elgin theatres (two under one roof), Ottawa, copped second prize for Canada in an Eagle Lion "T-Man" contest, just losing to Ivan Ackery, of Vancouver, by a whisker.

▼

Horace Spencer, manager of the Illini theatre, Moline, Ill., had the privilege of showing Capt. Volney Phifer's exhibit of Eskimo huskies on tour as exploitation for "The Secret Land."

▼

Norman Levinson, assistant to Lou Cohen, manager of Loew's Poli, Hartford, promoted two co-op ads, besides window and counter tieups with W. T. Grant store for "Three Musketeers."

▼

Louis E. Mayer, publicity head for RKO Chicago theatres, doing the honors with Capt. Phifer's visiting huskies to advertise "Secret Land" at the RKO Grand theatre.

▼

George Kemp, manager of Fabian's Paramount theatre, Staten Island, tied up a local sporting goods store to foot the bill for exploitation of "The Babe Ruth Story."

▼

Boyd Sparrow had plenty of front-page publicity in Indianapolis papers for the personal appearance of Terry Moore, teen-age star of "The Return of October" at Loew's theatre.

▼

Fredk. J. Studd, English manager who has migrated to these shores, now located as manager of Odeon's Palace theatre, St. Catherines, Ontario. His first attraction, a road company of Gilbert & Sullivan.

▼

George P. Long, manager of the Strand theatre, Altoona, Pa., advertising "See Yourself in the Movies" with the showing of "Our Town"—a 40-minute featurette of daily life in Altoona, a home-town film sponsored by local merchants.

▼

Chan Keong, manager of the Queen's theatre, Hong Kong, China, executed an impressive display for "Bathing Beauty" that caught the eye of every patron.

▼

Rudy Koutnik dressed his lobby display figures of Red Skelton in bright red underwear to advertise "A Southern Yankee" at the Palace theatre, in Milwaukee.

▼

Guy Havis, manager of Walter Reade theatres in Asbury Park, N. J., has arranged for the Monmouth County "Welcome Wagon" which greets all new residents, to present gift tickets with their initial call on newcomers to the community.

Buford Cranch, acting manager of Loew's Palace theatre, Memphis, had a caricaturist in the lobby, doing cartoons of posing patrons, as a plug for "No Minor Vices."

▼

Peter Manzione, manager of Century's Triangle theatre, in Brooklyn, had the full cooperation of the United States Marines, who landed in his lobby, to advertise "Guadalcanal Diary."

▼

Milton Kaufman, manager of Loew's theatre in Norfolk, Va., had cowboys riding real white-eyed western Pinto ponies to advertise "Red River."

▼

Universal-International had drum majorettes giving away Topp's Gum along Broadway, as an exploitation plug for "You Gotta Stay Happy" at Radio City Music Hall.

▼

Ed Pyne photographs a happy Boy Scout troop, posing in his lobby, with their flags and banners, during the celebration of "Youth Month" at Keith's 105th Street theatre, Cleveland.

▼

Julius Lamon put together a profitable kiddie show with "Under the Big Top" as a feature attraction for his "Circus Day" at Warner's Uptown theatre, Cleveland.

▼

J. V. Caudill, manager of the Parkway theatre, Sparta, N. C., played "Belle Starr's Daughter" for one of the first showings in the state, and did it without exploitation help from the pressbook.

▼

Merle R. Blair, who hasn't been heard from in too long, reports from the Cedar Amusement's Regent theatre, Cedar Falls, Iowa. He's running a "Junior Talent Show" each Saturday.

▼

John Longbottom, manager of the Odeon theatre, Middlesborough, had front-page publicity in the *Daily Mirror*, which is quite a feat in England, for his baby-minding idea, to exploit "Sitting Pretty."

▼

C. F. Booth, manager of the Odeon theatre, Plymouth, used a group of professional Welsh Bell Ringers as a stage attraction to exploit "Miracle of the Bells."

▼

Frank Boyle, publicist of RKO Keith's theatre in Lowell, Mass., got a special herald for "Walk a Crooked Mile" which he designed for big parking lot areas.

▼

Hal Martz, manager of Walter Reade's theatres in Plainfield, N. J., advertising Christmas Gift Books of tickets as "Your Passport to Fun."

▼

Ansel Winston, manager of the RKO Coliseum theatre, on upper Broadway, made a tieup with the Cigar Institute of America for display material on "Babe Ruth Story."

Ackery Annexes Another Award



Ivan Ackery, manager of Vancouver's Orpheum theatre, receives a $250 check at the Famous Players convention as the Dominion winner in a "T-Man" contest held by Eagle Lion. In the picture above, left to right, are Maynard Joiner, F. P. Vancouver supervisor; Larry Berg, Western district manager; Ivan Ackery, himself; J. J. Fitzgibbons, president of Famous Players Canadian Corporation, presenting the award, and Frank Gow, British Columbia district manager. "The Ack" is well known in these parts as a prize winner.

Phil Katz Wins At the Enright

Phil Katz, manager of the new Enright theatre, in Pittsburgh, sends in "a ton of evidence" as to how he's been exploiting pictures in "America's largest neighborhood theatre." And now comes the payoff, his circuit has just notified him that for the third consecutive year, he has taken the top showmanship award and the cash prize of $250 for the best result shown in Warners' western Pennsylvania theatres.

The nine big weeks of "Harvest Hits" was a field day for Phil and a great chance to show what he could do at the Enright, which is a new situation for him. The rebirth of kid attendance was one big objective, and this showed almost four times as much gross as formerly. Phil repeated the highly successful auto giveaway that was his feature at the Kenyon, and although the new Enright seats 3,360 he says they had "almost 5,000 in the place" which is capacity without an argument. To the long list of stunts outlined in his letter, Phil says "there's more to come."

"Modernizes" Theatre Pass

Hugh S. Borland (S. for Showman) has brought the old-fashioned theatre pass up to date with a version of his own, a "Good Will Ticket," which is distributed only for community promotional activities. Making it square instead of the usual shape, Hugh has plenty of room to write for whom, for why, when and by what authority, all of which adds up to a better understanding of community relations with reference to free admission.

English Manager Submits Good Advertising Trick

Ken Rowland, manager of the Odeon theatre, Weston-Super-Mare, Somerset, an English seaside town, sends in the neatest advertising trick of the week, from overseas. Ken printed up 5,000 little cards, just big enough to enclose with negatives and prints that are delivered to amateur camera fans through local drug stores, so when they opened their new lot of photos they encountered a pressbook publicity still from "Sitting Pretty" with the message, "You didn't see this in your camera, but you will see it at the Odeon next week."

Shillelaghs For "The Irish"

W. Ray Gingell, manager of the Hiser-Bethesda theatre, Bethesda, Maryland, which is billed in this Washington suburb as "the community's leading theatre," arranged a phenomenal window to advertise "Luck of the Irish" in a local music shop, with real Irish shillelaghs and an Irish police cap, flown direct from Shannon airport by BOAC for the occasion. A large poster gave out with the playdates and the shop distributed heralds on the picture.

C. B. Willis, manager of the New Kross Kinema, New Cross, London, placed a banner 150 feet long on a local football field, to advertise "The Red Shoes."

▼

Elmer Pickard presented winners of his "Triple Threat" contest with autographed footballs to advertise that attraction at the Stanton theatre in Philadelphia.



W. C. Cundiff, manager of the Coleman theatres in Miami, Florida, built this highly satisfactory animated lobby display piece from a 24-sheet poster, cutting out the figures of Abbott and Costello and putting the characters' legs on a mechanical device.

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

Matlack Steers A New Campaign For 'Red River'

Jack Matlack, exploiteer extraoardinary for the J. J. Parker Theatres in Portland, Oregon, turns in his complete campaign on "Red River" at the Broadway theatre, as an entry for the Quigley Awards. Jack has been rather quiet in recent months, but now he says this campaign will be followed soon with another one, to restore his oldtime activity in the Round Table.

Realizing that he had quite a piece of entertainment to sell, Jack picked an idea from the HERALD, and gave away substantial steaks to start off his camapgin. But he entrusted the steaks only to newspaper reporters, editors and film critics, with the result that he landed stories and pictures on all their pages. "The response was terrific," he says, "and the original steak idea certainly brought home the bacon." Both the *Oregonian* and the *Journal* went overboard to promote the picture. The opening day ad was a sweeping eight-column, eight inches across the bottom of the amusement page.

An original Oregon stage coach was featured in the street parade and ballyhoo, and a square dance, in front of the theatre, was an old-fashioned "hoe-down" with plenty of public interest. A 24-sheet was mounted for lobby display and both billboards and window cards were used throughout the city. A special preview was arranged for a newspaper group to study the reaction of a local steer who attended and saw 5000 other steers on the screen in the projection room. Sounds screwy, but it got the publicity, and that is all that counts. Dozens of local tieups, including restaurant place-mats and stickers marked "Red River"—"medium, well or rare." Bantam Books provided display in over 150 outlets throughout Greater Portland.

Lands Front Page Picture

Bill Reisinger landed a four column, top of the page picture on the front page of the Dayton *Journal*, with the story of his presentation of trophies to "The Three Musketeers" of local football, on the stage of Loew's theatre. Honorary prep grid captains received awards as the three top high school football stars of the Dayton area.



Your Selling Approach

REVIEW OF CURRENT PRESSBOOKS

STATION WEST — RKO Radio Pictures. A great motion picture straight from this famous Saturday Evening Post serial of the last frontier! He had a lot of dangerous territory to handle, but it wasn't all on the map! Double-crossing a tiger-woman is just another way of kissing life goodbye. He didn't look for trouble, he made it. When a man fights a woman, the rules go out the window. Dick Powell and Jane Greer, with Agnes Moorhead and Burl Ives in a western melodrama with two new songs, suggesting a "singing ballyhoo" of man in cowboy costume playing a guitar. Posters and accessories have much similarity, so pick the size and style you want in the same theme. Newspaper advertising puts the best stuff in big ads, beyond the budget of smaller theatres, but you can find usable one- and two-column mats that will answer your purpose. There's been a lot of national pre-selling in magazine advertising but it won't be remembered even as long as it took to serialize this story in the Post. An attractive cartoon layout, telling the film story in strip-style, is described in the pressbook as part of newspaper advertising in 42 cities, but nothing is said about how you might get a mat of this for your own hometown paper. Radio spots may respond to a program idea "Who's Charley?" which is intriguing because "Charley" is the bad girl of this western. Free radio transcription record from RKO branches will provide for spots on local radio time. Bantam Book tie-up gives you the original novel by Luke Short in 25c edition and 400,000 copies of this have been sold prior to release. Best notion is to have your local news delivery plug the book when you play the picture.

NIGHT HAS A THOUSAND EYES—Paramount. Novel thriller of "Man Who Could See Into Tomorrow." Thrills, suspense, offered in weird tale of Pre-Vision. The strange drama of a man who kept a timetable for Murder! Are you sure you would like to know what the future holds for you? Edward G. Robinson heads a cast who develop melodrama of a kind seldom seen upon the screen. Great advertising possibilities—and plenty of newspaper mats to choose from, even after discarding all those that are too big for any practical use. Good series of teasers, look different and will be considered unusual by readers. The two and three column mats give you everything you need additionally for display and there are two midgets on one mat for program use. Composite mat will cost 60c and with the help of your composing room foreman, you can work up something of your own design. Posters are strong, with the one, three and six better than the 24-sheet, which is too cluttered for good cut-ups. Herald is okey and will develop for a cooperative advertiser. Full-page head, for cooperative newspaper ads, lacks imagination but it will serve. The title of the picture suggests better things. Several pages of good exploitation in the pressbook, which is recommended for your careful study. Simple street ballyhoo of mysterious character who claims second-sight, and a blindfold lobby character who could answer the description of Triton the Great. "Can It Happen?" as newspaper query or radio program quiz, will start talk. Special groups who are interested in psychic or mental phenomena may be invited to a preview. National "eyes contest" suggests local stunt along same line.

Pat Promotes a "Concurso"

Pat R. Notaro, who migrated a while back to Havana, Cuba, to take over the management of two Warner theatres there, is in the mail with a "concurso" which is Spanish for contest. Pat promoted Gruen wrist watches which were given to winners who were best guessers as to the exact time a sealed clock would stop. The whole proposition was cost-free exploitation for "The Big Clock" with over 5,500 answers submitted.

Display Cards for Schools

Frank Boyle, publicist for RKO Keith's theatre, Lowell, Mass., shows us samples of display cards, 9x12 inches, printed from pressbook mats, which were used on school bulletin boards throughout the trading area. Feature is a reproduced letter, over the signature of manager Sam Torgan, recomending this attraction to public and parochial schools as a story of the historic Chisholm Trail.

PRESS AGENT

Wanted experienced theatre press agent to do publicity for group of 12 theatres 50 miles from New York City. Must know ad makeup, lobby displays and exploitation. State age, experience, reference and minimum salary.

Box 420, MOTION PICTURE HERALD
1270 Sixth Avenue, New York 20



CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

STUDIO EQUIPMENT

THE ONE STOP STORE FOR PRODUCTION equipment—Unit eye shuttle for Bell Howell, $650.00; Bardwell McAlister 5000W Skypans, $111.75; Dinkie Inkies, $11.95; Baby Keglites, $54.75; Baby Boomlites, $114.50; 2000W Junior Spots, $129.50; Double Broads, $114.65; Houston K1A 16mm processors, $3,485.00; Bell Howell 35mm sound printer, $2,750.00; 1/12 HP 110V Synchronous Motors, new, $57.50; B. Maurer variable density Recording Outfit, $2,275.00; Wall single system Recording & Studio Camera, magazines, lenses, amplifier, mike, power supply, etc., rebuilt $3,750.00; Simplex 4 Star Preview Magazines, $395.00; 35mm threeway Sound Moviola, rebuilt, $895.00. Send for Decemher Catalog. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Strcet, New York 19.

EYEMO 35MM. CAMERAS, $245; ARRILFEX 35mm. camera, 3 lenses, $725; Mitchell and Bell & Howell Rackover, Cine Specials in stock. 35mm. and 16mm. sound projectors, $195 up. Write for "Mart Message" listing hundreds of product items. CAMERA MART, INC., 70 West 45th Street, New York.

SEATING

THEATRE CHAIRS AT $1.75 UP—3,000 IN STOCK used spring cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs, 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

ARTIFICIAL LEATHER FOR RECOVERING seats. All colors, durable, washable, priced from $1.05 per yrd, 54" wide. Write for samples to MANKO FABRICS CO., Inc., 29 W. 26th St., New York 10.

MUST VACATE WAREHOUSE, ADVISE IMMEdiate action. Your opportunity to purchase all types of used theatre chairs and parts of chairs. No order too small or too large. ALLIED SEATING CO., INC., 36-38 W. 13th Street, New York 11, N. Y.

THEY'LL BE SITTING PRETTY IN THESE—422 Stafford fully upholstered padded back boxspring seats, all red plush, excellent, $4.95; 350 American panelback boxspring seats, newly reupholstered, $5.25; 239 Heywood panelback boxsprings seats, newly reupholstered, $5.95; 200 Andrews fully padded backs, boxspring seats, newly upholstered, $6.50. Plenty others — get Chair Bulletin 15. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

978 BRAND NEW INTERNATIONAL SEATS, fabric backs, leather rep cushions, very good bargain. A. L. MATRECI, Uptown Theatre, 4938 Delmar, St. Louis, Mo.

BUSINESS BOOSTERS

COMIC BOOKS AGAIN AVAILABLE AS premiums, giveaways at your kiddy shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBER. $3.00 per M., Screen Dial $20.00. PREMIUM PRODUCTS, 354 W. 44th St., New York 18, N. Y.

HELP WANTED

WANTED — PROJECTIONISTS AND THEATRE managers to teach all phases of motion picture projection and theatre management. High school education required, college education preferred. Send summary of education, training, experience references, marital status, age, and state when available. Excellent opportunity for men seeking a secure future with opportunity for advancement. Address NATIONAL THEATRE INSTITUTE, P. O. Box 5769, Dallas, Tex.

THEATRES

THEATRES FOR SALE. WRITE FOR LIST. THEATRE EXCHANGE, Fine Arts Bldg., Portland, Ore.

LARGE 900 SEAT DOWNTOWN GRIND House located on busy street in Denver, Colorado. $20,000 buys 14-year lease. CINEMA AMUSEMENTS, INC., 1756 Broadway, Denver, Col.

THEATRE BUILDING WANTED. SMALL TOWN preferred. Will equip. Give details. F. SHAFER, Washington, Ind.

SCHOOLS

PREPARE NOW FOR A BETTER JOB, AT higher pay and a fascinating career in the motion picture industry. Choose your objective and act now. Motion Picture Operator, Motion Picture Equipment Technician, Motion Picture Sound Technician, Motion Picture Television Technician, Motion Picture Theatre Manager. Part-time employment and housing available. Free placement bureau. Approved for veteran training under GI Bill. Earn up to $290 per month while attending school, if you are a veteran. Act Today—Don't Delay—Write for illustrated brochure and application blank. NATIONAL THEATRE INSTITUTE, P. O. Box 5769, 1105-07 Camp St., Dallas, Tex.

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better theatre positions through the institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

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I'M YOUR MANAGER IF YOU WANT A MANager with twenty years' of experience, with a thorough knowledge of theatre operation. Metropolitan area or out-of-town. Best of references. BOX 2302, MOTION PICTURE HERALD.

USED EQUIPMENT

LOWER OVERHEAD MEANS LOWER PRICES! Compare and see! DeVry XD projectors, complete and rebuilt, with genuine DeVry amplifier at lowest price in the industry—write us; Simplex rear shutter double bearing spiral gear mechanisms, rebuilt. $279.50: Powers $114.50; pair Weber Syncro Magnetic soundbeads, rebuilt, $325.00; Series II lenses $35.00 pair; Gold Seal 2 unit electric Ticket Machine, rebuilt, $129.50; Pair Strong SHI lamphouses with rectifiers, rebuilt, $525.00. What do you need? STAR CINEMA SUPPLY, 459 West 46th Street, New York 19.

COMPLETE PUBLIC ADDRESS SYSTEMS. $39.75 up; dual DeVry XD transportable projectors with 3000' magazines, lenses, 1000W lamps, amplifier, speaker, rebuilt, $595.00; RCA low frequency folded baffles, worth $300.00, $99.75; dual Simplex Acme Arc sound projector outfit, complete, $1,295.00; Simplex rear shutter mechanisms, excellent, $195.00; other Simplexes from $69.50; dual Holmes $667.50. Get our 1949 Catalog. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

SOS USED ME RIGHT ON USED EQUIPMENT —that's what they say—nothing leaves here unless it's absolutely right. 50,000 customers the world over built SOS and keep buying here since 1926 because they are used right. Send for 1949 Catalog. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

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PROJECTION BULBS G. E. 1000 WATT—T20, Mogul pre-focus C13D. U.S. Government surplus. Brand new, original packages. List price $6.25, our price $1.50 each. Minimum order one dozen. Special offer 6 dozen, $90 Money back guarantee. Immediate shipment, limited offer. Send check with order, otherwise C.O.D. JULES EPSTEIN, 601 Pelham Parkway, Bronx 67, N. Y.

JUNCTION BOX COVERS OF WATERPROOF material to fit most sound systems, 15c each. At your dealer or send for complete information. RINGOLD THEATRE EQUIPMENT CO., Grand Rapids 2, Mich.

PHILLIPS SAFETY CARBON SAVERS. ASK your THEATRE SUPPLY DEALER.

ALL STAR OFFERINGS ARE 4 STAR! REEL cabinets $2.95 section; Exciter lamps 39c; Reel end alarms $4.45; Snaplite coated lenses, $75.00 less liberal allowance; Aluminum reels $2.49; catalog available. STAR CINEMA SUPPLY, 459 West 46th Street, New York 19.

DRIVE-INS WHEREVER YOU ARE — COMplete sound projection outfits, $1,595.00 up; new 500 watt Western Electric Booster Amplifiers, $650.00; new Dual In-Car Speakers with junction box and transformer, $16.75; new driveway entrance and exit signs, illuminated, $22.50; Burial Cable, 6c ft.; Super Snaplite F1.9 lenses increase light 25%, from $150.00; 42" Weatherproof reflex horns complete, $39.75. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

SOS SAVE ON SUPPLIES—FIFTEEN AMPERE Rectifier Bulbs, $4.95; Vinylite plastic flameproof soundscreens, sq. ft. 39½c; Weber Syncro Dynamic dual sound projection outfit, coated lenses, IKW arcs, rectifiers, RCA amplifier and two way speakers, worth $3,000.00, $2,295.00; Masonite marquee letters, 35c up; RCA 868 replacement Photocells, $1.95; replacement parts for Simplex 40% off; Simplex BB movement, $61.20; Splicers, $4.25; 1000W T-20 Mogpref. C-13D lamps, $3.95; 1500W $5.95; Soundfilm amplifiers including record player, $124.75. S. O. S. CINEMA CORPORATION, 602 W. 52nd Street, New York 19.

CURTAIN CONTROLS, AUTOMATIC, COMplete with switch, $89.95; blowers, 5000 to 30,000 c.f.m. priced $76 to $265. ZIP-AIRE MFG. CO., 638 Sinclair Ave., N. E., Grand Rapids 5, Mich.

SALES AGENTS

WILL SELL YOUR FILM — ALL TYPES — IN Northern Pennsylvania and Southern New Jersey. BOX 2303, MOTION PICTURE HERALD.

BOOKS

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INTERNATIONAL MOTION PICTURE ALMANac—the big book about your business—1948-49 edition ready now. Contains over 12,000 biographers of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Enchantment

RKO-Goldwyn — From the Top Drawer

Those who played "Smilin' Through" must recall it as one of the outstanding attractions of its day. They will remember, no doubt, its nostalgia, its charm and the magnificent love story which it told. "Enchantment," just off Samuel Goldwyn's de luxe production line, reminds of that earlier film in which Norma Talmadge scored what was perhaps her greatest success.

The basis for this delightful film of undoubted appeal to all ages among audiences, and probably pointedly so for the more matured, is a novel by Rumer Godden. It traces the unhappy romance between David Niven and Teresa Wright—unhappy not because they were not deeply in love but because a jealous and envious sister undertook to interfere in her brother's affairs until the romance of his dreams was entirely thwarted.

This part of the picture is unfolded by Niven as an old man. In retrospect, he imparts the story to Evelyn Keyes, distantly related and now thrown across his declining path in war-bombed London. Farley Granger, bearing Niven a message from the now also old Miss Wright, becomes romantic opposite to Miss Keyes. Out of the indecisions which kept Niven and Miss Wright apart when they were young, Miss Keyes and Granger learn their lesson. That lesson brings them together, despite the uncertainties of war, during an air raid in which Niven, finally having heard from the long-lost love of his own youth, dies under the shattering impact of a German attack.

The narrative content in itself is extremely good. But that isn't all. The Goldwyn marks of careful script, exacting direction leading to understanding performances and meticulous adherence to careful production detail are constantly in evidence. The principal players in an excellent cast reveal considerable competence. Granger is so good that future biographies of his career as an actor in all likelihood will have occasion to draw attention to "Enchantment" as the vehicle that moved him noticeably toward stardom.

There are many passages of quiet humor and gentleness and always charm and good taste. As one producer at least who keeps his oar steeped deeply in any film which he undertakes, the principal credit accrues to Goldwyn. But there also is Irving Reis, charged with the direction and inescapably inked with a fine film. His work is first-rate. So, too, is John Patrick's script. Thoroughly commendable is the musical overlay credited to Hugo Friedhofer, Emil Newman, Don Raye and Gene De Paul.

Seen at home office projection room. Reviewer's Rating: Excellent.—RED KANN.

Release date, March, 1949. Running time, 102 minutes. PCS No. 13389. General audience classification.
Roland Dane.....David Niven
Lark Ingoldsby.....Teresa Wright
Grizel Dane.....Evelyn Keyes
Pax Masterson.....Farley Granger
Jayne Meadows, Leo G. Carroll, Philip Friend, Shepperd Strudwick, Henry Stephenson, Gigi Perreau, Colin Keith-Johnston, Peter Miles, Sherlee Collier, Warwick Gregson, Marjorie Rhodes, Edmond Breon, Gerald Oliver Smith, Melville Cooper, Dennis McCarthy, Gaylord Pendleton, Matthew Boulton, Robin Hughes, William Johnstone

Words and Music

MGM — Bigger and Better Musical

Showmen who inform their customers that MGM threw the bank book at this subject will be well within the facts and speaking a language that's always paid off big and hasn't been heard for far too long. It will be mighty welcome to audience ears treated of late to unstimulating news of studio cutbacks and economies, and the picture provides a feast for those ears and the eyes between them. The production is rich, glamorous, loaded with talent, strewn with song hits, and stocked with more names than any attraction in kind since the bookkeepers moved in on the budget-makers in the autumn of '47. It's a picture for showmen to get behind and shout about at the top of their voices.

Names for the marquee include Mickey Rooney, Judy Garland, Gene Kelly, June Allyson, Lena Horne, Ann Sothern, Perry Como, Tom Drake, Cyd Charisse, Mel Torme, Tom Drake, Vera-Ellen, Betty Garrett, Janet Leigh and Marshall Thompson, but don't let that listing mislead you into expecting a mere agglomeration of personalities and specialties. On the contrary, do let it lead you to expect Rooney at his oldtime best, both as actor and entertainer, Kelly and Vera-Ellen in a dance routine to lift audiences from their seats, Miss Garland in an impromptu song sequence shared with Rooney, Miss Allyson doing "Thou Swell" better than it's ever been done, Como making top screen use of his radio voice, Miss Horne in two solos that singe the scenery—and so on. For not only is the talent present and accounted for, it's accounted for in the fullest measure of its capabilities.

Facts for corroboration of promises made the customers in terms of name billing include these: The picture tells the story of the Richard Rodgers-Lorenz Hart song-writing partnership which gave the world "The Girl Friend," "Connecticut Yankee" and many another musical comedy, plus innumerable unforgettable songs, and it tells it simply, earnestly, without ducking the tragic ending. The production numbers are in the luxurious tradition, vast and expensive, and the uses of Technicolor in this connection touch a new high in effulgent tastefulness. Size and splendour are keynotes of the production, and a screenful of opulence proves again that there's no business like show business when the wraps are off.

It's a very, very big musical, so big that it's open on the usual number of counts to the piddling criticisms of the pseudo-intelligentsia press, and big enough to shed them unscathed. It's like a breath of fresh air blown into the smoke-filled room where the industry's doubters have been holding their premature wake, and you couldn't keep the wise old public from finding out about it if you tried.

Arthur Freed, producer of many a whopping musical for MGM, tops himself this time, and Norman Taurog's direction is of a kind for beginners to study at length and emulate if they can.

The screenplay by Fred Finklehoffe, based on a story by Guy Bolton and Jean Halloway adapted by Ben Feiner, Jr., is a clever mastering of a difficult subject.

Robert Alton's direction of the musical numbers winds up in a photo-finish with perfection.

Previewed at the Academy Awards theatre, Hollywood, where a capacity audience composed of press and profession beat its palms to a pulp. Reviewer's Rating: Superior.—WILLIAM R. WEAVER.

Release date, December, 1948. Running time, 119 minutes. PCA No. 13475. General audience classification.
Lorenz Hart.....Mickey Rooney
Richard Rodgers.....Tom Drake
June Allyson, Judy Garland, Gene Kelly, Lena Horne, Ann Sothern, Perry Como, Cyd Charisse, Betty Garrett, Vera-Ellen, Janet Leigh, Mel Torme, Marshall Thompson, Richard Quine, Clinton Sundberg, Harry Antrim, Ilka Gunning, Elmory Parnell, Helen Spring, Edward Earle, Dee Turnell, Allyn Ann McLerie, Blackburn Twins

So Dear to My Heart

RKO Radio-Disney — **Fundamental Entertainment**

There's a good deal to be said about this Walt Disney venture, and all of it good, but the fact of uppermost importance is that it is fundamental entertainment, fine, heart-warming diversion for all kinds and classes of people. This fact is mentioned first here for the trade reason that a showman analyzing the attraction strictly on the basis of marquee name power could under-estimate the picture gravely. That could lead to his depriving his customers of a rare experience and himself of some of that precious goodwill so important to exhibitors and the industry at this time.

The thing that Mr. Disney has accomplished here has not been done before. He has taken the essence of a big book by Sterling North about rustic life in the Midwest of 1903 and distilled a plain, potent picture pointed straight at the soul of the people. He has combined the uses of cartoon animation and live action (15 per cent of the former and 85 per cent of the latter) so artfully that the transitions from one to the other are practically imperceptible, which would be quite a feat in itself but is immensely more than a feat in that each powerfully augments the effectiveness of the other. The result amounts to the equivalent of a totally new form of filmic expression, and rates declaration as such.

The story told is of a small boy living with his grandmother on an Indiana farm. The boy's ambition is to possess a colt which he can raise and train to succeed the then idolized Dan Patch, but he settles perforce for a black sheep born without explanation into his grandmother's white flock. She reluctantly permits him to keep the pet, which turns out to be a very rambunctious and destructive critter indeed, but determines to end the association when she observes that his devotion to the animal, and his ambition to enter it in the County Fair, is undermining his allegiance to the religious principles she has taught him. The outcome of this conflict is a thing to be told by Mr. Disney in his fine picture, and not otherwise.

Mr. Disney's players serve him and his story as admirably as have his pen-created characters down the years, which is to say perfectly. Bobby Driscoll is the American boy of every man's generation in every inch, word and gesture. Beulah Bondi's portrayal of his grandmother is the utter image of every man's grandmother. Luana Patten is the little girl who always lived next door to every little boy in the world, and Burl Ives is the living counterpart of the village blacksmith or carpenter or butcher or baker who was at once his confidante, pal and idol. And the late Harry Carey, ring master of the County Fair, is imperishable Americana.

Mr. Ives, famed afar as the foremost exponent of American folk music, has opportunity here to exercise his vocal talent to the utmost, and it is a circumstance of commercial important that his songs include not only such beloved familiars as "Billy Boy" but also two numbers now riding high in radio favor, "Lavender Blue" and the title song. Mr. Ives, it is pleasantly to be discovered, is even better when seen than when merely heard.

To Harold Schuster for extremely intelligent direction, to John Tucker Battle for a strikingly simple screenplay, and to Perce Pearce, associate producer, industry and public owe much for a picture every man, woman and child can relish.

Previewed at the Disney studio playhouse. Reviewer's Rating: Excellent.—W. R. W.

Release date, December, 1948. Running time, 84 minutes. PCA No. 11749. General audience classification.
Boy ..... Bobby Driscoll
Grandmother ..... Beulah Bondi
Luana Patten, Burl Ives, Harry Carey, Raymond Bond, Walter Soderling, Matt Willis, Spelman B. Collins

Chicken Every Sunday

20th-Fox — **Laughs for the Family**

Twentieth Century-Fox probably couldn't have found a better writing and acting team to bring to the screen Rosemary Taylor's famed best-seller and stage hit about a man with the investment bug and his long-suffering wife, who made up for his financial failures by taking in boarders.

This is a warm, humorous film which should be well received by all kinds of audiences. It is quite long and in parts repetitious, but many of its sequences, covering a wide range from the hilariously funny to the tragic-comic, hit the spot with unerring steadiness. Where the women-folk will sympathize with Celeste Holm as the harried wife and mother, the men will enjoy the careless and irresponsible investment adventures of Dan Dailey, seen here in a straight part.

Drama, comedy and romance have been cleverly blended to spell out an hour-and-a-half of good entertainment and the film's human value should translate itself satisfactorily to the box office. It's a fine picture for both the small and the big town, the writing team of George Seaton and Valentine Davies—you remember them from "Miracle on 34th Street" and "Apartment for Peggy"—have seen to that. Dialogue flows smoothly and there is sincere understanding and friendly human appeal in many of the finely etched episodes.

Director Seaton has done well by this period story—it is laid in Tucson, Arizona, about 1900—and under his skilled hand the film rolls along to a touching finish. William Perlberg was producer.

Performances by Miss Holm and Dailey are tops. They make a wonderful couple and Miss Holm proves once again that she is an unusually gifted actress. Dailey is charming as the man with plenty of ideas and no money. Alan Young steals many a scene as the shy suitor of Celeste's daughter, Colleen Townsend.

Dan, an enterprising young man, is vice-president of the Tucson bank when he marries Celeste. Later, despite being always broke, he founds a street car line, a laundry service, a creamery and builds a hospital, never sticking around long enough to make a profit. Meanwhile his wife takes in boarders to keep feeding a growing family. A copper-mine investment which flops finally enrages Celeste, who seeks a divorce.

Friends of the family help out financially and Celeste realizes how much her man has done for the town. The divorce is dropped and bedlam continues to reign at the happy couple's household.

Previewed at the RKO 58th Street theatre, where a lively audience appeared to enjoy what it saw. Reviewer's Rating: Very Good.—Fred Hift.

Release date, February, 1949. Running time 94 minutes. PCA No. 12492. General audience classification.
Jim Hefferen ..... Dan Dailey
Emily Hefferen ..... Celeste Holm
Rosemary Hefferen ..... Colleen Townsend
Alan Young, Natalie Wood, William Frawley, Connie Gilchrist, William Callahan, Veda Ann Borg, Porter Hall

Whispering Smith

Paramount—**Two-Gun Ladd**

It is a factor of high importance in the business of merchandising screen fare that the word "motion" in the phrase "motion picture" is of real significance, although often enough overlooked. In "Whispering Smith," Leslie Fenton, director, has seen to it that the Frank H. Spearman novel of the west in the early days of mountain railroading is made to move.

In consequence, here is a Western, in full and striking color, which should fill that ever-present exhibitor need for action, with overtones of romance and excitement in the screenplay by Frank Butler and Karl Lamb.

Alan Ladd, as the trouble-shooter, with accent on the shooter, for the railroad, is effectively cast, and offers exhibition a highly salable marquee ingredient. With him, and equally capable, are Robert Preston, road wrecking boss and friend of Ladd, Brenda Marshall as Preston's wife, Donald Crisp as the rancher-rustler, and William Demarest as the railroad foreman.

Ladd, whose appellation of "whispering" stems from his quiet demeanor, cleans up the Barton gang of desperados who have been holding up trains on the mountain division, then leaves Medicine Bend for other chores. However, it is established that he and Miss Marshall had been in love before she had married Preston, who has been making a good thing out of looting the freight trains whose wreckage he was responsible for clearing.

When Preston is fired, he joins Crisp and the two, with their gang, set about wrecking freights on the mountain grades, and robbing the wreckage. Ladd comes back on the scene, and in a final sequence quite in the typical Western pattern, tracks down, pursues and disposes of the gang, with Preston the last to go.

That's the skeleton of the story, but there's a goodly share of red meat around the bones, for the action audience in particular. It is a Western, but carries somewhat beyond that range of audience appeal for its basic story, performances and the enhanced values provided by the skillful use of Technicolor.

Seen at the Normandie theatre in New York, where a miscellaneous audience found its attention held firmly. Reviewer's Rating: Good.—Charles S. Aaronson.

Release date, February 18, 1949. Running time, 88 mintes. PCA No. 12494. General audience classification.
Luke Smith ..... Alan Ladd
Murray Sinclair ..... Robert Preston
Marian Sinclair ..... Brenda Marshall
Barney Rebstock ..... Donald Crisp
Bill Dansing ..... William Demarest
Emmy Dansing ..... Fay Holden
Whitey DuSang ..... Frank Faylen
George McCloud ..... John Eldredge
J. Farrell Macdonald, Don Barclay, Murvyn Vye, Robert Wood, Robert Kortman, Will Wright

One Sunday Afternoon

Warner Brothers — **Remake with Music**

"One Sunday Afternoon" was called "The Strawberry Blonde" when Warner Brothers produced it back in 1941 and "One Sunday Afternoon," again, when Paramount produced it back in 1933. Practically the only differences, outside of the cast changes, between the 1941 and the 1948 versions are new music and Technicolor. The same dentist has the same flashbacks about the same fellow who put him in jail and who took the girl of his dreams away from him.

In this version Dennis Morgan, Janis Paige, Don DeFore and Dorothy Malone play the four leads—and that newcomer, Miss Malone, is worth the price of admission, particularly in the earlier scenes when she's allowed to be pert and charming and rather free and easy with a song.

This turn-of-the-century musical-melodrama is complete with brown stone fronts, barber shop quartets and such local color as excursions on steamboats, but the curious blending of a relatively grim story—imprisonment, disillusioned love — with the light tunes of a musical comedy puts "One Sunday Afternoon" in the hybrid class, a classification that its immediate predecessor escaped.

The color is good, the music outstanding, and there's some slapstick comedy furnished by Ben Blue and Alan Hale, Jr.

Mr. Morgan, the dentist, thinks he is in love with Janis Paige, but later falls in love and

marries Miss Malone, a free thinker who changes her mind about free love when Morgan proposes. Miss Paige married Don DeFore, a shyster of uncertain origins, and together they go on to wealth and power—and complete unhappiness. The Morgan-Malone duo remain happy despite the fact that Morgan is sent to prison through some shenanigans of Mr. DeFore.

The feature was produced by Jerry Wald, directed by Raoul Walsh, and Robert L. Richards wrote the screenplay from the play by James Hagan.

Seen at the Warner Brothers projection room in New York. Reviewer's Rating: Good.—RAY LANNING.

Release date, January 1, 1949. Running time, 90 minutes. PCA No. 12934. General audience classification.
Biff Grimes.....Dennis Morgan
Virginia Brush.....Janis Paige
Hugo Barnstead.....Don DeFore
Amy Lind.....Dorothy Malone
Ben Blue, Oscar O'Shead, Alan Hale, Jr., George Neise

An Old-Fashioned Girl

***Eagle Lion*—A Famous Story**

In bringing to the screen Louisa May Alcott's famed story about a girl who scandalizes Boston society in the 1870's by insisting that there is nothing vulgar about making her own living, Vinson Productions, for Harry Thomas' Equity Pictures, has taken a cue from the title.

With Gloria Jean in the title role, the film moves slowly and is brightened only in spots, when Gloria Jean's voice or the violin solo of Saundra Berkova interrupts the stilted dialogue. Here and there Jimmy Lydon manages to introduce a note of comedy.

An Eagle Lion release, "An Old-Fashioned Girl" was adapted and written for the screen by Arthur Dreifuss and McElbert Moore, who must have had the very young in mind when writing the script. Mr. Dreifuss produced and directed with an apparent effort to keep things as simple as possible. As a result, the film may find acceptance and favor with family audiences who also may enjoy the musical numbers and the performances of some of the young actors. Joseph Levinson was executive producer.

This little story of love and intrigue in old Boston starts with the arrival of Gloria in the "big city." She scandalizes her friends by deciding to stay in a rooming house and earn her living by giving singing lessons. John Hubbard, loved by Frances Rafferty, finds Gloria very attractive. Gloria, in turn, is secretly in love with Jimmy Lydon, Frances' brother.

Gloria is snubbed by Frances' friends, and especially by Jimmy's fiancee, Barbara Brier. Frances' young sister, Mary Eleanor Donahue, who gives a refreshingly good performance, gets active behind the scenes and in the end the right couples are united, especially after Douglas Wood, Frances' and Jimmy's father, goes broke.

Seen at a New York reviewing room. Reviewer's Rating: Fair.—F. H.

Release date, not set. Running time, 82 minutes. PCA No. ..... General audience classification.
Polly Milton .....Gloria Jean
Tom Shaw .....Jimmy Lydon
Mr. Sydney .....John Hubbard
Frances Rafferty, Mary Eleanor Donahue, Irene Ryan, Douglas Wood, Barbara Brier, Claire Whitney

My Own True Love

***Paramount*—Romantic Melodrama**

Set in London in those weeks immediately after the end of World War II, "My Own True Love" is a routine melodrama of a romantic duel between a father and his war-wracked son for the love of a girl. As such it is a slow-paced story designed for those audiences who enjoy the type of film fare which depends almost solely upon dialogue for its plot development.

Heading the cast is Phyllis Calvert, the girl who unwittingly comes between Melvyn Douglas, the father, and Philip Friend, his son. As the girl just out of army service, Miss Calvert brings a touch of sincerity to her portrayal, while Douglas and Friend, both of whom have proved their acting ability in previous film ventures, are held back by story limitations. Wanda Hendrix, as the daughter of Douglas, lends a decorative if unnecessary element to the story. By the time the picture ends the romantic complications have straightened themselves out, and the wounded son has become completely rehabilitated.

The picture was produced by Val Lewton and directed by Compton Bennett. The screenplay was written by Theodore Strauss and Josef Mischel from an adaptation of Yolanda Foldes' novel by Arthur Kober. Supporting players include Binnie Barnes, Alan Napier and Arthur Shields.

Reviewed at the Normandie theatre in New York. Reviewer's Rating: Fair.—GEORGE H. SPIRES.

Release date, February 4, 1949. Running time, 84 minutes. PCA No. 12608. General audience classification.
Joan Claws.....Phyllis Calvert
Clive Heath.....Melvyn Douglas
Michael Heath.....Philip Friend
Wanda Hendrix, Binnie Barnes, Alan Napier, Arthur Shields, Phyllis Morris, Richard Webb

The Sheriff of Medicine Bow

***Monogram*—Adventure in the West**

Johnny Mack Brown, as the sheriff of Medicine Bow, discovers that a group of racketeers is trying to outsmart and frame a ranch owner owning valuable gold deposits. Brown is called upon to shoot, ride and fight in order to capture the gang and its leader. Raymond Hatton is a reformed bank robber. Max Terhune, the foreman, presents several amusing episodes with the humorous repartee of his dummy.

Raymond Hatton returns to a small Western town and greets the sheriff who secured his parole. Then Hatton rides with the sheriff to his ranch and is reunited with his daughter, played by Evelyn Finley, who has been struggling to save the ranch. The gang tries to gain possession of Hatton's land and resorts to holdups and shootings and attempts to frame Hatton in another bank robbery. The sheriff realizes that Hatton is innocent and rounds up the gang.

Barney A. Sarecky produced and Lambert Hillyer directed from an original screenplay by J. Benton Cheney.

Seen at the New York theatre. Reviewer's Rating: Fair.—M. R. Y.

Release date, October 3, 1948. Running time, 55 minutes. PCA No. 133329. General audience classification.
Sheriff Johnny Mack .....Johnny Mack Brown
Bunty .....Raymond Hatton
Alibi .....Max Terhune
Evelyn Finley, Bill Kennedy, George Lewis, Frank Larue, Peter Perkins

Mexican Hayride

***Universal - International* — Strictly for Laughs**

This picture is lots of fun and as rollicking, imaginative and cleverly produced a slapstick comedy as has come out of Hollywood for many a day. It just can't miss.

Once again exhibitors can rely on one of the ablest teams in the business, Bud Abbott and Lou Costello, with the little fat man carrying the load. He is as good as ever and his antics appear sure to bring down every house. This is strictly first-rate escapist film fare for anyone, from grandma to grandchild.

From the very beginning the gags, old and new, come thick and fast and as the inimitable pair go through their paces in one absurd situation after the other, the audience is sure to react with gales of laugher. "Mexican Hayride" originally was a Cole Porter-Herbert and Dorothy Fields musical which, starring Bobby Clark, enjoyed a long run on Broadway. Here it is, sans music, produced by Robert Arthur and adapted to the screen by Oscar Brodney and John Grant. Charles T. Barton directed with a good feeling for pace and that indefinable something that sets apart the Abbott-Costello brand of comedy.

The rest of the cast in that nonsensical comedy down Mexico way (and, by the way, was it necessary to play up the fact that an American here was more or less making a fool of Mexicans?) gives fine performances with Sidney Fields as a fast-talking reporter, and Fritz Feld as a professor of elocution, taking top honors. Virginia Grey and John Hubbard provide the heart interest, and Luba Malina offers the only song of the picture. There is more music, however, by the Flores Brothers Trio.

Lou Costello, a fugitive from American justice, is selected as the hero of Amigo Americano week in Mexico quite by mistake. Both he and Bud Abbott are wanted in Iowa, but Costello must go through with his Mexican tour. Many complications arise as crook Abbott gets Lou into more and deeper trouble. Finally, Lou finds himself in a Mexico City bull-ring, facing the ferocious animal and being chased from pillar to post. In the end all is well, of course, with romance blooming for the rotund comedian.

Seen at the Universal-International home office screening room, where a press audience appeared to have a lot of fun. Reviewer's Rating: Very good.—FRED HIFT.

Release date, December, 1948. Running time, 77 minutes. PCA No. 13428. General audience classification.
Harry Lambert .....Bud Abbott
Joe Bascom .....Lou Costello
Montana .....Virginia Grey
Luba Malina, John Hubbard, Pedro de Cordoba, Fritz Feld, Tom Powers, Pat Costello, Frank Fenton.

(Review reprinted from last week's HERALD)

REISSUE REVIEW

SCATTERBRAIN

Republic

This comedy stars Judy Canova as a hillbilly girl who is taken to Hollywood as a result of mistaken identity. The HERALD review for July 6, 1940, said: "A professional audience, composed of press and studio folk, acclaimed this comedy one of the most comical it has ever seen, gave every indication that it enjoyed it thoroughly and lost many lines of dialogue by laughing too long at several points. Judy Canova proves herself as a comedienne and singer. She is given support by Alan Mowbray, Eddie Foy, Jr., Joseph Cawthorn, Wallace Ford, Isabel Jewell, Luis Alberni, Billy Gilbert, Emmett Lynn, Jimmy Starr and the musical aggregations of Cal Shrum's Gang and Matty Malneck and his Orchestra." Gus Meins produced and directed from an original screenplay by Jack Townley and Val Burton. Reissued by Republic October 31, 1948.

SHORT SUBJECTS

MR. GROUNDLING TAKES THE AIR (Paramount)

Pacemakers (K8-2)

Here is Mr. Groundling, the timid soul, about to take his first airplane ride from New York to Chicago, and scared to death. Aloft he has a number of amusing experiences but reaches his destination a confirmed and seasoned air traveler, after one ride. Justin Herman wrote, produced and directed this effective incentive to more air travel, emphasizing the speed and safety of the method.

Release date, December 3, 1948 11 *minutes*

CONTEST CRAZY (RKO)

Edgar Kennedy Comedies (93,401)

Poor Edgar is up to his ears in hilarious problems again as his wife and brother-in-law get the radio contest bug. Wifey thinks that she has won a contest but Edgar says she can't because his company sponsors the show, and employees' families are not eligible. What happens to him when the family conspires to make him lose his job is good for plenty of laughs.

Release date, October 1, 1948 17 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4406 - 4407, issue of December 4, 1948.

Feature product listed by Company on page 4411, issue of December 4, 1948. For complete listing of 1947-48 Features by Company, see Product Digest, pages 4292-4293, issue of August 28, 1948.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
† ABBOTT and Costello Meet Frankenstein	Univ.	664	Abbott and Costello	July,'48	83m	July 3,'48	4225	4219	4343
Accused, The	Para.	4808	Loretta Young-Robert Cummings	Jan. 14,'49	101m	Nov. 20,'48	4389	4383	....
Act of Violence	MGM	....	Van Heflin-Robert Ryan-Janet Leigh	Feb.,'49	82m	.....	....	4410	....
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25,'48	75m	July 31,'48	4258	4086	....
Adventures of Gallant Bess (color)	EL	905	Fuzzy Knight-Audrey Long	Oct. 10,'48	73m	July 31,'48	4257	....	....
Adventures of Don Juan (color)	WB	....	Errol Flynn-Viveca Lindfors	Not Set	110m	.....	....	4410	....
Alias Nicky Beal	Para.	4812	Ray Milland-Audrey Totter	Mar. 4,'49	93m	.....	....	4383	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May,'48	94m	Feb. 21,'48	4065	4010	4291
Angel in Exile	Rep	719	John Carroll-Adele Mara	Sept. 3,'48	90m	.....	....	4283	....
Angel on the Amazon (formerly Drums Along the Amazon)	Rep.	720	George Brent-Vera Ralston	Nov. 1,'48	86m	.....	....	4335	....
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21,'48	67m	Jan. 24,'48	4030	....	....
Angels With Dirty Faces (R.)	WB	807	James Cagney-Pat O'Brien	Dec. 11,'48	97m	Oct. 9,'48	4342	....	....
Angry God, The (color)	UA	....	Alicia Parla-Casimiro Ortega	Oct. 19,'48	57m	Oct. 30,'48	4365	....	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May,'48	111m	May 1,'48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June.'48	107m	Apr. 17,'48	4125	4038	4190
† Apartment for Peggy (color)	20th-Fox	842	Jeanne Crain-William Holden	Oct.,'48	99m	Sept. 18,'48	4318	4310	4408
Appointment with Murder	FC	....	John Calvert-Catherine Craig	Nov. 24,'48	67m	Oct 16,'48	4350	4318	..
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	4207
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	May,'48	63m	Apr. 3,'48	4110	4103	4207
Arkansas Swing, The	Col.	953	Hoosier Hot Shots-Gloria Henry	July 29,'48	63m	.....	....	4219	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May,'48	63m	Apr. 10,'48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19,'48	66m	May 1,'48	4145	4139	4207
† BABE Ruth Story, The (AA)	Mono.	AA10	Wm. Bendix-Claire Trevor	Sept. 6,'48	106m	July 24,'48	4249	....	4408
Back Trail	Mono.	4757	Johnny Mack Brown-Mildred Coles	July 18,'48	54m	.....	....	4235	....
Bad Sister (Brit.)	Univ.	663	Margaret Lockwood-Ian Hunter	July,'48	90m	June 12,'48	4199	....	....
Behind Locked Doors	EL	906	Lucille Bremer-Richard Carlson	Oct. 17,'48	62m	Sept. 11,'48	4309	4303	....
Belle Starr's Daughter	20th-Fox	846	George Montgomery-Ruth Roman	Nov.,'48	86m	Nov. 6,'48	4373	4342	....
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10,'48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6,'48	75m	Oct. 9,'48	4341	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Betrayal, The	Astor	....	Martin Eden-Myra Stanton	June,'48	195m	July 10,'48	4233	....	....
Beyond Glory	Para.	4726	Alan Ladd-Donna Reed	Sept. 3,'48	82m	June 19,'48	4205	4039	4408
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr 9,'48	95m	Feb. 21,'48	4065	4051	4343
Big City	MGM	827	Margaret O'Brien-Robert Preston	June 3,'48	103m	Apr. 3,'48	4111	4103	4291
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26,'48	80m	May 29,'48	4182	4155	...
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30,'48	62m	May 29,'48	4183	4146	....
Bill and Coo (color)	Rep.	728	Bird Picture	Apr. 1,'48	61m	Dec. 27,'47	4000	....	....
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4175
Black Arrow	Col.	942	Louis Hayward-Janet Blair	Aug.,'48	76m	July 3,'48	4225	4069	...
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr.,'48	80m	Feb. 7,'48	4051	4000	4291
Black Eagle, Story of a Horse	Col.	903	William Bishop-Virginia Patton	Sept. 16,'48	76m	Nov. 20,'48	4390	4243	....
Blanche Fury (Brit.) (color)	EL	....	Stewart Granger-Valerie Hobson	Sept. 11,'48	93m	Aug. 28,'48	4290	....	....
Blazing Across the Pecos	Col.	968	Charles Starrett-Smiley Burnette	July 1,'48	55m	.....	....	4226	....
Blonde Ice	FC	...	Leslie Brooks-Robert Paige	May 20,'48	72m	May 22,'48	4174	4103	....
Blondie's Reward	Col.	912	Penny Singleton-Arthur Lake	June 3,'48	67m	.....	....	4165	....
Blondie's Secret	Col.	....	Penny Singleton-Arthur Lake	Dec. 23,'48	68m	.....	....	4410	....
Blood on the Moon	RKO	909	Robert Mitchum-Barbara Bel Geddes	Nov. 21,'48	88m	Nov. 13,'48	4382	4375	....
Bodyguard	RKO	905	Lawrence Tierney-Priscilla Lane	Sept. 4,'48	62m	Sept. 11,'48	4309	4275	....
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15,'48	60m	May 1,'48	4146	4069	....
Boy With the Green Hair (color)	RKO	....	Pat O'Brien-Robt. Ryan-Barbara Hale	Not Set	82m	Nov. 20,'48	4389	4358	....
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6,'48	90m	May 8,'48	4154	....	....
Bungalow 13	20th-Fox	847	Tom Conway-Margaret Hamilton	Nov.,'48	65m	Nov. 27,'48	4398	4310	....
CALIFORNIA Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	4207
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18,'48	58m	May 15,'48	4162	4127	....
Canon City	EL	826	Scott Brady-Charles Russell	July 6,'48	82m	June 26,'48	4213	4165	4408

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Carson City Raiders	Rep.	755	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....
Champagne Charlie (Brit.)	Univ.	....	Tommy Trinder-Stanley Holloway	Aug. 6,'48	72m	Aug. 14,'48	4274	..	..
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July.'48	67m	Aug. 14,'48	4273	....	....
Chicken Every Sunday	20th-Fox	....	Dan Dailey-Celeste Holm	Feb.,'49	94m	Dec. 11,'48	4418	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	62m	.....	....	4086	....
Code of Scotland Yard (Brit.)	Rep.	713	Oscar Homolka-Derek Farr	Oct. 24,'48	60m	Sept. 4,'48	4302	4283	...
Command Decision	MGM	....	Clark Gable-Walter Pidgeon	Not Set	...	.....	....	4311	....
Connecticut Yankee in King Arthur's Court (color)	Para.	4814	Bing Crosby-Rhonda Fleming	Apr. 15,'49	107m	.....	....	4375	....
Coroner Creek (color)	Col.	939	Randolph Scott-Marguerite Chapman	July,'48	90m	June 12,'48	4197	4190	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	73m	.....	....	4127	....
Count of Monte Cristo, The (R.)	EL	738	Robert Donat-Elissa Landi	Oct. 24,'48	119m	Sept. 11,'48	4310	....	....
Countess of Monte Cristo	Univ.	4762	Sonja Henie-Michael Kirby	Dec.,'48	77m	Nov. 6,'48	4373	....	....
Courtin' Trouble	Mono.	4768	Jimmy Wakely-Cannonball Taylor	Nov. 21,'48	55m	.....	....	4375	....
Cowboy Cavalier	Mono.	....	Jimmy Wakely-"Cannonball" Taylor	Not Set	57m	Sept. 25,'48	4325	....	....
Creeper, The	20th-Fox	839	E. Ciannelli-O. Stevens-J. Vincent	Sept.,'48	64m	Sept. 4,'48	4302	4283	....
Cry of the City	20th-Fox	841	Victor Mature-Richard Conte	Oct.,'48	95m	Sept. 18,'48	4317	4303	....
DAREDEVILS of the Clouds	Rep.	716	Rob't Livingstone-Mae Clarke	Aug. 10,'48	60m	July 31,'48	4258	4175	....
† Date With Judy, A (color)	MGM	818	Wallace Beery-Jane Powell	July 29,'48	113m	June 19,'48	4206	4139	4408
Dead Man's Gold	SG	4708	Lash LaRue-Fuzzy St. John	Sept. 10,'48	....	.....	....	4335	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	....
Decision of Christopher Blake	WB	....	Alexis Smith-Robert Douglas	Dec. 23,'48	75m	Dec. 4,'48	4405	4398	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	July,'48	85m	July 3,'48	4225	4039	....
Denver Kid, The	Rep.	758	Allan "Rocky" Lane-Eddy Waller	Oct. 1,'48	60m	.....		4335	...
Design for Death	RKO	907	Documentary	Aug.,'48	48m	Feb. 28,'48	4077	....	....
Desperadoes of Dodge City	Rep.	757	Allan "Rocky" Lane-Eddy Waller	Sept. 15,'48	60m	Dec. 4,'48	4407	4318	....
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	....
Disaster	Para.	4806	Richard Denning-Trudy Marshall	Dec. 3,'48	60m	Oct. 23,'48	4357	....	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	....
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	4207
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr.,'48	135m	Jan. 11,'47	3409	3363	3933
Duke of West Point (R.)	SG	S-7	Louis Hayward-Joan Fontaine	Oct. 1,'48	108m	June 19,'48	4207	...	....
Dulcimer Street (Brit.)	Univ.	....	Richard Attenborough-Alastair Sim	Nov.,'48	112m	Nov. 13,'48	4381	...	....
Dynamite	Para.	4809	William Gargan-Virginia Welles	Jan. 28,'49	68m	Nov. 20,'48	4390	4383	....
† EASTER Parade (color)	MGM	829	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	4343
El Dorado Pass	Col.	165	Charles Starrett-Smiley Burnette	Oct. 14,'48	56m	.....	....	4318	....
Embraceable You	WB	732	Dane Clark-Geraldine Brooks	Aug. 21,'48	80m	July 31,'48	4257	4175	....
† Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	4408
Enchantment	RKO	....	David Niven-Teresa Wright	Mar.,'49	102m	Dec. 11,'48	4417	4398	....
End of the River, The (Brit.)	U-I	676	Sabu-Raymond Lovell	July,'48	80m	June 26,'48	4214	....	....
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Sept.,'48	78m	May 29,'48	4183	....	....
Every Girl Should Be Married	RKO	908	Cary Grant-Franchot Tone-Diana Lynn	Dec. 25,'48	84m	Nov. 13,'48	4381	4375	....
Eyes of Texas (color)	Rep.	732	Roy Rogers-Lynne Roberts	July 15,'48	70m	July 24,'48	4249	4219	....
FAMILY Honeymoon	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	4410	....
Feudin', Fussin' and A-Fightin'	Univ.	665	Donald O'Connor-Marjorie Main	July,'48	78m	June 12,'48	4199	.	....
Fighter Squadron (color)	WB	806	Edmond O'Brien-Robert Stack	Nov. 27,'48	96m	Nov. 20,'48	4389	4375	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug.,'48	61m	July 17,'48	4242	4189	...
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	4190
Fighting Ranger, The	Mono.	4753	Johnny Mack Brown-Christine Larson	Aug. 15,'48	57m	.....	....	4303	....
File 649, State Department	FC	....	William Lundigan-Virginia Bruce	Dec.,'48	....	.....	....	4410	....
Force of Evil	MGM	....	John Garfield-Beatrice Pearson	Jan.,'49	....	.....	....	4410	....
† Foreign Affair, A	Para.	4724	Jean Arthur-John Lund	Aug. 20,'48	116m	June 19,'48	4206	4139	4343
† Forever Amber (color)	20th-Fox	838	Linda Darnell-Cornel Wilde	Sept. 15,'48	140m	Oct. 18,'47	3885	3475	3933
† Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr.,'48	127m	Mar. 13,'48	4094	....	4343
For the Love of Mary	Univ.	672	Deanna Durbin-Edmond O'Brien	Sept.,'48	90m	Sept. 4,'48	4301	4275	....
Four Faces West	UA	....	Joel McCrea-Frances Dee	July 9,'48	90m	May 15,'48	4162	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	56m	.....	....	4175	....
† Fuller Brush Man	Col.	928	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	4291
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	4190
GALLANT Blade, The (color)	Col.	132	Larry Parks-Marguerite Chapman	Nov.,'48	81m	Oct. 23,'48	4358	....	....
Gallant Legion, The	Rep.	715	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....
Gay Intruders, The	20th-Fox	840	John Emery-Tamara Geva	Sept.,'48	68m	June 19,'48	4206	....	....
Gentleman From Nowhere, The	Col.	916	Warner Baxter-Fay Baker	Sept. 9,'48	66m	.....	....	4283	....
Girl From Manhattan, The	UA	....	D. Lamour-C. Laughton-G. Montgomery	Oct. 1,'48	81m	Sept. 18,'48	4318	4243	....
Give My Regards to Broadway (color)	20th-Fox	827	Dan Dailey-Nancy Guild	June,'48	89m	May 29,'48	4181	4165	4291
Golden Eye, The	Mono.	4720	Roland Winters-Mantan Moreland	Aug. 29,'48	69m	Sept. 25,'48	4325	4311	....
† Good Sam	RKO	962	Gary Cooper-Ann Sheridan	Sept. 1,'48	114m	July 31,'48	4257	4146	4408
Grand Canyon Trail (color)	Rep.	734	Roy Rogers-Jane Frazee-Andy Devine	Nov. 15,'48	67m	Nov. 27,'48	4397	4375	....
† Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	4207
Gunning for Justice	Mono.	4758	Johnny Mack Brown-Raymond Hatton	Nov. 7,'48	55m	.....	....	4375	....
Guns of Hate	RKO	819	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
HAIRY Ape, The (R)	FC	....	Wm. Bendix-Susan Hayward	Sept.,'48	91m	Sept. 4,'48	4303	....	....
Hamlet (Brit.)	U-I	Spcl.	Laurence Olivier-Jean Simmons	Not Set	153m	July 3,'48	(HERALD page 17)		
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May 8,'48	4154	4117	....
He Walked By Night	EL	910	Richard Basehart-Scott Brady	Nov.,'48	80m	Nov. 13,'48	4381	4375	....
High Fury (Brit.)	UA	....	Madeleine Carroll-Michael Rennie	Nov. 19,'48	71m	Nov. 13,'48	4382	....	....

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Hills of Home (color)	MGM	909	Edmund Gwenn-Janet Leigh	Dec.,'48	91m	Oct. 9,'48	4341	4235	4408
Hollow Triumph	EL	904	Paul Henreid-Joan Bennett	Oct. 3,'48	83m	Aug. 14,'48	4273	....	4343
† Homecoming	MGM	....	Clark Gable-Lana Turner	May 27,'48	113m	Apr. 3,'48	4109	4079	....
Homicide For Three	Rep.	....	Warren Douglas-Audrey Long	Dec. 8,'48	60m	Dec. 4,'48	4407	4375	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7,'48	85m	Feb. 7,'48	4050	4039	4071
I, JANE Doe	Rep.	710	Ruth Hussey-John Carroll	May 25,'48	85m	May 22,'48	4173	4155	....
Incident	Mono.	4803	Warren Douglas-Jane Frazee	Jan. 9,'49	66m	.....	....	4335	....
Indian Agent	RKO	910	Tim Holt-Nan Leslie	Dec. 11,'48	65m	Nov. 20,'48	4390	4375	....
Inner Sanctum	FC	....	Charles Russell-Mary Beth Hughes	Oct.,'48	62m	Oct. 23,'48	4358	....	....
Innocent Affair, An	UA	....	Fred MacMurray-Madeleine Carroll	Oct. 15,'48	90m	Sept. 4,'48	4302	4226	4408
In This Corner	EL	903	Scott Brady-Anabel Shaw	Sept. 20,'48	62m	Sept. 11,'48	4310	....	....
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes	(T) Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4291
† Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May,'48	87m	May 15,'48	4163	4127	4291
Isn't It Romantic	Para.	4802	Roland Culver-Veronica Lake	Oct. 8,'48	87m	Aug. 21,'48	4281	4243	....
I Surrender, Dear	Col.	113	Gloria Jean-David Street	Oct. 7,'48	68m	Nov. 6,'48	4373	4318	....
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23,'48	70m	May 8,'48	4154	4127	....
JIGGS & Maggie in Court	Mono.	4805	Joe Yule-Renie Riano	Dec. 12,'48	66m	Dec. 4,'48	4405	4375	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27,'48	68m	May 22,'48	4174	4255	....
Joan of Arc (color)	RKO	....	Ingrid Bergman-Jose Ferrer	Not Set	145m	Oct. 30,'48	4366	4335	4408
† Johnny Belinda	WB	804	Jane Wyman-Lew Ayres	Oct. 23,'48	102m	Sept. 18,'48	4317	4310	4408
Judge Steps Out, The (formerly Indian Summer)	RKO	....	Alexander Knox-Ann Sothern	Not Set	91m	.....	....	3865	....
† Julia Misbehaves	MGM	903	Greer Garson-Walter Pidgeon	Oct. 8,'48	99m	Aug. 14,'48	4273	4165	....
† June Bride	WB	805	Bette Davis-Robert Montgomery	Nov. 13,'48	97m	Oct. 23,'48	4357	4335	....
Jungle Goddess	SG	4802	George Reeves-Wanda McKay	Aug. 13,'48	61m	Nov. 13,'48	4382	4275	....
Jungle Jim	Col.	....	Johnny Weismuller-Virginia Grey	Dec.,'48	....	.....	....	4410	....
Jungle Patrol	20th-Fox	848	Kristine Miller-Arthur Franz	Nov.,'48	70m	Oct. 9,'48	4341	....	....
† KEY Largo	WB	731	H. Bogart-E. Robinson-Lauren Bacall	July 31,'48	101m	July 10,'48	4233	4226	4408
Kidnapped	Mono.	4725	Roddy McDowall-Sue England	Nov. 28,'48	71m	Sept. 25,'48	4325	....	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10,'48	60m	May 29,'48	4183	4117	....
King of the Turf (R.)	SG	S-4	Adolphe Menjou-Dolores Costello	Aug. 20,'48	88m	May 29,'48	4183	....	....
Kissing Bandit, The (color)	MGM	....	Frank Sinatra-Kathryn Grayson	Jan.,'49	100m	Nov. 27,'48	4397	....	....
Kiss the Blood Off My Hands	Univ.	681	Joan Fontaine-Burt Lancaster	Nov.,'48	79m	Oct. 16,'48	4349	4342	....
LADIES of the Chorus	Col.	....	Adele Jergens-Marilyn Monroe-R. Brooks	Not Set	59m	Oct. 23,'48	4358	....	....
Lady at Midnight	EL	831	Richard Denning-Frances Rafferty	Aug. 15,'48	61m	July 24,'48	4249	....	....
Lady from Shanghai, The	Col.	938	Rita Hayworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	4291
Larceny	Univ.	669	John Payne-Joan Caulfield	Aug.,'48	89m	Aug. 14,'48	4275	....	....
Last of the Badmen (AA)	Mono.	....	Barry Sullivan-Marjorie Reynolds	Nov. 15,'48	74m	.....	....	4335	....
Last of the Wild Horses	SG	4806	James Ellison-Jane Frazee	Nov. 12,'48	82m	.....	....	4383	....
Leather Gloves	Col.	119	Cameron Mitchell-Virginia Grey	Nov. 11,'48	75m	Oct. 9,'48	4341	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Let's Live a Little	EL	907	Hedy Lamarr-Robert Cummings	Nov.,'48	85m	Oct. 30,'48	4365	....	....
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	4190
Letter to Three Wives, A	20th-Fox	....	J. Crain-L. Darnell-A. Sothern	Feb.,'49	103m	Dec. 4,'48	4405	....	....
† Life With Father (color)	WB	702	Irene Dunne-William Powell	Aug. 14,'48	118m	Aug. 16,'47	3781	3475	3909
Live Today for Tomorrow (formerly An Act of Murder)	Univ.	....	Fredric March-Florence Eldridge	Jan.,'49	91m	Aug. 28,'48	4289	4275	....
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	....	....
† Loves of Carmen, The (color)	Col.	129	Rita Hayworth-Glenn Ford	Oct.,'48	98m	Aug. 21,'48	4281	4243	4408
Luck of the Irish, The	20th-Fox	837	Tyrone Power-Anne Baxter	Sept.,'48	99m	Sept. 4,'48	4301	4258	4408
Lulu Belle	Col.	941	Dorothy Lamour-George Montgomery	Aug.,'48	87m	June 19,'48	4205	....	....
Luxury Liner (color)	MGM	901	George Brent-Jane Powell	Sept.,'48	98m	Aug. 21,'48	4281	....	4408
MACBETH	Rep.	....	Orson Welles-Jeanette Nolan	Oct.,'48	107m	Oct. 16,'48	4350	4335	....
Man-Eater of Kumaon	Univ.	666	Sabu-Wendell Corey-Joanne Page	July,'48	79m	June 26,'48	4213	....	4408
Man from Colorado, The (color)	Col.	....	Glenn Ford-Wm. Holden-Ellen Drew	Dec.,'48	99m	Nov. 20,'48	4390	....	....
Manhattan Angel	Col.	116	Gloria Jean-Ross Ford	Not Set	67m	Dec. 4,'48	4407	....	....
Mark of the Lash	SG	4807	Lash LaRue-Fuzzy St. John	Oct. 15,'48	56m	.....	....	4335	....
Marshal of Amarillo	Rep.	756	Allan Lane-Eddy Waller	July 25,'48	60m	Oct. 23,'48	4358	4283	....
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
† Melody Time (color)	RKO	991	Disney Feature	Aug.,'48	75m	May 22,'48	4173	4155	4291
Mexican Hayride	Univ.	....	Bud Abbott-Lou Costello	Dec.,'48	77m	Dec. 11,'48	4419	....	....
Michael O'Halloran	Mono.	4719	Scotty Beckett-Allene Roberts	Aug. 8,'48	79m	June 19,'48	4205	....	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23,'48	87m	June 19,'48	4205	4155	4291
Million-Dollar Weekend, The	EL	908	Gene Raymond-Francis Lederer	Nov.,'48	73m	Oct. 16,'48	4350	....	....
Mine Own Executioner (Brit.)	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7,'48	105m	June 12,'48	4197	4190	4343
Miracle in Harlem	SG	X-3	Stepin Fetchit	June 11,'48	71m	Aug. 14,'48	4274	3919	....
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	Sept.,'48	83m	Aug. 14,'48	4274	4219	4291
Miss Annie Rooney (R.)	SG	S-8	Shirley Temple-William Gargan	Oct. 1,'48	88m	June 19,'48	4207	....	....
Miss Tatlock's Millions	Para.	4805	Wanda Hendrix-John Lund	Nov. 19,'48	101m	Sept. 18,'48	4317	4303	....
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15,'48	73m	Apr. 3,'48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	Oct. 1,'48	90m	Sept. 18,'48	4317	4219	....
Mourning Becomes Electra	RKO	904	Rosalind Russell-Michael Redgrave	Oct. 17,'48	121m	Nov. 22,'47	3941	3919	4131
Mozart Story, The	SG	4805	Hans Holt-Winnie Markus	Nov. 13,'48	91m	Nov. 20,'48	4390	....	....
† Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June,'48	94m	Apr. 3,'48	4110	4010	4343
Mr. Peabody and the Mermaid	U-I	667	William Powell-Ann Blyth	Aug.,'48	89m	July 10,'48	4233	....	4408
My Dear Secretary	UA	....	Laraine Day-Kirk Douglas	Nov. 5,'48	94m	Sept. 11,'48	4309	4303	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	.....	....	4095	....
My Own True Love	Para.	4810	Phyllis Calvert-Melvyn Douglas	Feb. 4,'49	84m	Dec. 11,'48	4419	4398	....
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1,'48	66m	June 26,'48	4214	....	....
Music Man	Mono.	4721	Jimmy Dorsey-June Preisser	Sept. 5,'48	66m	July 24,'48	4251	....	....
NIGHT at the Opera, A (R.)	MGM	908	Marx Bros.-Kitty Carlisle	Dec.,'48	93m	Oct. 30,'48	4366	....	....
Night Has a Thousand Eyes	Para.	4803	Edw. G. Robinson-Gail Russell	Oct. 22,'48	81m	July 17,'48	4241	4226	....

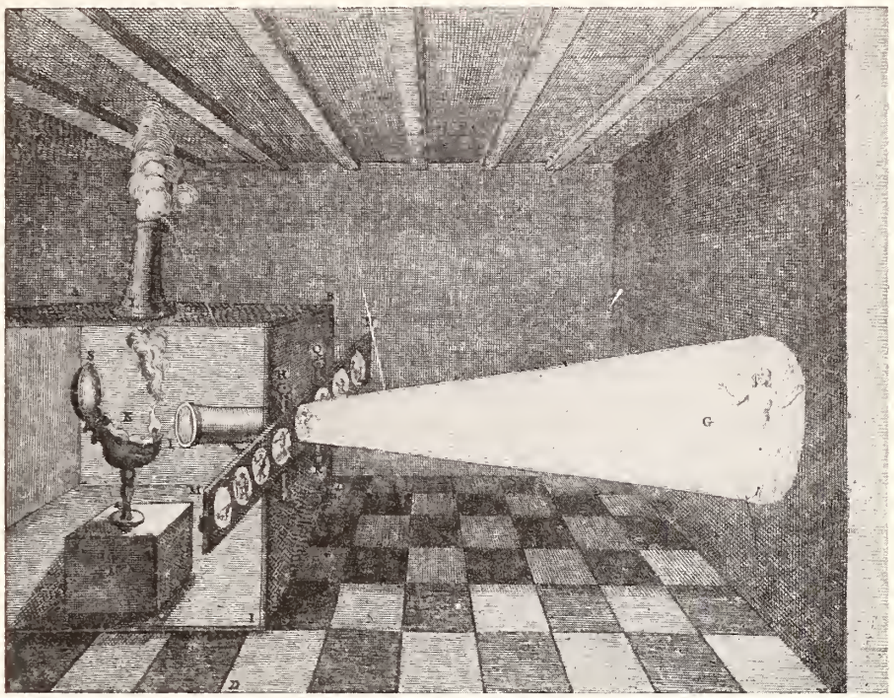
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Night Time in Nevada (color)	Rep.	733	Roy Rogers-Andy Devine	Sept. 5,'48	67m	Oct. 30,'48	4365	4283	....
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
Night Wind	20th-Fox	843	Charles Russell-Virginia Christine	Oct.,'48	68m	Sept. 4,'48	4302	....	....
No Minor Vices	MGM	904	Dana Andrews-Lilli Palmer	Nov. 12,'48	96m	Oct. 16,'48	4349	4283	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	77m	Apr. 10,'48	4117	4079	4343
Northwest Stampede (color)	EL	901	Joan Leslie-James Craig	Sept. 5,'48	76m	July 3,'48	4225	4219	....
OKLAHOMA Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	56m	.....	....	4095	....
Oliver Twist (Brit.)	EL	828	John H. Davies-Robert Newton	Not Set	....	.....	....	4219	....
Old Fashioned Girl, An	EL	....	Gloria Jean-Frances Rafferty	Not Set	82m	Dec. 11,'48	4419	....	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	88m	July 10,'48	4233	4127	....
Olympic Cavalcade	UA	....	Documentary	Sept. 24,'48	56m	Sept. 4,'48	4301	....	....
Olympic Games of 1948 (color)	EL	902	Documentary	Sept.,'48	94m	Sept. 25,'48	4325	....	....
† On an Island With You (color)	MGM	828	Esther Williams-Peter Lawford	June 24,'48	107m	May 1,'48	4145	4139	4408
One Sunday Afternoon (color)	WB	....	Dennis Morgan-Dorothy Malone	Jan. 1,'49	90m	Dec. 11,'48	4418	4398	....
One Touch of Venus	Univ.	670	Robert Walker-Ava Gardner	Aug.,'48	82m	Aug. 28,'48	4290	4275	4408
On Our Merry Way (formerly Miracle Can Happen)	UA	....	Paulette Goddard-J. Stewart-H. Fonda	June 15,'48	107m	Feb. 7,'48	4049	4038	4131
Open Secret	EL	813	John Ireland-Jane Randolph	May 5,'48	70m	Jan. 17,'48	4018	....	...
Outlaw Brand	Mono.	4764	Jimmy Wakely-Cannonball Taylor	Oct. 24,'48	57m	.....	....	4335	....
Out of the Storm	Rep.	717	Jas. Lydon-Lois Collier	Sept. 11,'48	61m	Sept. 4,'48	4302	4258	....
PALEFACE, The (color)	Para.	4807	Bob Hope-Jane Russell	Dec. 24,'48	91m	Oct. 30,'48	4366	....	....
Partners of the Sunset	Mono.	4765	Jimmy Wakely-Dub Taylor	May 6,'48	53m	Aug. 14,'48	4274	4021	....
Pearl, The	RKO	903	Pedro Armendariz-Maria Marques	Aug. 7,'48	77m	Feb. 14,'48	4057	....	4131
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Jan.,'49	88m	Feb. 7,'48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	June 10,'48	102m	Apr. 3,'48	4110	3865	4343
Pitfall, The	UA	....	Dick Powell-Lizabeth Scott	Aug. 13,'48	86m	Aug. 7,'48	4267	4226	....
Plot to Kill Roosevelt, The	UA	....	Derek Farr-Marta Labarr	Oct. 22,'48	83m	Oct. 30,'48	4366	....	....
Plunderers, The (color)	Rep.	721	Rod Cameron-Ilona Massey	Dec. 1,'48	87m	Nov. 6,'48	4373	....	....
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	4139	....
Port Said	Col.	909	Gloria Henry-William Bishop	Apr. 15,'48	69m	May 22,'48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Aug. 6,'48	68m	.....	....	3919	....
Prairie Outlaws	EL	....	Eddie Dean-Roscoe Ates	May 12,'48	57m	.....	....	4183	....
QUICK on the Trigger	Col.	....	Charles Starrett-Smiley Burnette	Dec. 2,'48	....	.....	....	4410	....
RACE Street	RKO	821	G. Raft.-Wm. Bendix-M. Maxwell	Sept. 19,'48	79m	June 26,'48	4214	4207	4343
† Rachel and the Stranger	RKO	901	Loretta Young-Robt. Mitchum	Oct. 2,'48	93m	Aug. 7,'48	4265	4258	....
Racing Luck	Col.	118	Gloria Henry-Stanley Clements	Nov. 18,'48	66m	Nov. 13,'48	4382	4350	....
Range Renegades (formerly Arizona Sunset)	Mono	4766	Jimmy Wakely-Jennifer Holt	June 6,'48	54m	.....	....	4146	....
Rangers Ride, The	Mono.	4767	Jimmy Wakely-Cannonball Taylor	Sept. 26,'48	56m	.....	....	4335	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26,'48	78m	May 22,'48	4173	....	4291
† Red River	UA	....	John Wayne-Montgomery Clift	Sept. 17,'48	125m	July 17,'48	4241	3575	4408
Red Shoes, The (Brit.) (color)	EL	....	Anton Walbrook-Marius Goring	Oct. 15,'48	133m	Oct. 23,'48	4357	....	....
Renegades of Sonora	Rep.	862	Allan "Rocky" Lane-Eddy Waller	Nov. 24,'48	....	.....	....	4410	....
Return of October, The (color)	Col.	131	Glenn Ford-Terry Moore	Nov.,'48	89m	Oct. 23,'48	4357	....	....
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17,'48	90m	May 15,'48	4162	4146	4343
Return of Wildfire	SG	4801	Richard Arlen-Mary Beth Hughes	Aug. 13,'48	81m	Oct. 2,'48	4334	4258	....
River Lady (color)	Univ.	661	Yvonne DeCarlo-Dan Duryea	June,'48	78m	May 8,'48	4153	4010	4190
† Road House	20th-Fox	844	Ida Lupino-Cornel Wilde	Nov.,'48	95m	Oct. 2,'48	4333	4311	....
Rogues' Regiment	Univ.	682	Dick Powell-Marta Toren	Nov.,'48	86m	Oct. 2,'48	4333	....	....
† Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3,'48	99m	June 12,'48	4197	4190	4343
† Rope (color)	WB	802	James Stewart-John Dall-Joan Chandler	Jan. 17,'49	80m	Aug. 28,'48	4289	4243	4408
Rose of the Yukon	Rep.	....	Steve Brodie-Myrna Dell	Jan. 5,'49	....	.....	....	4410	....
Rusty Leads the Way	Col.	111	Ted Donaldson-Sharon Moffett	Oct. 21,'48	59m	.....	....	4335	....
'SAINTED' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	4291
San Francisco (R.)	MGM	907	Clark Gable-Jeanette MacDonald	Dec.,'48	115m	Oct. 30,'48	4366	....	....
Saxon Charm, The	Univ.	671	R. Montgomery-J. Payne-S. Hayward	Sept.,'48	88m	Sept. 11,'48	4310	4275	4408
Scatterbrain (R.)	Rep.	8601	Judy Canova-Alan Mowbray	Nov. 30,'48	73m	Dec. 11,'48	4419	....	....
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	4190
Sealed Verdict	Para.	4804	Ray Milland-Florence Marly	Nov. 5,'48	83m	Sept. 11,'48	4309	4243	....
Search, The	MGM	830	M. Clift-A. MacMahon-Ivan Jandl	Aug. 6,'48	105m	Apr. 3,'48	4111	....	4131
Secret Land, The (color)	MGM	905	R. Montgomery-R. Taylor-V. Heflin	Oct. 22,'48	71m	Aug. 28,'48	4289	....	....
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31,'48	60m	June 5,'48	4189	4155	....
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	72m	Apr. 17,'48	4126	4069	....
Shanghai Chest, The	Mono.	4718	Roland Winters-Mantan Moreland	July 11,'48	65m	.....	....	4226	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21,'48	70m	Aug. 14,'48	4274	4155	....
Shep Comes Home	SG	4810	Robert Lowery-Margia Dean	Dec. 3,'48	....	.....	....	4410	....
Sheriff of Medicine Bow, The	Mono.	4754	Johnny Mack Brown-Raymond Hatton	Oct. 3,'48	55m	Dec. 11,'48	4419	4335	....
Shine On, Harvest Moon (R)	Rep.	....	Roy Rogers-Mary Hart	Oct. 31,'48	57m	Nov. 27,'48	4398	....	....
† Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	May 8,'48	4153	4021	4291
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr.,'48	61m	Apr. 10,'48	4118	....	....
Silver Trails	Mono.	4763	Jimmy Wakely-Christine Larson	Aug. 22,'48	53m	.....	....	4303	....
Singin' Spurs	Col.	954	Hoosier Hot Shots-Pat White	Sept. 23,'48	62m	.....	....	4283	....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr.,'48	84m	Feb. 28,'48	4077	4039	4343
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25,'48	82m	Aug. 28,'48	4290	4155	....
Smart Girls Don't Talk	WB	803	Virginia Mayo-Bruce Bennett	Oct. 9,'48	81m	Sept. 18,'48	4318	....	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	....
Smugglers Cove	Mono.	4726	Leo Gorcey-Huntz Hall	Oct. 10,'48	66m	.....	....	4335	....
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Jan.,'49	108m	Nov.13,'48	4383	4039	....
So Dear to My Heart	RKO	992	Bobby Driscoll-Beulah Bondi	Dec.,'48	84m	Dec.11,'48	4418	....	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6,'48	109m	May 29,'48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	Sept.,'48	83m	Aug. 21,'48	4281	4183	....
Son of God's Country	Rep.	741	Monte Hale—Pamela Blake	Sept. 15,'48	60m	.....	....	4258	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Son of Monte Cristo, The (R.)	EL	739	Louis Hayward-Joan Bennett	Oct. 24,'48	102m	Sept. 11,'48	4310	....	...
† Song Is Born, A (color)	RKO	952	Danny Kaye-Virginia Mayo	Nov. 6,'48	113m	Sept. 4,'48	4302	....	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30,'48	66m	.....	....	4059	....
Sons of Adventure	Rep.	718	Russell Hayden-Lynne Roberts	Sept. 1,'48	60m	Nov. 27,'48	4398	4258	....
† Sorry, Wrong Number	Para.	4801	Barbara Stanwyck-Burt Lancaster	Sept. 24,'48	90m	July 31,'48	4257	4243	4408
S.O.S. Submarine	SG	4803	Semi-documentary	Sept. 17,'48	69m	.....	....	4283	....
So This Is New York	UA	....	Henry Morgan-Virginia Grey	June 25,'48	79m	May 15,'48	4161	4127	....
Southern Yankee, A	MGM	902	Red Skelton-Brian Donlevy	Sept. 24,'48	90m	Aug. 7,'48	4265	4139	4408
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	Aug.,'48	79m	Aug. 7,'48	4267	4127	4343
Stagecoach War (R.)	SG	HC24	William Boyd-Russell Hayden	Oct. 22,'48	63m	Sept. 11,'48	4310	...	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	....
† State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	4291
Station West	RKO	906	Dick Powell-Jane Greer	Oct. 24,'48	92m	Sept. 4,'48	4301	4283	4408
Strange Mrs. Crane, The	EL	909	Marjorie Lord-John McGuire	Not Set	60m	Nov. 6,'48	4373	....	....
Streets of Laredo (color)	Para.	4813	Macdonald Carey-William Holden	Mar. 25,'49	....	.....	....	4375	....
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Aug.,'48	79m	Apr. 24,'48	4137	4067	....
† Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July,'48	91m	June 26,'48	4213	4165	4408
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4291
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	76m	May 15,'48	4163	....	....
† TAP Roots (color)	Univ.	668	Van Heflin-Susan Hayward	Aug.,'48	109m	July 3,'48	4226	4010	4408
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	4291
Texas, Brooklyn and Heaven	UA	..	Guy Madison-Diana Lynn	Aug. 27,'48	77m	July 17,'48	4242	4190	4291
† That Lady in Ermine (color)	20th-Fox	836	Betty Grable-Douglas Fairbanks, Jr.	Aug.,'48	89m	July 17,'48	4241	4226	4408
That Wonderful Urge	20th-Fox	....	Tyrone Power-Gene Tierney	Jan.,'49	82m	Nov. 27,'48	4397	....	....
They Drive by Night (R.)	WB	808	George Raft-Ann Sheridan	Dec. 11,'48	95m	Oct. 9,'48	4342	....	....
They Live by Night (formerly The Twisted Road)	RKO	820	Cathy O'Donnell-Farley Granger	July,'48	95m	June 26,'48	4213	....	....
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	May 29,'48	4182	4051	....
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
3 Godfathers (color)	MGM	.	John Wayne-Pedro Armendariz	Jan.,'49	106m	Dec. 4,'48	4405	4342	....
Three Musketeers, The (color)	MGM	906	Lana Turner-Gene Kelly	Nov. 26,'48	125m	Oct. 16,'48	4349	4189	....
Thunderhoof	Col.	904	Preston Foster-Mary Stuart	July 8,'48	77m	Aug. 28,'48	4290	4165	....
Thunder in the Pines	SG	4809	George Reeves-Marian Martin	Nov. 19,'48	62m	.....	....	4410	....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15,'48	67m	July 3,'48	4226	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	July 30,'48	98m	May 29,'48	4182	4174	4343
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095	....	....
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	....
Trail to Laredo	Col.	967	Charles Starrett-Smiley Burnette	Aug. 12,'48	54m			4243	.
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28,'48	60m	July 17,'48	4242	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4239	....
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20,'48	56m	Aug. 14,'48	4274	4219	....
Triple Threat	Col.	104	Richard Crane-Gloria Henry	Sept. 30,'48	70m	Oct. 2,'48	4333	4283	....
Trouble Preferred	20th-Fox	851	Peggy Knudsen-Lynne Roberts	Dec.,'48	63m	.....	....	4375	....
Two Guys from Texas (color)	WB	801	Dennis Morgan-Jack Carson	Sept. 4,'48	86m	Aug. 7,'48	4265	4258	4408
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Unfaithfully Yours	20th-Fox	850	Rex Harrison-Linda Darnell	Dec.,'48	105m	Oct. 9,'48	4341	...	....
Unknown Island (color)	FC	....	Virginia Grey-Barton MacLane	Oct.,'48	75m	.....	....	4235	....
Untamed Breed, The (color)	Col.	130	Sonny Tufts-Barbara Britton	Oct.,'48	79m	Nov. 13,'48	4382	4275	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June,'48	87m	May 29,'48	4181	4010	4291
Urubu	UA	....	Native cast	Sept. 24,'48	65m	Aug. 21,'48	4282	....	4343
VARIETY Time	RKO	902	Edgar Kennedy-Leon Errol	Aug. 21,'48	59m	Aug. 14,'48	4273	....	....
Velvet Touch, The	RKO	961	Rosalind Russell-Leo Genn	Aug. '48	97m	July 24,'48	4249	4139	4408
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30,'48	77m	June 5,'48	4189	....	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4175
WALK a Crooked Mile	Col.	128	Dennis O'Keefe-Louise Allbritton	Sept.,'48	91m	Sept. 11,'48	4310	4283	4408
Wallflower	WB	726	Joyce Reynolds-Robert Hutton	June 12,'48	77m	May 22,'48	4173	3876	....
† Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug.,'48	106m	July 17,'48	4242	4165	4343
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	4207
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	Nov. 13,'48	4382	4069	....
When My Baby Smiles at Me (color)	20th-Fox	845	Betty Grable-Dan Dailey	Nov.,'48	98m	Nov. 13,'48	4381	4303	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	91m	.....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	....
Whispering Smith (color)	Para.	4811	Alan Ladd-Brenda Marshall	Feb. 18,'49	88m	Dec. 11,'48	4418	4410	....
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Will It Happen Again	FC	....	Documentary	April,'48	61m	.....	....	4226	....
Winner Take All (formerly A Joe Named Palooka)	Mono.	4802	Joe Kirkwood-Elyse Knox	Sept. 19,'48	64m	Aug. 28,'48	4290	4174	....
Winner's Circle, The	20th-Fox	829	Jean Willes-J. Longden-M. Farley	Aug.,'48	70m	.....	....	4275	....
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	4190
Wolf Man (R.)	FC	....	Claude Rains-Evelyn Ankers	Sept.,'48	70m	Sept. 4,'48	4303	....	....
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	4207
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb.,'48	96m	Dec. 21,'47	3993	3972	4071
Words and Music (color)	MGM	910	Judy Garland-Mickey Rooney	Dec.,'48	119m	Dec. 11,'48	4417	4311	....
YELLOW Sky	20th-Fox	849	Gregory Peck-Ann Baxter	Dec.,'48	98m	Nov. 27,'48	4397	4342	....
Yokel Boy (R)	Rep.	8602	Joan Davis-Eddie Foy, Jr.	Nov. 30,'48	68m	Nov. 27,'48	4398	....	....
You Gotta Stay Happy	Univ.	....	Joan Fontaine-James Stewart	Jan.,'49	100m	Oct. 30,'48	4365	4358	....

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGE 4411



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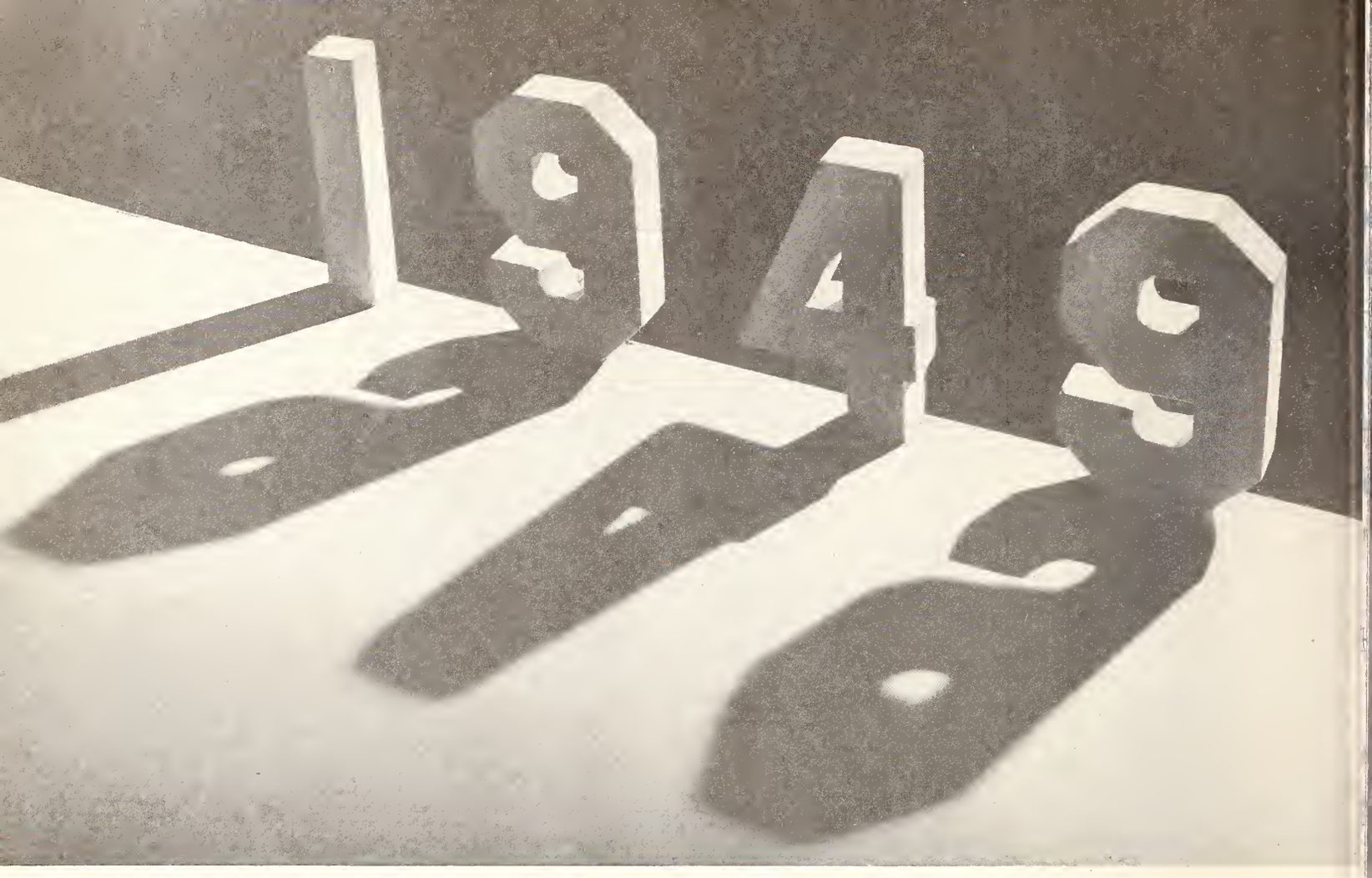
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I HAVE JUST COME FROM HOLLYWOOD!

(You'll profit by reading this eye-witness report!)

On the West Coast, those who have surveyed the potentialities of all companies ar predicting: "M-G-M is 'way out front for '49."

There's good reason for the prediction. The most exciting news out there is th M-G-M Studio.

Nowhere else is production at such a pace. I saw the enthusiasm, the team-work the burning conviction of leadership.

I attended the Press Preview of M-G-M's Technicolor "Words and Music" at th Academy Theatre. A packed house of hard-boiled newspaper people rocked th

(continued

theatre with applause. The trade press reviews are ecstatic. This great musical of the life and songs of Rodgers and Hart with 15 stars and 22 song hits is off to a flying start at Radio City Music Hall for Xmas and New Years. Soon for simultaneous New Years release across the nation!

I saw "Barkleys of Broadway" which already is forecast by the Hollywood grapevine as a bigger hit than "Easter Parade." Fred Astaire reunited with Ginger Rogers in a Big-Star-Cast Technicolor musical with sensational numbers and hot music is destined to be the top musical of next year.

I saw "Act of Violence" previewed to terrific acclaim, a thriller starring Van Heflin and Robert Ryan in the story of a manhunt no woman could stop.

I saw the happy, brimful-of-love production of "Little Women" with the year's gayest cast of youthful stars, a big Technicolor attraction that will spellbind America with its magic appeal.

I saw Broadway's No. 1 stage hit come to life on the screen in M-G-M's mighty production of "Edward, My Son" already forecast by coast observers as one of 1949's Ten Best!

I saw the completed prints in projection rooms of coming Big Ones, "The Bribe" and "Force of Evil" and "The Sun Comes Up" (Technicolor).

I saw with thrilled delight the first screenings of pictures which are yet in work, "The Stratton Story," "The Secret Garden," "The Great Sinner" and the Technicolor musical "Neptune's Daughter." You hear it from the studio technicians, the props, the workers, that these are entertainments to await with joyous expectancy. They know it from the inside!

It is not often that an unqualified promise is made about a picture, but unanimously among film folk in Hollywood it is stated that "Take Me Out To The Ball Game" a Technicolor Musical will without question be one of the top grossing films of next season.

Preview after preview tells the Hollywood story. It's a thrilling story that you should listen to carefully in the New Year coming. It says:

"IN '49 THE DOLLAR SIGN IS M-G-M!"

ADVENTURES OF

Do

YOU

ARE INVITED TO SEE HOW BIG THE SCREEN CAN BE AT WARNER BROS. TRADE SHOW ON JANUARY 3

STARRING ERROL

FLYNN





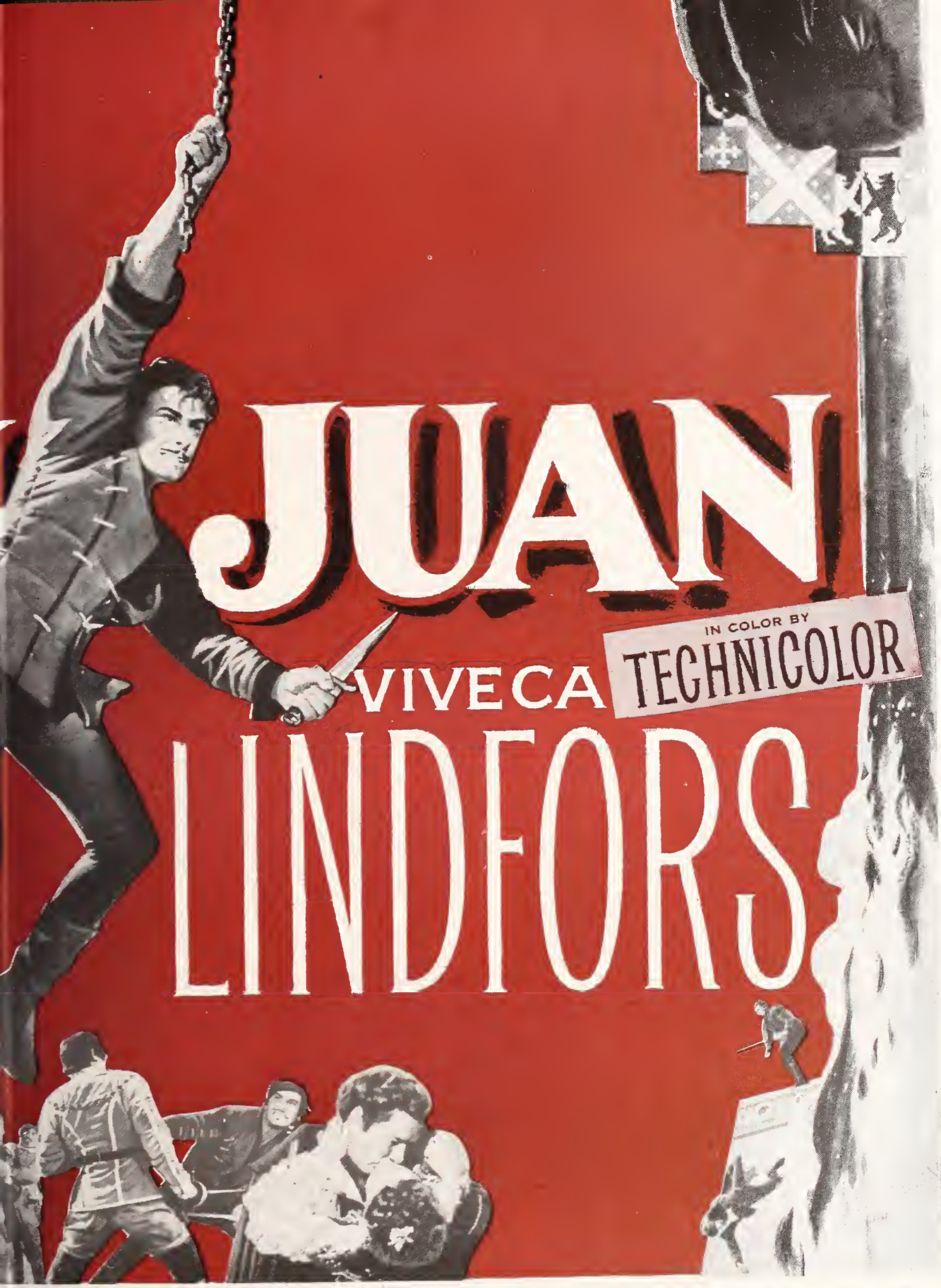
Happy 1949 Celebrate the New

WITH

ROBERT DOUGLAS and ALAN HALE ROMNEY BRENT ANN RUTHERFORD

DIRECTED BY

VINCENT SHERMAN · J



Warner Year - at the



DUCED BY
Y WALD

SCREEN PLAY BY GEORGE OPPENHEIMER AND HARRY KURNITZ
FROM A STORY BY HERBERT DALMAS • MUSIC BY MAX STEINER

ALBANY
Warner Screening Room
79 N. Pearl St. • 12:30 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:30 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 2:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 10.00 A.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Screening Room
Palace Th. Bldg. E. 6th • 8.00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 2:00 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2.00 P.M.

DES MOINES
20th Century-Fox Screening Room
1300 High St. • 10.00 A.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
Universal Screening Room
517 No. Illinois St. • 1:00 P.M

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2.00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 10:00 A.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wiscansin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2.00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 1:30 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:30 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 10:00 A.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1.30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Jewel Box Screening Room
2318 Second Ave. • 10:30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. 9:30 A.M.

WASHINGTON
Warner Theatre Building
13th & E Sts. N.W. • 10:30 A.M.

...The SEASON'S BEST
for Every House in the Land from...

20th CENTURY FOX

WHEN MY BABY SMILES AT ME Technicolor

THE SNAKE PIT · YELLOW SKY · ROAD HOUSE

THAT WONDERFUL URGE · UNFAITHFULLY YOURS

....on pages 13, 15, 17, 19



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

VOL. 173, No. 12 December 18, 1948

HEAD in THE TENT

THE study of "The Overseas Information Service of the U. S. Government", issued by the Brookings Institution in Washington, contains pressure for a decided order of control and censorship for American motion pictures in the world market.

"Closer liaison with Hollywood" is the gentle term which the author of the report, Mr. Charles A. H. Thompson, suggests. He plainly would require "topics which are noteworthy, which present the U. S. in a favourable light, and which do most for strategy."

That "closer liaison" does not, however, seem to imply as much latitude for differences of opinion as would seem to be required for the real functioning of an art of communication.

So far there is no indication that the Brookings study has ventured an equivalent supervisory "liaison" with the medium of the printed word. That is perhaps for later.

The ultimate workability of such a program can be achieved only under the dictatorial conditions of war, or in the lands of the dictators where the customers are told what they may see, what they may not see. When that is decided, there is no democracy.

Obviously, the toe got into the door with the arrangements for control of the export newsreels. Perhaps it will ultimately be discovered also that thereby the camel got his head in the tent.

■ ■ ■

THE FADING NEWSREEL

THE newsreel is suffering pernicious anemia. As indicated in our news article on the subject last week, the news picture, after a career of four decades, has reached the lowest water-mark in its history. Some say it fell, some say it was pushed. Both are correct. Even newsreel theatres are turning to drama.

The rising motion picture drama was in its earlier days a form of publication, a program, revolving on the week. It has ever tended away in the direction of the stage pattern of roadshowing. The newsreel has remained a form of publication, but with almost no publication consciousness, conscience or consistency behind it. All there is of that in the newsreels is in their own offices among the men who make them — and they are the most lonely men of the movies.

The last debacle of official industry attention came with the Presidential campaign, when executive concept of political expediency resulted in a ukase to the newsreels that they devote an issue to a campaign picture that had been made for propaganda promotion of Governor Dewey. His election was in the bag and it was going to be nice to be able to claim a share in the victory for the picture industry.

The newsreel editors, by now used to orders from upstairs, did murmur that it would seem discreet to give President Truman some attention, too, just to avoid journalistic bias. So that was ordered in addition. To fill that requirement it became necessary for the newsreel resources to supply the Truman picture. It just so chanced that, with the skills available and the wealth of library material, it turned out to be the better picture to look at. Anyway, the newsreel, which had already been covering the campaigns, was now required to devote two successive issues to political expediency.

THE like, and worse, happened, as we have recorded, during the war with yieldings to Washington pressures from official personages who felt free to kick the films around as they would have liked to have dictated to the press.

That, of course, is not the whole answer to what has happened to the newsreels. They have, in fact, been of no interest "upstairs" since the day when they served as experimental plants for sound recording technique.

Rising criticism of the newsreels appears in the intelligentsia sectors of the press, where most of the complaint about everything comes from. The comment is that the technique and subject matter have not changed from the days of long ago. The fact is, obviously, that newsreel pictures are of people and events. That will not be changed. What can be done about such subjects in the shrinking screen time of the newsreel is inevitably limited. "The March of Time", a magazine-like screen periodical, broke out of that limitation, with frequently challenging narrations, but without setting the screen afire.

Now it would appear that those persons who like facts have been getting increasingly fed by the rise of pictorial journalism, daily and weekly — and quite as fast as the screen on first run, what with the wired and radio photographic service of now. There is the hourly competition of radio and the new, if feeble, conveyance of television.

The newsreels, without large encouragement, are fretting about television and fiddling with colour. Unless they get some strong friends upstairs, they are likely to go the way of the serial — and thence out into history and tradition.

■ ■ ■

ARNALL PLATFORM

MR. ELLIS GIBBS ARNALL assuredly comes in with a flourish and fanfare of program. As the newly elected president of the Society of Independent Motion Picture Producers, he has at a press conference outlined a schedule of attentions to the industry quite as broad as the total of its problems at home and abroad.

Mr. Arnall says he will have in hand education, litigation and legislation against theatre monopoly, foreign market problems of quotas, restrictions and legislation, the interests of his members, benefits for the industry, and dispelling "pessimism in the industry". He is going to be rather busy.

Since it is clear enough that the selection of Mr. Arnall for his new post has been made with eyes for political access and some orders of diplomacy, one must view with a lifted eyebrow his quoted answer to inquiry about cooperation with Mr. Eric Johnston: "I don't see how I can unless he changes his attitude toward the industry."

That does not appear to take cognizance of the fact that, in view of the breadth of Mr. Arnall's program, he would probably find that he and Mr. Johnston might have some identical causes.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Job

EIGHTY-FIVE Kansas Citians would like the job of motion picture censor for the city. That many men and women—far more women than men—applied for the position which becomes vacant February 1 when the present censor, Mrs. Eleanore C. Walton, retires. All candidates will receive a written and oral examination. The salary range is from $2,400 to $2,800 a year and the censor's work is subject to review by an appeal board.

Too Big

REMEMBER when David O. Selznick had a picture too big for one theatre and played it in dozens and dozens of theatres simultaneously? Well, now he's got a picture too big for the usual screen. That's "Portrait of Jennie." When the picture has its world premiere Christmas Day at the Carthay Circle in Hollywood, it's going to be projected on an extraordinarily large screen. That's because Mr. Selznick is particularly proud of the finale of his picture—Jennifer Jones and Joseph Cotten clinching in a hurricane—and wants to give it its just due. Not only does that finale get a big screen, but it gets a green-tinted stock—and a special sound system—a series of loudspeakers rigged all about the auditorium with whirlwind gales coming out of each one of them so you'll think you're right in the middle of the storm. The big screen, the green tints and the sound system are planned for all the important first runs.

Youth Month Award

WHEN, last summer, Ernest Emerling of Loew's developed a special pressbook for "Youth Month" it was decided there should be a special Quigley Award in this competition, to be an annual affair in the future. And this week a special panel of judges, sitting in New York, have selected the campaign submitted by George Atton, now manager of the Fox Turlock theatre, Turlock, Cal., as the best individual effort. A complete story of the judging and the process of selection by elimination appears on page 43 in the Managers' Round Table section.

Wilson Visit

London Bureau

HAROLD WILSON, president of the Board of Trade, is expected to visit the United States next month for trade talks—including discussions on films—with official and quasi-official dignitaries. Mr. Wilson is expected to meet there with Eric A. Johnston, president of the Motion Picture Association, probably in Washington, and possibly with former Georgia Governor Ellis Gibbs Arnall, new president of the Society of Independent Motion Picture Producers. Mr. Wilson will make his American visit long in advance of the meeting of the Joint Industry Advisory Council, scheduled for New York March 23-25, thus, perhaps, paving the way for a meeting of minds when the British and U. S. delegates gather at the round table to iron out differences.

MOTION PICTURE HERALD

for December 18, 1948

INDUSTRY rolling its sleeves, ready to start things moving — Page 12

STILL discuss decrees on eve of resumption of suit hearing — Page 14

ARNALL sets aggressive five-point program as new SIMPP head — Page 16

JACK BENNY radio champion by vote of nation's editors — Page 18

POMMER, resigning Army post, sees new film code for Germany — Page 20

HOLIDAY magazine takes a 40-page look at Hollywood life — Page 21

NATIONAL SPOTLIGHT—Notes on industry personnel across country — Page 26

COMMUNISTS in Saxony plan to grab 400 German theatres — Page 32

BROOKINGS Institution study urges closer U. S. watch on screen — Page 34

YOUTH MONTH award made by Managers' Round Table — Page 43

SERVICE DEPARTMENTS

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Advance Synopses — Page 4426

The Release Chart — Page 4428

Protest

Washington Bureau

SIDNEY LUST, Washington exhibitor, has sent a strong protest to Navy officials asserting that the Navy is not adequately policing civilian admissions to theatres on naval installations. Mr. Lust claims that since the armed services relaxed their policy on admitting civilians early last month, many unqualified civilians have been attending the theatre at the Bethesda Naval Hospital, to the detriment of his own Bethesda theatre. The Army, Navy and Air Force, on November 4, said that the industry had agreed to allow military personnel to take their civilian guests to post theatres. The agencies promised to police these admissions closely to prevent undue competition with commercial theatres. Mr. Lust claims that his friends and his employees have attended the naval hospital theatre unchallenged. He asserts that attendance at his theatre has slumped far more than the usual seasonal drop during the past month.

The New Look

"NEXT TIME I'm going to get more—plenty more." The speaker, in Philadelphia this week, was Joe Louis, and he was referring to his fee for radio and television rights when he enters the ring again in defense of his heavyweight championship crown next June. "I sold myself too cheap in my last fight with Jersey Joe Walcott," the Brown Bomber said. His take from radio and television that time amounted to $40,000 or 40 per cent of the gross of $100,000 paid out by radio and television for the rights. Mr. Louis said Ezzard Charles was the top contender for the championship at present.

Reverse Switch

HILLARY BROOKE, an American-born actress of Swedish descent, is going to do a reverse switch on the Bergmans and Garbos and go to Sweden to make a picture. They came here, but she's going there. Miss Brooke was out on the lot working hard at the feminine lead in the Abbott and Costello picture, "Africa Screams," when Dr. Sven Munck, the Swedish motion picture executive, came along sight-seeing. When Miss Brooke told the doctor her brother was in Sweden and that she'd like to be in Sweden making a picture, the doctor told her he'd be happy to make all the necessary arrangements. What Hillary has in mind is the role of the ballet dancer-tragedienne of "The Poet," from the book of the same title.

Understanding

THE MOTION PICTURE as a contributor to "this confused era of the common man" was discussed before an audience of industrial executives, scientists and Connecticut political personages at the University Club of Bridgeport, Conn., last Friday, by Terry Ramsaye.

The speaker attributed discovery of mass buying power to reactions concerned with the rise of the nickelodeon four decades ago, and traced influences upon the press and the whole field of merchandising.

Discussing the much vaunted influence of the screen upon international relations, Mr. Ramsaye observed that the influence of the films toward understanding was demonstrated by the world's two greatest wars since the motion picture became a world fact, along with other developing media of communication.

"We had," he said, "a more peaceful world when the bad news came by sailing packet. Perhaps understanding is what we do not want."

TV Medicine

TELEVISION was used as a medicine last week when CBS used its "CBS Television News with Douglas Edwards" program to televise a child's second birthday celebration to its mother. The mother, suffering from tuberculosis, sat in the wheel chair in the auditorium of the Seaview Hospital, Staten Island, N. Y., and watched her child demonstrate how she could walk. Mother and child cannot visit one another for fear the child be infected. Seaview doctors pronounced the televising of the child "a therapeutic success," doing the mother "a world of good."

Expansion

WITH THE franchises in most of the Motion Picture Export Association countries due to expire in four to five months, a group of foreign managers of the member companies now are investigating the advisability of adding a number of countries to the association's territory.

They also are known to be considering the possible elimination of some countries, such as Austria, the Dutch East Indies and, conceivably, Czechoslovakia. Irving Maas, MPEA vice-president and general manager, this week refused to comment, but pointed out that there was little advantage in the companies dealing separately with state monopolies.

At a meeting in New York Tuesday afternoon, the foreign managers discussed the situation in Brazil, Mexico and South Africa. According to one of them, the addition of South Africa and one or two of the Scandinavian countries to the MPEA orbit is under consideration.

Whatever the outcome of these recommendations, Mr. Maas stressed that under no circumstances would the MPEA be dissolved.

See Yourself

WE'LL JUST quote this advertisement from a recent issue of the Kansas City *Times*: "See yourself in the Movies. Attend the grand opening this morning of the new A&P Super Market in Mission, Kans. From 9 to 10 A.M., motion pictures will be taken of the opening day crowd. These movies will be shown all week long, week ending November 20, at the Dickinson theatre in Mission. Here's your chance to see how YOU appear in the movies. Don't miss this opportunity, and don't miss the grand opening of A&P's newest, finest food store of tomorrow." Not a word about the price of steak.

New Worry

TELEVISION finally has caught up with the French exhibitors and, even though as yet in a small way, it's worrying them. France's only television station atop the Eiffel Tower in Paris is offering only sporadic service on a more or less experimental basis, but somehow it has been able to procure the very latest French films. After watching this development for a while—some of the films still are running in first-run Paris houses—a number of swank restaurants and bars began installing sets and announcing this windfall to their patrons. Exhibitors are protesting and there is a loud call for measures to control the flow of films to video.

No Show

NORMAN COLLINS, controller of BBC television, tells this story:

One day he was expecting an important group of visitors. As they arrived, he showed them into his office, explaining that he had made no special preparation and that everything they saw would be just what the public was seeing that moment on its television receivers. With these words he switched on the set in his office. Onto the screen flashed the following announcement: "Due to a technical disturbance, BBC television service has been suspended indefinitely." Mr. Collins took steps in somewhat obvious directions.

PEOPLE

JACK ELLIS, New York district manager for United Artists, has tendered his resignation, effective January 1, to GRADWELL L. SEARS, president. He has announced no future plans.

WILLIAM C. MACMILLEN, vice-president in charge of operations of Eagle Lion Films and vice-president of Eagle Lion Studios, Tuesday was elected vice-president of Pathe Industries, Inc.

ROY EDWARDS has been elected president of the International Photographers of the Motion Picture Industry, Local No. 644.

WALT DISNEY, film cartoon producer, will receive the distinguished service award from Purdue University, Lafayette, Ind., January 15. At the same time a new fund for deserving students and to be named the "Walt Disney Scholarship" will be set up by the university.

DAVID I. BURSTEN, industry attorney, will head the newly established legal department of the Selznick Releasing Organization in New York, the company has announced.

DARRYL F. ZANUCK, Twentieth Century-Fox production vice-president, was guest of honor as "Man of the Year" at a banquet Monday given by the Beverly Hills chapter of B'nai B'rith at the Biltmore Bowl.

STANLEY KANE, North Central Allied executive director, has been reelected municipal attorney for Golden Valley, a suburb of Minneapolis, Minn.

ARTHUR LOCKWOOD, president of the Theatre Owners of America, has been made a colonel on the staff of Oklahoma's Governor Kerr.

Y. FRANK FREEMAN, Paramount studio executive, has been appointed chairman of the production advisory committee of the industry public relations shorts program sponsored by the Academy of Motion Picture Arts and Sciences.

TOM DONALDSON, formerly branch manager of the Boston MGM office, and recently northeastern district manager for Eagle Lion, has been appointed sales manager of the Boston branch of Universal.

BENJAMIN FIELDING, Loew's theatre executive in New York, former New York City License Commissioner and chairman of the Mayor's Committee on the Care of Children, has been elected to the executive council of the University Settlement.

CHARLES CLARK, former Universal-International sales manager in Atlanta, has been appointed a special representative for Screen Guild Productions.

ANDREW M. ROY, manager of Warners' Stanley theatre in Utical, N. Y., has been promoted to city manager there.

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THIS WEEK the Camera reports:



By the Herald

TRIBUTE TO O'DWYER. The Mayor of New York, William O'Dwyer, was honored Tuesday at luncheon in the Astor Hotel, by leaders of the entertainment world, members of the amusement division of the Federation of Jewish Philanthropies, which is driving for $16,500,000. Above, Fred Schwartz, amusement division chairman, enters introductory remarks. The Mayor is at the left. At the right, Helen Hayes, who presented the Mayor a mahogany humidor; Ben Lazrus, FJP chairman, and Barney Balaban. In the rear, Leopold Friedman, Robert Mochrie, Joseph Vogel, A. W. Smith, Jr., Samuel Rinzler, Paul Schoenstein and Gael Sullivan. About 700 attended.



By the Herald

FAREWELL to Paul Benjamin, in New York. The supervisor of National Screen Service production retired last week, after 29 years, and was given a luncheon sendoff by home office associates. Above, left to right, Frank Weinberg, a director; George Dembow, vice-president in charge of sales; Mr. Benjamin; Herman Robbins, president, and William B. Brenner, vice-president in charge of operations.



ALEX H. ARDREY, vice-president in charge of the banking department of the Bankers Trust Company, New York, has been named to an additional position, executive vice-president. Mr. Ardrey is known to the motion picture industry through his activities in its financing.



By the Herald

LOU BUNIN, producer of "Alice in Wonderland" in puppets and live action, returned to New York last week from Paris and reported production extremely difficult in Europe because of scarcity of materials and uncertainty of money value. The picture, for which he used American technicians and British voices, was made in Ansco color and cost approximately $1,500,000.



MUSIC HALL WELCOME, above. Richard Rodgers, left, writer of music and one of the story subjects in M-G-M's "Words and Music", visits the Radio City Music Hall, New York, with Arthur Freed, the producer. Their host, center, is Russell V. Downing, executive vice-president. The film is the Christmas attraction.



CELEBRATING 15 YEARS of operating theatres independently around Philadelphia. A. M. Ellis, head of the A. M. Ellis Theatres, and his wife, cut the cake at a managers' testimonial in Philadelphia. The testimonial began the circuit's public observance. Each manager got behind a campaign for the week of December 5 to 12.



DUBLIN sees the Eire premiere of "Spring in Park Lane" at the Adelphi Cinema. The occasion was the annual "bests" for cinema, radio, theatre and music awarded by the Catholic Stage Guild of Ireland. Sponsors were the Motion Picture Association and the British Film Producers Association. Above, Fr. Cormac O'Daly, O.F.M.; Norman Barfield, Paramount manager; Joan Caulfield, Paramount star, and Tom Sheehy, Quigley Publications correspondent.



A 1906 PATHE rear crank camera is presented to Jean Hersholt, right, president of the Academy of Motion Picture Arts and Sciences, by Jack Geller, of the Geller Theatre Workshop, Hollywood. It will augment the Academy collection of the early production and exhibition tools of the motion picture industry.

INDUSTRY ROLLING SLEEVES READY TO START SLUGGING

Eagle Lion To Reopen Plant as U. A., Warners, Others Move to Step Up Pace

Things are looking up.

After a period during which it was subjected to a premature wake the motion picture industry got up this week, stretched its arms and went to work to cure any and all of its real or imaginary ills, financial or otherwise.

From both coasts came word that the minor difficulties besetting several of the major companies were either solved or in the process of being solved; that plans were completed to get out and sell the product with extensive exploitation campaigns, and that new economy measures were being instituted to effect a more profitable operation.

Eagle Lion Is Ready to Reopen Its Studio

Eagle Lion announced that it is reopening its studios, closed early in November for financial reasons. It also has 18 pictures for release in the next four months.

Warner Brothers said that of the 25 pictures completed or in various stages of production, 14 are of the type demanded by the public: comedies, muscials, outdoor adventures.

United Artists took a new step in its plan to acquire product from producers in Hollywood and throughout the world, and announced that the company has a sufficient backlog to last through next August.

MGM's field sales managers, after attending conferences in New York, were returning to their respective territories with pep-talks to their staff to get out and sell, and with the message that the company views the future with "considerable optimism and confidence."

The Selznick Releasing Organization was continuing its discussions with "various interests" to effect greater economies.

31 Pictures in Work on Coast for Current Week

Universal-International concluded a series of meetings at which large scale promotional campaigns were formulated.

Finally, the general production picture was bright. There were 31 features in production this week—only one less than the same week last year. Studio employment in October showed an increase of 2.8 per cent over September. And 14 distributing companies have 39 pictures scheduled for January release, two more than January, 1948.

The first signs of a revival of production activity at Eagle Lion appeared last Friday with the announcement in Hollywood that Bryan Foy would put "Secret Service, U. S. A." before the cameras shortly. The picture, which deals with counterfeiting American money in Europe, will have Lew Seiler directing.

Tuesday, William J. Heineman, EL sales vice-president, announced that the company would release 18 features by the end of April. Two will be Walter Wanger productions and six will be in Technicolor.

Monday Warners announced in New York the 14 comedies, musicals and outdoor adventure pictures of the 25 feature productions scheduled for release early next year. These pictures, the company said, are of the types for which the exhibitors and the public are clamoring. They include the comedies, "Happy Times," with Danny Kaye; "John Loves Mary," with Patricia Neal and Ronald Reagan; "A Kiss in the Dark," starring Jane Wyman and David Niven. Four Technicolor musicals are: "One Sunday Afternoon," "Look for the Silver Lining," "My Dream Is Yours" and "It's a Great Feeling." The outdoor adventures include "Task Force" with Gary Cooper; "South of St. Louis" starring Joel McCrea, and "The Younger Brothers."

Chalif Joins United Artists To Obtain New Product

Monday, Selmer Chalif, Hollywood production executive, joined United Artists, Gradwell L. Sears, president, announced. Mr. Chalif's duties will primarily be to obtain new product for United Artists in Hollywood and throughout the world. In this connection his activities will supplement those of George L. Bagnall, vice-president in charge of distribution.

Prior to his departure from Hollywood for New York last Thursday Mr. Sears announced that United Artists had sufficient product on definite schedule to carry the company at least to next August. The bulk of the product is figured by the company as wholly adequate potential grossers, thus assuring healthy operations. Rentals of between $1,100,000 to $2,000,000 or more are anticipated for each of the better films to be delivered, according to the U. A. president.

Mr. Sears left Hollywood after closing a three-picture deal with Howard Hughes. The deal returns to Mr. Hughes the distribution rights to the three which he produced, and obtains from Mr. Hughes a second-money financing of $600,000 for three, or possibly more, films to be made by UA independents.

Abbott & Costello Film and Others Seen Big Grossers

United Artists is also looking forward to highly profitable returns from the Abbott and Costello film, "Africa Speaks"; "Outpost in Morocco," starring George Raft; "Love Happy," with the Marx Brothers, and others.

This week MGM field sales representatives were holding meetings in Chicago, Salt Lake City, New York, Pittsburgh, St. Louis, Washington, D. C., Dallas, and elsewhere to outline the company's sales policies on forthcoming product.

At a series of meetings concluded in the Universal-International home office in New York last Friday, promotional plans on a large scale for future releases were formulated. Included in the program are personal appearances of stars, territorial premieres, large scale world premieres plus newspaper and radio tieups.

John Joseph, national advertising and publicity director, and David Lipton, coordinator, came to New York from Hollywood to participate in the conferences with N. J. Blumberg, president; W. A. Scully, vice-president and general sales manager; and Maurice A. Bergman, eastern advertising and publicity director.

U-I pictures on which extensive campaigns have been formulated include: "Family Honeymoon," "The O'Flynn," starring Douglas Fairbanks, Jr.: "The Life of Riley" with William Bendix: "City Across the River," formerly titled "The Amboy Dukes"; and "Red Canyon" in Technicolor.

Selznick Starts Talks Looking to Economy

Implementing its economy plan, the Selznick Releasing Organization last Friday, through Daniel T. O'Shea, executive director of the Selznick Studio and president of Vanguard Films, Inc., said that SRO had initiated a number of discussions with various interests and have considered various propositions that have been submitted, but, as yet, nothing has been decided.

Refuting rumors that the company was discussing distribution deals with Eagle Lion, Mr. O'Shea said: "It should be obvious that any talk of Eagle Lion, as presently constructed, distributing Selznick product, or of SRO as presently constituted, distributing Eagle Lion product, is ridiculous.

REPORT WARNER STUDIO TO REOPEN FEBRUARY 1

Hollywood reports this week had it that the Warner Brothers studio would reopen February 1 when the company puts into production the musical, "Rise Above It". Starring Gordon MacRae and Dorothy Malone, the new production is a remake of the popular stage play, "Brother Rat", which Warners made into a motion picture 10 years ago.

Acclaimed the best...and besting every record of record-breaking 20th Century-Fox at the Rivoli, New York and Garrick, Chicago...Watch those Holiday Openings in Los Angeles and San Francisco!



TALK DECREES ON EVE OF HEARING

Paramount and 20th-Fox Still Negotiate with U. S. on Theatre Disposition

With further hearings in the Paramount, *et al,* anti-trust suit scheduled to get under way Monday in New York District Court, last minute attempts were still being made this week to get consent decrees shaped up for pre-trial court approval.

Paramount—again—and Twentieth Century-Fox—again—were leading in negotiations with the Department of Justice, conferring in both the New York and Washington offices of the Department, submitting alternate plans, being alternately encouraged and discouraged.

Paramount Talks Held

Paramount, whose officials have time and again expressed the opinion that they would be able to keep more theatres if they fought the matter out in court, nevertheless was engaged in discussions with Department of Justice representatives Monday in New York, following previous Washington conferences.

Otto Koegel, general counsel for 20th-Fox, and his legal aide, Fred Pride, returned to New York at the weekend from the coast, where, it is officially indicated, a new consent decree settlement was formulated in discussions with Charles P. Skouras, president of National Theatres, the 20th-Fox subsidiary, and Dan Michalove, vice-president of the circuit.

These conferences are believed to have resulted in an agreement upon a greater degree of divestiture than was decided upon during the October-November conferences, when Mr. Skouras was reportedly reluctant to divest holdings to the extent that other officials though was necessary to win a consent decree.

20th Century-Fox Plan Ready

The new 20th Century-Fox plan was to have been proposed to the Department of Justice this week.

Paramount was represented at last week's Washington conference by a trio that had previously proposed an earlier settlement: Leonard Goldenson, vice-president in charge of theatre operations; Walter Gross, theatre department attorney, and Robert O'Brien, corporate secretary. They conferred with Herbert Bergson, head of the Department of Justice Anti-Trust Division, and Robert L. Wright, Government attorney who is prosecuting the Paramount suit.

While neither side has commented on the progress of the talks, it is known that Paramount's new proposals have been sufficiently interesting to the Department to keep the discussions going. Discussions on previous Paramount proposals were short lived.

U. S. TO OPPOSE MORE TRIAL POSTPONEMENTS

Washington Bureau

The Department of Justice stated flatly last week that it would oppose any further postponement in the Paramount anti-trust suit—even over the Christmas holidays. "We want to get this thing moving," a Department spokesman declared. "We have had postponement after postponement. A delay for the holidays means a delay of at least two weeks. We will press for the hearings to resume on Dec. 20, as scheduled.

Loeks Files $600,000 Trust Action Against Majors

John D. Loeks, operating the Power Foto News theatre in Grand Rapids, Mich., filed a $600,000 anti-trust action in Detroit Federal Court Wednesday charging that five majors and three circuits had conspired to deprive him of product with which he could have competed with the affiliated theatres. He blames the alleged conspiracy for the loss of $200,000 in the four-year period he has been operating his independent theatre. Named as defendants in the suit were: W. W. Butterfield Michigan Theatres, Bijou Theatrical Enterprises, B and J, Inc., RKO, Loew's, Paramount, 20th-Fox and Warners.

Government To Contest Schine's New Evidence

Government attorneys in Washington Tuesday said they will oppose a Schine Circuit motion to allow the circuit to introduce further evidence in the new proceedings scheduled for the Buffalo, N. Y., District Court on the Government's anti-trust suit. The Schine motion also asks the court to require the Justice Department to state what new evidence, if any, the Government will introduce. Argument on the motion was postponed Monday until next Monday.

MGM Releasing Three Films in South Africa

MGM will distribute and exhibit three features of the Selznick Releasing Organization in South Africa under terms of an agreement between the two companies, it was announced this week by Leonard R. Case, SRO treasurer. The three features, to go into release in South Africa early next year, playing the first run Metro theatre in Johannesburg and the first run Metro in Durban, are: "Duel in the Sun," "The Paradine Case" and "Portrait of Jennie."

Charlotte Suit Names Majors

The Center theatre, which H. B. Meiselman Theatres opened in Charlotte October 7, has filed a damage and injunction suit in Charlotte against the eight major distributors, two theatre companies, and the operator of three other theatres, charging them with violating the anti-trust law by refusing to license first runs to the Center.

The theatre asks a preliminary injunction, to get the theatre first run product, as well as a permanent injunction later.

Meiselman Theatres alleges it has lost $10,000 on the operation of the Center and that it will suffer an additional $250,000 by the time a decision is handed down, if the defendants are not ordered to offer first run product to the Center.

According to the complaint, the Center opened in a new business district with the nearest first run two miles away. The Center is willing, according to the complaint, to pay for first run, but the distributors have allegedly refused to give the house anything but second and third run features.

The Center suit asks for a realignment of distribution so that it will get not less than one-half of all first runs to be shown in Charlotte.

Defendants are: Paramount, Loew's, RKO, Twentieth Century-Fox, Universal, Columbia, United Artists, Warner Brothers, Charlotte Amusement, Strand Amusement, and H. F. Kincey, operator of the Broadway, Imperial and Carolina theatres.

Damages Sought Tripled As Isley Suit Resumes

The $498,000 damages sought in the Phil Isley Theatres anti-trust suit were tripled to $1,494,000 when trial resumed Monday in U. S. District Court at Los Angeles. The Isley suit charges a conspiracy of the majors to prevent the Pickwood theatre, Los Angeles, from obtaining first run product. Fred A. Weller, attorney for Isley, said his client is seeking a temporary injunction which would enable the Pickwood to open before Christmas. The amended complaint lists Mr. and Mrs. Earl Collins and Griffith Theatres, Inc., as co-owners with Isley of the newly completed Pickwood.

Delay Griffith Trial Until January 24

Further hearings in the Griffith anti-trust suit, resumed in U. S. District Court at Oklahoma City November 30, were postponed last Friday until January 24. Judge Edgar S. Vaught interrupted the hearings in the middle of a bitter dispute between Government and defense counsel over the reliability of a witness. The Government has placed a long series of witnesses on the stand in an attempt to show the dominance of the Griffith circuit. Judge Vaught ordered the postponement to allow him time to clear other cases on the docket.



The perfect holiday treat is the treat for holiday movie-goers in Detroit • New Orleans • St. Louis • Atlanta Portland • Louisville • Philadelphia • Baltimore • Denver Milwaukee • Pittsburgh . . . and more and more from coast-to-coast from 20th Century-Fox.



ARNALL TO FIGHT AS SIMPP HEAD

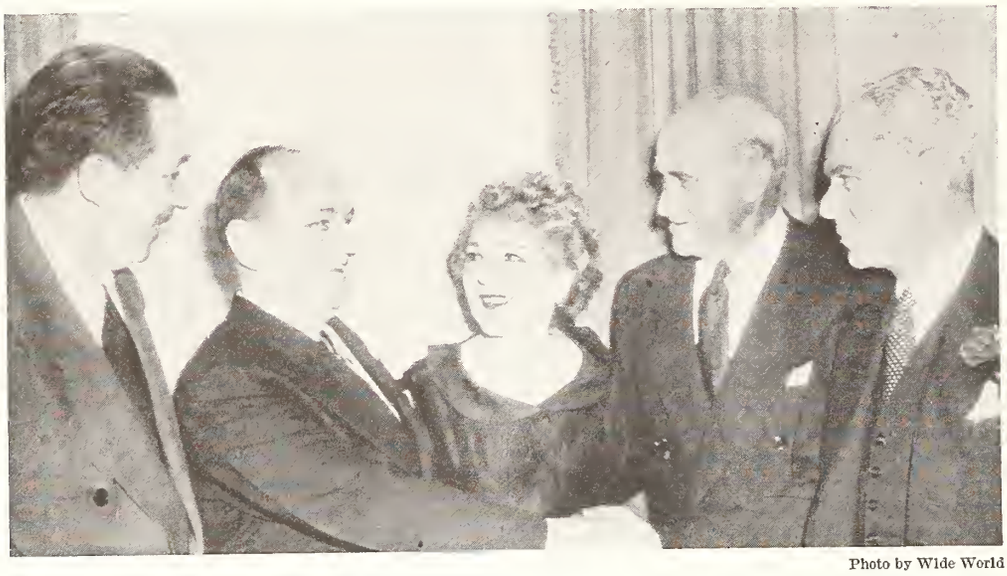


Photo by Wide World

CONGRATULATIONS, to the new president of the Society of Independent Motion Picture Producers, Ellis Arnall, second from left. The former Governor of Georgia, 41, a noted liberal, is felicitated in Hollywood by leaders in independent production. At the left, Walt Disney; the others, Mary Pickford, Samuel Goldwyn and Walter Wanger, at right.

Hollywood Bureau

The Society of Independent Motion Picture Producers got a new president Sunday night. He's 41-year-old Ellis Gibbs Arnall, a fighting Democratic liberal, an ex-Governor of Georgia, a trust-buster, a lawyer, an author and lecturer in politics.

Named Sunday to the post vacant since the resignation of Donald M. Nelson, Mr. Arnall called a press conference here Monday to tell reporters that the first order of business on his agenda is "to intensify the fight against the monopolies which are retarding the industry." He intends, he stated, to use education, litigation and legislation to break up monopolies which have kept "superior entertainment made by independents" off the screens at "serious costs" to the industry and public.

Has Five-Point Program

His fight against monopoly is but one point in a five-point program which Mr. Arnall will work out in Washington, Hollywood, New York and Newman, Ga., his home town.

He intends to use vigorous effort to improve the foreign market situation by seeking modification of restrictions, quotas and other antagonistic legislation.

He intends to further the interests of the SIMPP, as a unified group, in all possible ways.

He intends to work with other segments of the industry in all undertakings which would benefit the industry at large, such as combating attacks on Hollywood.

He will campaign to dispel "pessimism prevailing in the industry at this time."

When asked if he would cooperate with Eric Johnston, president of the Motion Picture Association, Mr. Arnall stated: "I don't see how I can unless he changes his attitude."

Then he went on to explain: "Mr. Johnston is a very fine gentleman. I have many fine friends who have a different philosophy from mine. I hope his attitude and the attitude of his organization, which limits markets, will change."

Barkley Dinner Speaker

Leaving here Monday night for New York, to speak at the Waldorf-Astoria dinner for Vice-President-Elect Alben Barkley, Tuesday evening, Mr. Arnall told reporters that while in New York he would suggest that the "Town Meeting of the Air" radio program sponsor a debate on monopoly in the film industry in which he would participate with another personality—preferably Mr. Johnston.

Mr. Johnston, now on the coast, turned down the Arnall suggestion with this statement: "Turning the industry into a debating society will not produce better pictures. The way to get better pictures and to solve our worldwide industry problems is for all of us to work together. I welcome Mr. Arnall into the industry and invite his cooperation to strengthen the industry."

A man who won a spectacular anti-trust fight against 21 railroads, Mr. Arnall devoted most of his conference to the question of monopoly, declaring that public support for "breaking up theatre monopoly" could be obtained by putting the case before the public. He cited the SIMPP's Detroit suit as an example of the action which his organization will take wherever and whenever necessary. He added that monopolies must be opposed as vigorously by America as totalitarianism or Communism.

"The survival of democracy and the capitalistic system is dependent on winning the war against monopolies," he insisted.

In reply to questioning, Mr. Arnall stated that film stars whose private lives bring discredit to their films "should be banished from the screen."

He was "surprised and shocked" that a reporter should ask him if it were true that he would receive $50,000 a year salary, plus $25,000 expenses. "When I have been around Hollywood long enough," he said, "I may answer it. For the present, my answer is 'no comment'."

British Group Named to Study Film Practices

London Bureau

Harold Wilson, president of the Board of Trade, last week announced the names of seven of the eight-member Government committee to enquire, on an industry-wide scale, into distribution and exhibition practices. The Board of Trade has been given power to compel the disclosure of relevant information if such information is withheld from the committee which, according to Mr. Wilson, will make its report soon.

Chairman of the committee is Lord Portal of Laverstoke, former associate of J. Arthur Rank in the formation and original financing of General Film Distributors, and formerly chairman of the Great Western Railway. He is now managing director of Portals, Ltd., the leading paper-making concern and producer of special paper for Bank of England notes.

Other members include: Barrington C. Gain, chartered accountant and a former director in several of Mr. Rank's film companies; Sir Arnold Plant, economist and a professor at London University; Sir Ralph Richardson, stage and screen star; James H. Laurie, chief of the Government's Film Finance Corporation; Miss Lucy Sutherland, principal of Oxford Woman's College, and William Smart, Scottish trades union leader.

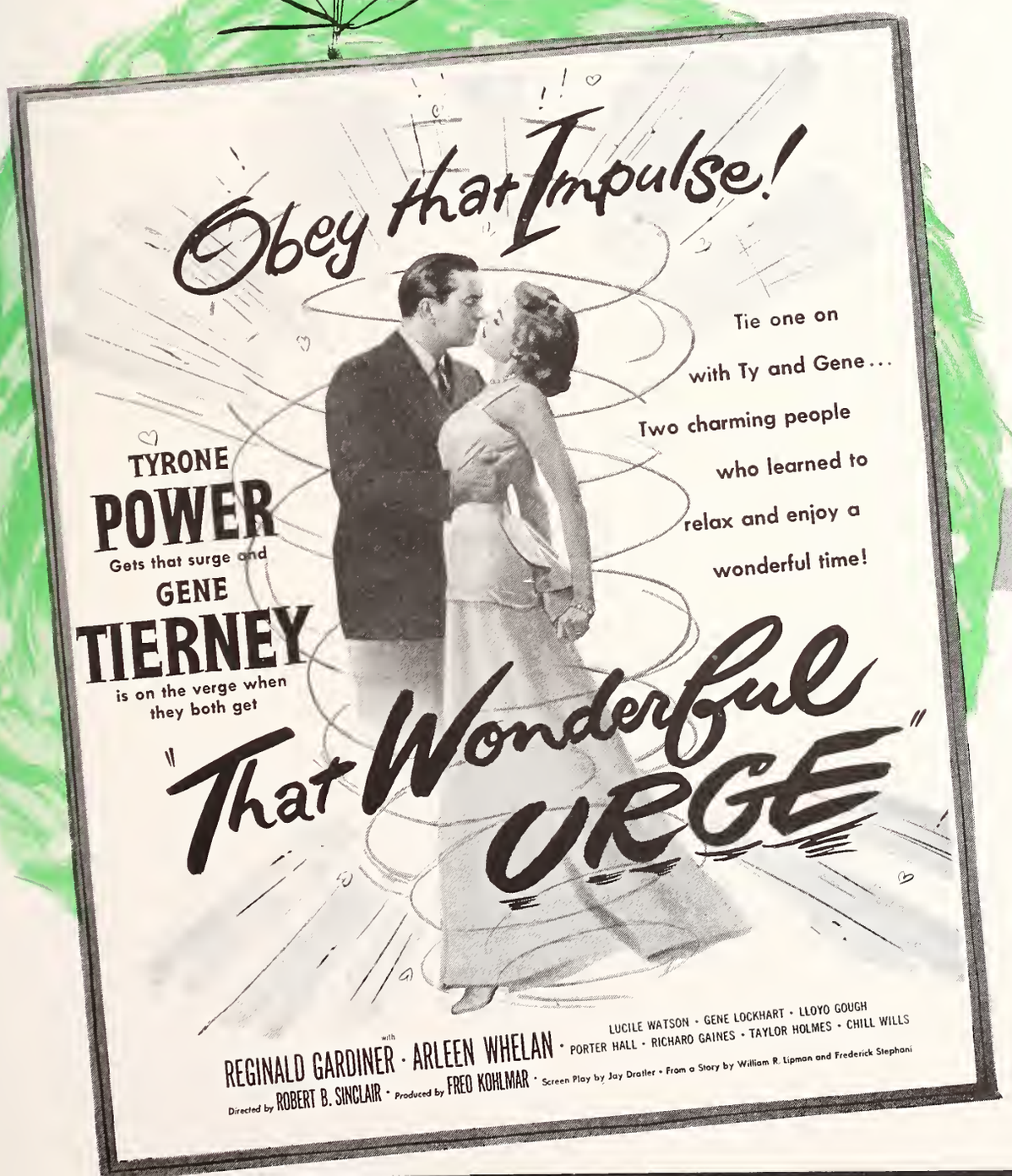
The eighth member of the committee, shortly to be appointed, will represent the money market interests.

Famous Players-Nathanson Legal Action Dismissed

Toronto Bureau

The eight-year-old legal action brought by Famous Players Canadian against Odeon Theatres, the late N. L. Nathanson and his son, Paul Nathanson, has been concluded by an order of dismissal with the consent of all parties concerned. The suit involved theatre ownership and developed when N. L. Nathanson resigned as president of Famous Players Canadian eight years ago.

Obey that impulse . . . that has showmen dating "That Wonderful Urge" for their Biggest Holiday Time in Seattle • Portland • Akron • Wichita • Baltimore Louisville • Philadelphia • Milwaukee • Buffalo • Springfield Salt Lake City . . . for that wonderful boxoffice surge from 20th Century-Fox.



JACK BENNY RADIO CHAMPION BY VOTE OF NATION'S EDITORS

Jack Benny, veteran radio comedian, whose program provides Sunday evening fun for many millions across the country, has been proclaimed "Champion of Champions" in the 1948 poll, conducted annually by *Motion Picture Daily* in behalf of *Fame* among newspaper and magazine radio editors, columnists and critics in the United States and Canada. Making his first showing in the poll since 1943, the critics, ignoring hooper-ratings and such, also named him the best comedian on the air, replacing Fred Allen.

The selection of Mr. Benny is of special interest since the comedian made entertainment headlines toward the end of the year by switching his program from the National Broadcasting Company to the Columbia Broadcasting System.

With poker-faced Mr. Allen taking second place, Bing Crosby, moving down a peg, took third honors in the Champion of Champions classification, replacing the Lux Radio Theatre which held that rank last year. Arthur Godfrey showed up in fourth place in the 1948 poll.

Old-Timers Rule Roost Among the Comedians

The old-timers this year ruled in the Best Comedian group, with Jack Benny leading Mr. Allen and the irrepressible Bob Hope. Henry Morgan, who last year captured the second place, this year didn't show up, his show having been off the air for most of that period.

Herb Shriner, who is on the air over CBS every day, Monday through Friday, this year was honored by being named the Most Promising Star of Tomorrow, Robert Q. Lewis, replacing Abe Burrows, was second and Doris Day was third.

Bing Crosby, filmdom's gift to the airwaves (or was it vice-versa?) as usual made a fine showing, capturing three "firsts" and one third place. The crooner again made it as Best Master of Ceremonies, followed by Garry Moore and Arthur Godfrey. Mr. Crosby also held his place as the Film Personality Most Effective in Radio. Bob Hope in this classification moved down from last year to take third place, changing places with Ronald Colman, who was second.

Crosby Male Vocalist Winner Once Again

Bing Crosby again was voted Best Male Vocalist (Popular), followed by Perry Como and Gordon McRae who replaced Frank Sinatra. The line up in the Best Male Vocalist (Classical) department also showed little change from last year, with James Melton maintaining his lead, followed by Robert Merrill, who tied with Ezio Pinza.

With the women, too, the poll this year showed a number of changed positions, with new names coming up the ladder. Eve Arden replaced Joan Davis as the Best Comedienne and Gracie Allen earned a secure second place in this classification, followed by Judy Canova and Marie Wilson, tied for third.



JACK BENNY — Radio Champion

In the voice department, Dinah Shore once again was voted the critics' favorite as Best Female Vocalist (Popular). Peggy Lee moved up to second place and Jo Stafford this year was in third position, eliminating Ginny Sims. In the Best Female Vocalist (Classical) group, the critics this year maintained their favorites in the same positions as last year. Rise Stevens was the winner on the basis of the Metropolitan Opera pickups made by the American Broadcasting Company. Marian Anderson, Lily Pons and Eleanor Steber tied for second.

Fibber McGee and Molly once again did themselves proud as the Best Comedy Team, followed by Amos 'n' Andy, who replaced Burns and Allen, and mr. ace and Jane, a newcomer. Don Wilson's delivery earned him the title "Best Studio Announcer."

Following is the result of the balloting:

CHAMPION OF CHAMPIONS
Jack Benny
Fred Allen
Bing Crosby
Arthur Godfrey

COMEDIAN
Jack Benny
Fred Allen
Bob Hope

THE MOST PROMISING STAR OF TOMORROW
Herb Shriner
Robert Q. Lewis
Doris Day

COMEDIENNE
Eve Arden
Gracie Allen
‡Judy Canova
‡Marie Wilson

COMEDY TEAM
Fibber McGee and Molly
Amos 'n' Andy
mr. ace and Jane

MASTER OF CEREMONIES
Bing Crosby
Garry Moore
Arthur Godfrey

SPORTSCASTER
Bill Stern
Red Barber
Mel Allen

FILM PLAYERS ON THE AIR
Bing Crosby
Ronald Colman
Bob Hope

MALE VOCALIST (Popular)
Bing Crosby
Perry Como
Gordon McRae

MALE VOCALIST (Classical)
James Melton
†Robert Merrill
*Ezio Pinza

FEMALE VOCALIST (Popular)
Dinah Shore
Peggy Lee
Jo Stafford

FEMALE VOCALIST (Classical)
Rise Stevens
*Marian Anderson
*Lily Pons
*Eleanor Steber

STUDIO ANNOUNCER
Don Wilson
Ben Grauer
Ken Carpenter

COMMENTATOR
Edward R. Murrow
Walter Winchell
H. V. Kaltenborn

SYMPHONIC ORCHESTRA
NBC Symphony
New York Philharmonic
Boston Symphony

DANCE BAND
Vaughn Monroe
Guy Lombardo
Tex Beneke

DAYTIME PROGRAM
Arthur Godfrey
Fred Waring
Welcome Travelers

DRAMATIC PROGRAM
Lux Radio Theatre
Theatre Guild on the Air
Ford Theatre

EDUCATIONAL PROGRAM
America's Town Meeting of the Air
You Are There
Living—1948

MYSTERY SHOW
Suspense
Sam Spade
Inner Sanctum

MUSICAL SHOW
Telephone Hour
Fred Waring Show
The Pause that Refreshes

QUIZ SHOW
You Bet Your Life
Twenty Questions
Who Said That?

AUDIENCE PARTICIPATION PROGRAM
Truth or Consequences
Stop the Music
People Are Funny

NETWORK PUBLICITY
NBC
CBS
MBS

INDIVIDUAL PUBLICITY
J. Walter Thompson
N. W. Ayer
Earle Ferris

†Tied for first. *Tied for second. ‡Tied for third.


and for a very
Prosperous
20th CENTURY-FOX
New Year!
"Chicken Every Sunday"
"A Letter to Three Wives"
"Down To The Sea In Ships"

POMMER FORESEES CODE IN GERMANY

Film Chief of Military Unit Resigns; Sees End of License Requirements

"I've done the job I set out to do in Germany and my usefulness there has come to an end. I have resigned."

With these words, spoken in a heavy German accent, Erich Pommer, former head of the motion picture branch of OMGUS (Office of Military Government — U. S.) confirmed in New York this week reports that he had quit Government service. Replaced by Arthur Mayer, former operator of the Rialto theatre, New York, he will continue as the U. S. member of the tri-zonal film coordinating board and as liaison officer for the three-power Import-Export Agency until about April 1, 1949.

Sees Vital Developments

Within the near future Mr. Pommer, a frail, soft-voiced man with thinning gray hair, expects several important developments in Germany. He is hoping for the tri-zonal adoption, by April, of a voluntary, self-regulatory code to govern production in the German industry. This code, patterned closely after the American production code, but taking cognizance of special German needs, would tie in German production, distribution and exhibition in a sweeping move to circumvent eventual censorship by a German government or German local governments.

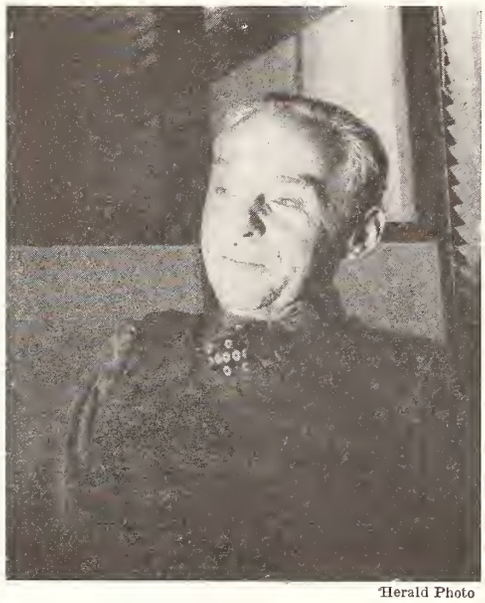
A second important development concerns the possible lifting of all license requirements under the new occupational statute to be issued early next year. This statute will be tantamount to a new German constitution. Both this move and the code draft are acceptable to the Americans and French, but are still being contested by the British who, with an eye toward nationalization, would like censorship and licensing powers concentrated with the Military Government and/or the German government.

The American view calls either for the elimination of licensing or its concentration in a tri-zonal office. Should the voluntary code be adopted, its enforcement would be in the hands of a control commission to be set up at Wiesbaden in the U. S. Zone.

Code Needs Cooperation

Although the Americans want to continue their basic policy of keeping the production, distribution and exhibition separate —a policy termed "highly successful" by Mr. Pommer—the code would depend largely on the cooperation of these segments in that a film without a code seal would not be distributed or exhibited.

Among the special provisions of the proposed German code are the following: No seal will be issued to pictures which further national-socialist, militaristic, imperialistic, nationalistic or race-baiting tendencies; or to films which threaten or ridicule the constitutional principles of the German government, or films which tend to distort history. Also films produced under the direct sponsorship of a political party or a religious group must be marked as such. No film can be banned, or a demand for changes be made, on personal grounds or for reasons of an artistic consideration.



Herald Photo

ERIC POMMER

German production, increasingly supplied with raw stock under the Marshal Plan and also by a Munich plant, which soon will be turning out 4,500,000 feet of stock, is progressing. Studios in Berlin and Munich have been re-equipped and rebuilt "without the use of American dollars," Mr. Pommer reported. They now have a potential of 30 productions a year. The Germans actually only made 13 films in the U. S. zone during 1948, and probably won't turn out many more during 1949.

Need 180 to 200 Films

The British have one studio operating at Goetingen and some small ones near Hamburg. They are planning one at Rahsted, near Hamburg. The French have a studio at Remagen, near Cologne. The Russians, who are turning out 12 to 15 pictures a year, make their films in Berlin. The U. S. is planning another studio at Wiesbaden, but all of its space is open to use by all.

The German market needs an annual 180 to 200 films, according to Mr. Pommer, and to fill this need some German films made between 1940 to 1945 have been released. There are 3,000 theatres in the combined U. S., British and French zones.

"We are working to build up a German industry in which the Germans eventually will have a say," Mr. Pommer observed. "I believe there will be a gradual easing of restrictions governing the earning of the American firms in Germany. They can't be expected to go on forever, showing their pictures and getting blocked currency in return. There may be modifications in our policy, but I believe we will insist on decentralization."

After a month's vacation Mr. Pommer plans to return to Germany to "tie up lose ends." While his next job probably will be in the film field, his future work "definitely will not demand continued residence in Germany," the producer of such international hits as "The Blue Angel" and "Jamaica Inn" declared.

ECA Guarantees $230,000 Costs

A guarantee, covering the convertibility of $230,000 for expenses involved in the distribution of films in Germany, was extended to the Motion Picture Export Association this week by the Economic Cooperation Administration.

According to an MPEA announcement, ECA will authorize the conversion of a portion of marks earned by MPEA in Germany not exceeding the amount specified. The contract is retroactive from August 1, 1948, and runs through January 1, 1950.

The convertibility guarantee applies only to earnings by the companies starting August 1 and has no bearing on the millions of marks earned and frozen since MPEA started operations in Germany three years ago.

The contract, first to be signed by ECA under the section of the Economic Cooperation Act which authorizes the expenditures of $10,000,000 for out-of-pocket expenses of the information media, was made official Monday, when Francis S. Harmon, MPEA vice-president, and Howard Bruce, Acting ECA Administrator, signed. It has the approval of General Lucius B. Clay, military governor of the U. S. zone in Germany.

Talks looking toward a modification of regulations, which now do not permit any use of frozen funds other than that of covering operational expenditures, have been under way for some time, but, according to Irving Maas, MPEA vice-president and general manager, they "haven't jelled yet."

Toronto Power Cutoffs Down to Half Hour

The compulsory cutoffs of power in Toronto have been reduced to one daily period of 30 minutes, commencing at 4:30 P.M. from Monday through Friday, and theatres are returning to near normal operations. The blackouts, which started October 1, had reached a daily total of 165 minutes late in November and the evening cutoffs brought considerable loss in receipts to those neighborhood theatres without auxiliary generators.

Municipal Group Seeks Extensive Taxing Power

Washington Bureau

A demand that cities be given power to levy admission taxes and require licenses from theatres was made Wednesday by the American Municipal Association. The Association, representing 9,500 cities, opened its 1948 conference here Monday. The meeting marked the Association's first attempt to get its members behind certain broad policies on taxes and other matters, with the avowed purpose of lobbying for these policies in Washington and the state capitals.

At the session on municipal finances Wednesday morning, the 500 delegates approved a resolution which says in part:

"The Municipalities should be permitted to adopt a larger number of taxes for local use. Unless the state provides adequate revenue by other measures, municipalities which can administer them should be authorized to use as local taxes the payroll-income tax, local sales taxes, license taxes based on volume of business, cigarette and tobacco taxes, amusement or admission taxes, hotel taxes, liquor taxes, utility taxes and various service charges."

The Association feels municipalities are pinched because inflationary pressures have increased costs without increasing revenue proportionately. In general, Association officials say, the larger the city the greater the need for new revenue.

The statement of policy which was submitted to the delegates says that "municipalities should be permitted to raise as large a portion of their revenue as they can from locally imposed taxes." It accuses the states of taking from their own such easily-controlled, highly-productive sources as sales taxes, income and gasoline taxes. A plea was made for joint state and local action in planning a new tax system to evolve a logical and orderly tax program.

Phil Harris Show Goes to CBS, Another NBC Loss

Marking the third top-program loss by the National Broadcasting Company since October, the Phil Harris-Alice Faye show, customarily heard over that network on Sunday evenings, has been switched to the Columbia Broadcasting System.

Earlier, the Jack Benny show, long an NBC mainstay, left NBC for CBS and Amos 'n' Andy left NBC for CBS early in October.

CBS is understood to have its eye on the Fibber McGee and Molly comedy team and is said to have approached the couple. NBC further is losing the Edgar Bergen-Charlie McCarthy program, which will be discontinued, and also the Spike Jones' Spotlight Review, which is being moved to CBS.

HOLIDAY TAKES A 40-PAGE LOOK AT HOLLYWOOD LIFE

Holiday magazine, that lavishly illustrated rainbow of a monthly, covers Hollywood in 40 flashy pages in the January issue featuring the bylines of Budd Schulberg, remembered in Hollywood for his "What Makes Sammy Run?" and the novelist-playwright, Irwin Shaw.

Mr. Schulberg covers history, philosophy and crystal gazing in his article; Mr. Shaw, rather awe-struck, writes about Hollywood's people. The art editors have contributed numerous color plates of Hollywood luminaries in the star and executive fields.

After a fast survey of 40 years of Hollywood, from the time that Mrs. Daeida Hartell Wilcox thought of her Hollywood as "Real Estate combined with Godliness" to the last available information, Mr. Schulberg finds that Hollywood has a split personality, "treading the tight wire between the pursuit of art and the pursuit of profit."

Hollywood, he believes, ranges from "Amazingly Colossal to Stinks." "Could this be," he asks, "one of those transition periods like the end of the two-reel nickelodeon days and the passing of silent pictures, which will gradually overhaul the top-heavy film factories and recast the mold that now stamps out at least 300 pictures a year—counterfeit coins, coins with a turkey for an emblem instead of an eagle?" That proposition, he says, gets his vote.

He sees new adult audiences and new directors and producers ready to serve them. He believes that perhaps Hollywood's unique contribution to American life has been the development of businessman artists, "centaurlike, half creatively daring, half profit-mindedly cautious."

He sees Hollywood intricately tied to national and international politics, to economics, to governments, and concludes that "if Hollywood has not always come to the world, the world has surely come to Hollywood. Yes, the world rests heavily on Hollywood these days."

Mr. Shaw finds Hollywood all-powerful, all-pervading and writes: "Hollywood resembles the atomic bomb in one respect. The explosion takes place in a little city on the Pacific seaboard, but the radio-active cloud circulates inexorably around the globe, giving rise to strange illnesses, psychic and moral derangements that defy diagnosis. . . . Like the corner of a foreign field in Brooke's poem, which is forever England because an Englishman is buried there, there is a corner of us all which is forever Hollywood, because we have once seen a motion picture."

Court Forbids Picketing Of New York Theatre

A ruling which may put an end to the boycotting and picketing of independent New York theatres by unions engaged in disputes with film distributors was handed down in New York Supreme Court last week by Justice Morris Eder. In granting an injunction against picketing of City Investment's Victoria theatre, the jurist held that no labor dispute existed within the meaning of Section No. 876 of the Civil Practices Act between the unions and City Investment Corporation. The Victoria is playing "Joan of Arc." The guilds' troubles are with RKO Radio, one of the distributors with which they have been engaged in a fight over representation.

Sixth Stockholder Sues Warners, U. S. Pictures

In the sixth such action to be filed since September 20, Bernard M. Geller, a minority stockholder in Warner Brothers, filed suit in New York District Court last weekend against United States Pictures, Warner Brothers, Joseph Bernhard, Robert W. Perkins, Milton Sperling, Harry M. Warner, Jack L. Warner and Morris Wolf. He alleges conspiracy in behalf of United States to the detriment of Warners and asks for an accounting on a production-distribution deal made in 1945 between the firms.

Berger Backs Fight on Rental

Benjamin Berger, president of North Central Allied, said in Minneapolis Monday that national Allied Association's appointment of a committee to discuss forced percentages with executives of the major companies "is the first sensible and concrete approach ever made on a large scale to rid the industry of one of its worst rackets." He predicted the committee named by Allied to take up the percentage complaint with distributors "will come close to getting what they want."

Mr. Berger pointed out that the association's opposition against forced percentages does not include first runs in large cities "and some other situations," but is aimed particularly at subsequent runs and smaller

Most exhibitors "fear" percentages because those engagements are used as a yardstick in arriving at flat rentals, Mr. Berger charged, adding that exhibitors are fully aware of such procedure and "it causes them not to be showmen." Mr. Berger also charged the percentage policy of distributors forces exhibitors to play pictures too long and on the wrong playing

The exhibitor leader predicted company heads eventually would abandon percentages as outlined by Allied.


The amazing story of...
a woman cursed
IT'S A WOMAN'S PICTURE!
IT'S A MAN

by eternal youth!







ANGEL ON THE AMAZON

Starring

GEORGE BRENT · VERA RALSTON
BRIAN AHERNE · CONSTANCE BENNETT

with FORTUNIO BONANOVA • ALFONSO BEDOYA • GUS SCHILLING • RICHARD CRANE

Screen Play by LAWRENCE KIMBLE • Original Story by EARL FELTON

Associate Producer-Director JOHN H. AUER

A REPUBLIC PICTURE

PICTURE! *IT'S A MONEY PICTURE!*

Hoblitzelle Asks Long Range View By All Industry

By RED KANN
in Dallas

Karl Hoblitzelle, president of Interstate Circuit, Inc., is highly critical of those theatremen who reject a long view of this industry in favor of a quick haul.



Karl Hoblitzelle

"You know," he said, "the dinner to Bob O'Donnell exemplifies what I mean. It was fine for important men from all parts of the country to travel here for that function [given by Variety Club of Texas at the Baker Hotel, December 4] but why they did it is important, too. I think that, among the reasons, was the recognition of Bob's long-established practice of encouraging producers and distributors who are worthy. That, of course, is a fundamental of Interstate's policy over a period of 40 years.

"Meritorious product has to be supported. This is why we are perfectly willing to give top playing time in our top theatres to attractions that rate, regardless of source, on the kind of terms we pay Paramount."

As he was saying this, Interstate's flagship, the Majestic theatre, was running "Strike It Rich," a story about oil wells, produced by Jack Wrather and released by Allied Artists.

"If we and other exhibitors neglect to give good product the break it deserves, progress in production inevitably will be retarded. It follows, of course, that our theatres won't do so well, either," he went on.

Mr. Hoblitzelle was sharply critical, too, of exhibitors who follow a "clean up-now" policy of playing "sex" pictures. There's not much trick to that sort of thing. We can do it like anyone else. But there's no present or future in it. When you operate theatres dedicated to the community as we do there is a clear obligation which must be met constantly," Mr. Hoblitzelle observed further.

"You don't come within sight of such an obligation with sensationalism. What you do is to postpone the reckoning day. And that's a deferment at best.

"I wish more in the industry would realize this."

W. E. Votes $1 Dividend

The Western Electric Company board of directors in New York Tuesday declared a dividend of $1 per share on outstanding capital stock, payable December 31 to stockholders of record December 23.

U. S. Not to Interfere In French Film Quota

Washington Bureau

The State Department is very unlikely to do anything more about the Eagle Lion protest over the French film agreement than transmit the protest to the French Government, a State Department official said Tuesday. "The new pact leaves up to the French Government the distribution of the quota among individual companies," he declared. "The State Department is always reluctant to interfere with another country's administering of import rationing."

RKO Nine-Month Loss $356,024

Radio-Keith-Orpheum Corp. and subsidiary companies this week reported a net loss of $356,024 after taxes and charges for the first nine months of 1948. The net figure makes provision for an estimated loss of $3,560,129 on outside productions, stories and continuities, and a profit of $13,919 on sale of capital assets.

The net loss compares with a net profit of $6,896,631, after taxes and charges, for the first nine months of 1947. The total then included provision for an estimated loss of $1,130,225 on outside productions, and a profit of $4,764,766 on the sale of capital assets.

RKO reported a consolidated net loss of $2,257,887 for the third quarter of 1948, this figure again including provision for estimated losses of $3,405,194 on outside productions, stories, and continuities, and a profit of $9,281 on the sale of capital assets. The third quarter loss compares to a net profit of $1,789,284 for the same period last year.

Schedule "B" Revised; Affecting Exports

Washington Bureau

Exporters of films and equipment have been warned by the Department of Commerce to check the revised schedule "B," the list from which shippers must take commodity numbers to put on their shippers' export declarations. These declarations must accompany each shipment and U. S. Customs officers will not pass shipments without the correct commodity number. Commerce officials said they did not believe there are many changes in the numbers for film classifications, but that most equipment numbers have been changed. The revised schedule goes into effect January 1. It is the first revision since 1945.

M-G-M Auditors To Meet

M-G-M's field auditors will meet at the Astor Hotel, New York, for four days starting January 4. The sessions will be jointly conducted by Alan F. Cummings, in charge of exchange operations, and his assistant, Harold Postman.

Record Making Resumes; Clark Approves Plan

Attorney General Tom C. Clark this week declared legal the $2,000,000-a-year musicians' union welfare fund, tentatively agreed on by James C. Petrillo and the record companies pending just such a decision.

The new deal was signed in New York Tuesday. Record cutting began almost immediately.

The Government's approval of the agreement on the fund, one of the musicians' major conditions before entering a new five-year contract with the companies, officially ended the ban on recording making in effect since December 31, 1947.

The union and the companies agreed on the trust fund October 27. A day later the proposed contract was submitted to the Department of Justice for its opinion as to the pact's legality under the Taft-Hartley Law. It provides for a $2,000,000 fund, to be financed by a royalty ranging from one cent to two-and-a-half cents per record and to be administered by an impartial trustee.

Samuel R. Rosenbaum, a Philadelphia lawyer and director of the Philadelphia Orchestra Association, has been named to the post at a salary of $25,000 a year. The fund will be used for free concerts, to be given by unemployed musicians who will be paid for their services.

The request for a legality ruling actually was made to Secretary of Labor Maurice J. Tobin. He in turn asked the Department's solicitor, William S. Tyson, to prepare an opinion. Mr. Tyson answered in the negative the question of whether the agreement, in naming a trustee, violated the section of the Taft-Hartley law which makes it a criminal offense for employers to make any payments to "representatives of his employees" and for the employees to accept such payment. It was this opinion which then was approved by Mr. Clark.

As Mr. Petrillo and Frank White, president of Columbia Records and industry spokesman, signed the new agreement, the union head disclosed that the transcription companies would subscribe to a similar contract soon. No change is planned for the ban on film music for television.

Grosses Unhurt as Video Unit Opens in Memphis

Theatre business remained unaffected in Memphis last week as television station WMCT, this city's first video transmitter, went on the air with a six-hour program. No decline in attendance was reported again by the first runs and the neighborhoods as the station followed its first day of broadcasting with a five-hour program on Sunday. Three of the four downtown first runs had better business that day than the previous week.



Now there's a 3rd Sensational Star in Paramount's Great Holiday Attraction—



BOB HOPE
and
JANE RUSSELL
and
"Buttons and Bows"
in Paramount's
"The Paleface"

Color by **Technicolor**

Timed to Reach Its Peak Popularity Just Before Release Date As

THE NATION'S NUMBER 1 SONG

On the Lucky Strike Hit Parade
(now for 6th consecutive week)

In Frequency of Radio Broadcasts	**In Sheet Music Sales**
In Juke-Box Popularity	**In Phonograph Record Sales**

Tell your folks it's "The 'Buttons-and-Bows' Picture" — Song-of-the-Box-office at 328 (so far) Christmas Dates

• • •

Produced by ROBERT L. WELCH
Directed by NORMAN Z. McLEOD

Original Screenplay by Edmund Hartmann and Frank Tashlin • Additional Dialogue by Jack Rose



ALBANY

Dramas held the spotlight on Albany screens as theatres move into the pre-Christmas slump. The Strand presented "Road House" and "Night Wind," while the Palace dualed "The Luck of the Irish" with "Cry of the City." The Ritz played "Live Today for Tomorrow" and a Charlie Chan release, "The Golden Eye." The Grand played "Moonrise" and "Angel in Exile." The Colonial had "The Magic Bow." The Grand played a midnight performance of "Madhouse of Mystery" and "Cat Man of Paris." . . . The Empire, Glens Falls, is now being managed by Donald Sleight, former assistant manager of Schine's Rialto in that city. Schine did not renew its lease on that house. . . . George Reiff is a new salesman at U-I, transferred here from New Haven to succeed John Rubach, resigned. . . . Neil Hellman will build a recreation hall at the Variety-Albany Boys Club summer camp in memory of his father, Harry Hellman. . . . Exhibitors on Film Row: Robert Lockhardt, Corinth; Clarence Dopp, Johnstown; Phil Baroudi, North Creek and Warrensburg; Walter Wertime, Chestertown; John Gardner, Sidney Dwore, Jack Gross, Isadore Diecher and Julius Perlmutter, Schenectady; Charles Wilson, Troy. . . . Samuel E. Rosenblatt closed the Lake, Lake George, for the winter. . . . The local exchange district has sent almost $8,300 to New York as its gift to the Will Rogers Memorial Hospital campaign.

ATLANTA

Richard Beck has begun work in Jacksonville on his new Outdoor Twin theatre. It will accommodate 1,700 cars and be ready for opening January 1. . . . Martin Theatres, Columbus, Ga., has announced it will lease its new drive-in in Columbus to Georgia Theatres, Inc., Atlanta. Georgia Theatres has also started work on its drive-in near Athens. . . . J. C. Powell and Ralph Sims have opened the Park drive-in in Crestview, Fla. . . . The Martin Theatres will start construction of their new open-air theatre in Marietta, Ga. It will cost about $75,000 and accommodate 400 cars. John M. Miller and George Vine have opened a drive-in at Jasper, accommodating 500 cars. . . . Film Row visitors: Hap Barnes, Montgomery; John Morfitt, Montgomery; Mr. and Mrs. Wallace Smith, Barnesville; Mrs. J. M. Lakeman, Haylesville; Mack Jackson, Alexander City; Mr. and Mrs. John Carter, Brookhaven; Mrs. Cleo Shingler, Buena Vista, and Mr. and Mrs. Fred G. Weis, Savannah and Macon. . . . Mrs. Dorothy Ford is new at Eagle Lion. . . . R. E. Tatman has taken over the Gem in Baldwin, Fla., from Taylor and Vaugh.

BALTIMORE

Seven new pictures offered at eight first runs, starting with cold weather December 9, and fair and moderate over the weekend. "The Mill on the Floss" doing very well at the Little. "No Minor Vices" good at the Century. "Smart Girls Don't Talk," with vaudeville, good at the Hippodrome. "Unfaithfully Yours" fairly good at the New theatre. "Angel of the Amazon" pretty good at the Mayfair. "Let's Live a Little" okay at the Town. "Sons of Adventure," plus "Western Union," fair at the Times and Roslyn. Keith's offered a double feature bill with two reissues, including "Frontier Girl" and "Canyon Passage." The Stanley brought back "Angels with Dirty Faces." . . . The Baltimore Variety Club, Tent. No. 19, through its chief barker elect for 1949, and Spalding Albert, treasurer, have signed a contract with the Colts football team, through Barker R. C. Embry, president of the Colts for a three-year term, during which time they will play a game each year in the Baltimore Stadium for the benefit of the Police Boys Clubs of Baltimore. Arrangements were made for 250 members of the Boys Clubs to attend the Colts game December 12. . . . Mrs. Helen C. Tingley, chairman of the Maryland Censor Board, scheduled to speak on Christmas customs at two dinners by two organizations.

CHARLOTTE

Dick Pitts' series, "What's Right With Hollywood," which appeared some time ago in the Charlotte *Observer,* of which Pitts is the motion picture editor, has been published in pamphlet form by the Motion Picture Association of America. The Pitts series defends Hollywood against recent criticism. . . . Al Burks has resigned as exploitation manager from Meiselman Theatres. . . . Walter Bond of Bond's Auto drive-in at Bennetsville, S. C., is installing individual speakers of his own construction. . . . Otto Dance, operator of the Cego theatre at Gerro Gordo, N. C., has sold his theatre to Jack Goebels of Chadbourn, N. C. . . . Lincoln Whiteville, operator of the theatre at Stanley, N. C., has sold the house. . . . The first annual meeting of the Drive-In Theatre Owners' Association, Inc., of the two Carolinas, was held December 7 at the Selwyn Hotel here.

WHEN AND WHERE

January 26-28: Meeting of Motion Picture Asssociation of America executive board and studio officials in Hollywood.

January 28-29: Allied States Association board of directors meeting in Washington.

January 28-29: Theatre Owners of America officers and directors meeting at the Mayflower Hotel, Washington, D. C.

CHICAGO

The pre-Christmas slump is showing an effect on Loop theatres, with grosses in most cases off from previous weeks. Among holdovers, "Snake Pit," in a fifth week, is very steady. "An Innocent Affair," with Jerry Colonna in person, was only fair with $45,000. "Hamlet" did an okay $19,000 in a second week, while third week of "When My Baby Smiles at Me" was nice with $42,000. "Red River" replaces "A Song Is Born" on the 22nd. Newcomers are "The Girl from Manhattan," with a stage show; "The Decision of Christopher Blake," and "Live Today for Tomorrow." . . . Frank Williams of Warner Theatre Circuit is in the St. Joseph Hospital. . . . At the annual election of officers for the local Variety Club, Tent No. 26, Henry Elman was elected chief barker; Irving Mandel, first assistant; Nat Nathanson, second assistant; James Booth, property master; Van Nomikos, sergeant-at-arms; and Walter Immerman, international canvassman. . . . Arthur Patzlaff, former Warner office manager, has joined 20th-Fox in the same capacity, while Harold Beecroft has been made assistant to Jack Lorentz, 20th-Fox division manager. . . . Herbert Scheftel and Alfred G. Burger, heads of the Telenews theatre circuit, have purchased the new Carlton Hotel in Palm Beach, Florida.

CINCINNATI

The traditional pre-Christmas slump, theatrewise, appears to currently be following the usual pattern, with grosses marked down considerably from previous weeks, with a few isolated exceptions. . . . The Cincinnati Variety Club again will hold its annual Christmas party for some 1,500 orphans who are wards of local institutions. As in previous years, the affair, in charge of Harry Wessel and Nat Kaplan, will be given at the suburban RKO Orpheum theatre, with transportation provided for the guests. . . . The club will hold a New Year's Eve dance. . . . Robert E. Dunville, vice-president of the local Crosley Broadcasting Co., announces that the company's new television station, WLWC, now under construction at Columbus, Ohio, will open around February 1. . . . The new Home theatre, at nearby Harrison, Ohio, was formally opened in late November. . . . Jack Crouthers, for the past several years general manager for Hollywood Productions, at Wilmington, Ohio, has resigned to join the Chakeres Theatres circuit, at Springfield, Ohio. . . . The Altec Service Corporation is occupying new and enlarged quarters in the Keith theatre building in Cincinnati.

CLEVELAND

Local fans with highly selective tastes will have a field day here when, for the first time in local film history, two screen roadshows will be available. "Hamlet" is now in its seventh week at Loew's Ohio, and "Red Shoes" opens Christmas Day at the Esquire. . . . Dorsey Brown, MGM office manager, this week moved up as salesman, with head booker George Bailey succeeding as office manager. . . . Variety Club's annual Needy Children's Christmas party will be held in the clubrooms December 20. Affair is under general chairman Robert Snyder, Realart

(Continued on page 28)

IT NEVER HAPPENED BEFORE!

EW BOX OFFICE
ISTORY WRITTEN as
ublic demand for re-
erved seats makes
ecessary engagement
f the second Times
quare Theatre, where
Joan" will run on
vo-a-day basis at
OP ROAD SHOW
CALE!

his IN ADDITION to
he continuing fabu-
ous World Premiere
ngagement at the
ictoria, where
-shows-daily,
ontinuous-per-
ormance grosses
re piling up that
ook almost im-
ossible for ANY
,100-seat house,
even at high-
st Broadway
cales!

TOO BIG FOR ONE THEATRE

Unprecedented public demand has made it necessary to also engage the FULTON THEATRE, STARTING TUESDAY DEC. 14th for reserved seat showings of

"JOAN OF ARC"

which will still continue at the Victoria Theatre, with continuous performances, 7 shows daily.

Reserved Seats at the

FULTON

46th St. West of B'way
Circle 6-6380

Mail Orders Filled Promptly. Seat Sale Starts Friday for First 6 Weeks.

REGULAR PERFORMANCES:
Twice daily at 2:30 and 8:30 PM Saturdays 2:30 5:30, 8:30 and 11:30 PM Sundays 2:30 5:30 and 8:30 PM

CHRISTMAS WEEK SCHEDULE:
Christmas Day Dec 25th. 2:30, 5:30, 8:30, 11:30 Christmas Week, Daily from Dec 27th thru Dec 31st, 10:30 AM, 2:30, 5:30, 8:30

PRICES AT FULTON
Matinees: $1.80 Evenings: $2.40 (tax included)

SPECIAL NEW YEAR'S EVE SHOW AT MIDNIGHT



JOAN OF ARC
starring INGRID BERGMAN
A VICTOR FLEMING PRODUCTION
COLOR BY TECHNICOLOR
CAST OF THOUSANDS
with JOSE FERRER
FRANCIS L. SULLIVAN · J. CARROL NAISH · WARD BOND
SHEPPERD STRUDWICK · HURD HATFIELD · GENE LOCKHART
JOHN EMERY · GEORGE COULOURIS · JOHN IRELAND
and CECIL KELLAWAY · based upon the stage play 'Joan of Lorraine' by MAXWELL ANDERSON
screen play by MAXWELL ANDERSON and ANDREW SOLT
art direction by RICHARD DAY
director of photography JOSEPH VALENTINE A.S.C.
Produced by WALTER WANGER
Directed by VICTOR FLEMING
presented by SIERRA PICTURES, Inc.
released by RKO RADIO PICTURES

Continuous at the

VICTORIA

B'way at 46th Street

7 Shows Daily, Starting 9 A.M., 11:30, 2 P.M. 4:30, 7, 9:30, 12 Midnight.

A pair of reserved seats for 'Joan of Arc' makes the ideal Christmas gift!

SAVE THIS AD
for complete Holiday week performance schedule of 'Joan of Arc'

(This kind of advertising in all New York newspapers.)

Released by RKO RADIO PICTURES

(Continued from page 26)

franchise owner. . . . Otto Price of Price Theatre Premiums has named Charles Winet as sales representative in the Cleveland exchange area.

COLUMBUS

Christmas shopping continued to occupy the attention of prospective patrons, with a consequent adverse effect on box offices, but despite that competition fair business prevailed with three new first runs: "Walk a Crooked Mile," at the Ohio; "June Bride," at the Palace, and "Night Has a Thousand Eyes," at the Broad. The Grand continued "Kiss the Blood Off My Hands" after four days at the Palace. . . . Lane, latest in the growing Academy neighborhood circuit, opened December 16. The Colonial-type house is located in Upper Arlington, swank northwest suburb. . . . Variety Club is sponsoring a four-day Kiddie Christmas Karnival December 21-24, centering around City Hall. . . . First run engagement of the British picture, "Jassy," was held December 15-18 at five Academy theatres.

DENVER

Ray Katzenbach has sold the Emerson, Brush, Colo., to John Roberts, who operates theatres in Ft. Morgan, 10 miles away. . . . Fred Lind, owner of Rifle, Colo., theatres, suffered a severe heart attack while attending Allied New Orleans convention. . . . Thieves broke into car of Jerry Banta, MGM salesman, stole clothing, etc. . . . Irving Jacobs, former exchange manager, heading company that hopes to get dog-racing franchise for Denver under new law voted in at last election. . . . T. C. Smiley, Selected Pictures general manager, to Kansas City for conferences with Norris Cresswell, branch manager.

DES MOINES

The new $65,000 Sunset theatre at Sumner was opened last week by Harry Pace, owner. Pace has been in the theatre business for 32 years. . . . The Forest Theatre Corp. has been dissolved in Des Moines by order of its officers: Elias Garbett, Sr., president; N. E. Thompson, vice-president; E. M. Garbett, secretary, and A. E. Thiele, treasurer. . . . Articles of incorporation have been filed for the Cedar Rapids Drive-In Co. of Des Moines. Capitalization was given at $24,000, and the following officers listed: A. H. Blank, president; Morris Ebin, vice-president, and L. E. McKeachney, treasurer. . . . Henry Johnson has been named manager of the Walnut, Walnut, succeeding Mrs. James Menefee. . . . The Uptown, Arnolds Park, has been bought by P. L. March of Wayne, Neb., who owns the Royal in Spirit Lake. . . . Glidden's new Memorial theatre had its grand opening last week. The theatre is a project of the Glidden post of the American Legion. . . . Mr. and Mrs. J. B. McGrew of Elgin, Neb., have bought the Rio, Churdan. . . . Theatre business in Des Moines fell off during the week.

HARTFORD

Morris Keppner, operator of the Glastonbury theatre, Glastonbury, Conn., currently building an 800-seat theatre at East Hartford, Conn., plans completion of the $200,000 house by March, 1949. . . . Nick Kounaris and Paul Tolis, partners in the Newington theatre, Newington, Conn., and George Ulyssis, a New Britain, Conn., businessman, expect to complete their new 1,000-seat theatre at Meriden, Conn., by late winter. The theatre's booth will have space available for installation of television equipment, if needed. The theatre will also feature parking facilities for 600 cars. . . . Two Connecticut newspapers have announced increases in amusement advertising rates: The *New Britain Herald* and the *Hartford Times*. . . . Joseph Giobbia, formerly with New York and Los Angeles theatre circuits, has been appointed manager of the Crown theatre, Crown Management Corporation house in Hartford, succeeding Joseph B. LaVista, now in the vending business. . . . Hartford visitors: Albert R. Lessow, Waterbury; John DiBenedetto, Bridgeport; Harry F. Shaw, division manager, New England Theatres.



INDIANAPOLIS

Trueman Rembusch, national allied representative at the Hollywood Conference next month, is sending 2,500 questionnaires to allied units for distribution to members. . . . Theatres at Plymouth, Ind., were without power for half an hour last Sunday night when a storm blew down electric lines. . . . A building permit for a $160,000 neighborhood theatre was issued this week to the Capitol City Theatre Corp. . . . Film exchange Christmas parties will be held by Warner Bros., Dec. 18; RKO, MGM and Universal Dec. 20; Republic, Dec. 21; Fox, Dec. 22; Monogram and Eagle-Lion, Dec. 24. . . . Earl Cunningham, general manager of the Fountain Square group, left Tuesday for a six-week vacation in California. . . . A. Van Dyke, 20th-Fox Chicago sales manager, visited the exchange here this week. . . . Business was mild at first run houses here last week. There was rain over the weekend and concentration of Christmas shopping on store days.

KANSAS CITY

There were three holdovers here this week. The Orpheum held "Blood on the Moon" and "Angels with Dirty Faces." The Roxy held "It Happened One Night" and "Only Angels Have Wings." The Kimo held "Die Fledermaus." . . . The Uptown and Fairway held Christmas parties December 11. . . . Howard Busey, long-time theatre manager for Fox-Midwest, has resigned as manager of the Orpheum, Wichita, to enter another business. . . . Nearly 100 persons have applied for the position of motion picture censor, to succeed Mrs. Eleanore C. Walton, retiring February 1. . . . The open mid-year meeting of independent theatre managers was attended by more than 50. They heard William L. Ainsworth and Charles Niles. C. M. Parkhurst, recently a film salesman, takes over as manager of the Kansas-Missouri unit January 1. . . . Kansas City first runs are cooperating in a local safety drive by running a trailer called "Don't Let Death Take Your Holiday," booked into all theatres.

LOUISVILLE

Changing on Tuesday instead of the conventional Louisville Thursday, the National brought in "Flying Tigers" and "The Fighting Seabees." Loew's played "Walk a Crooked Mile" and "Jinx Money." The Scoop brought back "Dangerous Journey," while the Brown took over "Good Sam" for a further run, following a week at the Rialto. The Mary Anderson had "Fighter Squaddon," while the Rialto played "Road House" and "Trouble Preferred." . . . Film Row visitors: Oscar Hopper, Lebanon; James Story, Jamestown; G. M. May, Corydon; George Peyton, LaGrange; Mr. and Mrs. Don Steinkamp, French Lick; Bob Enoch, Elizabethtown; C. O. Humston, Lawrenceburg; Mr. and Mrs. Bruce Aspley, Glasgow; Clark Bennett, Taylorsville; J. C. Smith, Bloomfield; G. D. Saylor, Wallins Creek. . . . The Dixie drive-in, operated by Floyd Morrow, and R. L. Harned's and Reach McAlister's Theatrair drive-in closed December 5. They will reopen in April. . . . Harry F. Petty, 52, motion picture projectionist at Loew's theatre here since it opened about 20 years ago, died last week in the theatre shortly before he was scheduled to go to work. He was president of the Kentucky Federation of Labor.

MEMPHIS

First run attendance in Memphis was off as Christmas shopping crowds stormed the downtown section. Television made its debut in Memphis over station WMCT last Saturday night. First run managers reported attendance below average. . . . Loew's Palace showed "The Time of Your Life." Loew's State had "Blood on the Moon." Malco opened with "Angel on the Amazon." Warner played "Let's Live a Little." Double features showed at Ritz and Strand. . . . L. W. McClintock, on leave of absence because of illness for several months, was back on the job as branch manager of Paramount in Memphis, and Tom Bridge, acting branch manager, returned to Dallas. . . . All film exchanges were holding Christmas parties. . . . John Walter Cox, Osceola, Ark., who was associated with his sister, Miss Emma Cox, in the Joy and Gem theatres there, died December 8 at Basptist Hospital in Memphis. . . . Visiting mid-south exhibitors included Ned Green, Mayfield; John Mohrstadt, Hayti; Lyle Richmond, Senath; C. A. Gilliland, Cooter; Cliff Peck, Covington; W. F. Ruffin, Sr., Covington; W. H. Gray, Rutherford; Amelia Ellis, Mason; Gordon Hutchins, Corning; Horace Stanley, Bebee; Herod Jimerson, North Little Rock;

(Continued on opposite page)

(Continued from opposite page)
Henley Smith, Pocahontas; C. H. Collier, Globe, and Mrs. C. H. Collier, Drew.

MIAMI

Wometco's Boulevard drive-in, newest in the circuit, is tentatively scheduled for a December 24 opening. . . . "Walk a Crooked Mile," at the Town, and "Station West," at the Paramount, made up this week's bill of midnight shows. . . . $75 and merchandise from the snack bar were stolen last week from the Boulevard theatre. . . . The first showing of "Red Shoes," opening Christmas Day at the Flamingo, will be a benefit for the Deborah tuberculosis sanatorium at Browns Mill, N. J. . . . "The Return of October" is bringing in record returns at the Miami, Lincoln and Miracle theatres. . . . Walter Ankerbrand, relief manager of Wometco, will be assistant manager of the Boulevard drive-in. James Maury is manager.

MILWAUKEE

The consumer's dollar is currently having a big section carved out of it by the retail trade, which leaves not so much for the amusement industry. All grosses are down this week with the exception of the Riverside, where Burt Lancaster is making a personal appearance. The Wisconsin is showing "Gallant Blade" and "Untamed Breed"; the Palace has "Belle Starr's Daughter," plus "Escape"; the Towne is featuring "No Minor Vices," and the Warner, "The Countess of Monte Cristo." . . . Harvey Frederichs brought his Woods theatre at Woodruff into the fold of Theatres Service booking and buying combine. . . . Sig Goldberg reports holdout business during the entire engagement of "The Search" and "Secret Land" at his Hollywood in Wausaw; house normally plays third-run, but handled this combination on first run basis with a heavy exploitation campaign. . . . The Civic theatre at Oshkosh closed its doors, and will not reopen as a theatre. Formerly the Oepa House, and first theatre to be build in the city, the Civic opened last summer as a film and vaudeville house, but abandoned vaudeville after a few months.

MINNEAPOLIS

"The Three Musketeers" ran a strong week at Radio City despite a Sunday snowstorm that generally cut into business. "Road House" also was good, but "The Return of October" ran below average. . . . Collections at 200 theatres for the Northwest Variety Club Heart Hospital Fund will hit about $75,000, according to estimates by Art Anderson, chairman of the fund committee. . . . Ralph Green and associates, operators of several theatres in Minnesota and Wisconsin, got the option on the East Lake, Minneapolis neighborhood, with a high bid of $75,000. . . . H. J. Chapman, Columbia branch manager here, has gone to Tuscon, Ariz., to recuperate from an illness. . . . The new 400-seat King theatre at Adria, Minn., has been opened by Percy King. . . . Falls Amusement Co. is planning a $50,000, 2,500-car drive-in near Little Falls, Minn.

MONTREAL

Repeats are doing solid business—at Loew's, where "Luxury Liner" is in a third week; at the Palace, where "Good Sam" is playing a second week; at the Orpheum, where "Pitfall' is in a second week, and at the Imperial, showing "Coroner Creek." "Black Arrow" has opened at the Capitol, and "River Lady" at the Princess. . . . Grosses in the neighborhoods are off somewhat due to pre-holiday shopping. . . . Leading circuits are studying plans for expanding the market in Newfoundland, which last week signed with Canada to become the Dominion's tenth province. . . . National Film Board's short, "The Drug Addict," was recently shown to the United Nations Narcotics and Social Activities Division at Lake Success. . . . Statistics show some 930 feature films distributed in Canada during 1947, compared to 799 in 1946; one of the reasons for this increase is the increased number of theatres.



NEW YORK

Robert M. Weitman, managing director of the Paramount theatre, directed the annual benefit show for the Actor's Temple Sunday night at the Imperial theatre. Among those appearing were Bill Robinson, Joe E. Lewis, Phil Regan, Billy De Wolfe, Phil Silvers, Stan Kenton's band, and others. . . . Leased by Supercinema Corp., from Lee and J. J. Shubert as a film house, the Golden theatre will revert to legitimate shows December 26, it has been announced by Marcello Girosi, president of Supercinema and Superfilm. . . . Norman Kerridge, Australian-New Zealand circuit operator, was in New York last week en route home from a visit to London, where he met with J. Arthur Rank, a partner in Kerridge Theatres. . . . Helen Hayes was guest speaker at the amusement industry's luncheon Tuesday in tribute to Mayor William O'Dwyer on behalf of the Federation of Jewish Philanthropies at the Hotel Astor. . . . With most Broadway theatres preparing for the Christmas to New Year school holiday business boom, only one picture opened on Broadway this week. It was Paramount's "Paleface," at the Paramount theatre, starring Bob Hope and Jane Russell.

OKLAHOMA CITY

The Center theatre here has a new manager—Alvin Hendricks, who moved over from the State theatre. Dean Davis is the new manager of the State. . . . The Home theatre is featuring the Theatre Guild's "Carousel" for three nights this week. . . . The Redskin theatre, a R. Lewis Barton house, held a show for which the admission was one can of food for both children and adults. The food was for the Christmas baskets of the Oklahoma City American Legion post. . . . "The Three Musketeers" has been held over for a third week at the Liberty theatre. The Criterion has featured "Strike It Rich," with personal appearances of the film's stars. . . . New officers of the Oklahoma Variety Club are: Horace R. Falls, re-elected chief barker; C. A. Gibbs, first assistant; Dan James, second assistant; Grover Livingston, dough guy, and Jess Bollman, property manager.

OMAHA

Another blizzard headed this way, but fizzled out, giving theatremen only a scare and a weekend business lull. Sioux City suffered when all tram service was stopped until streets became free of ice. . . . C. M. Robinson has expanded his Home theatre at Blair, Neb., from 300 to 500 seats. . . . Ras Anderson, Paramount's veteran shipper, has resigned. Orville Eby is his successor. . . . Foster Blake, U-I district manager from Los Angeles, was in town. . . . Louis Epstein is carrying on with the Epstein circuit since brother Sam's death, helped by Sam's son, Jack, and a nephew, Sidney. The latter two are handling booking and buying. . . . W. C. May has installed new sound and projection at the Elm, Elm Creek, Neb.

PHILADELPHIA

Special Christmas shows for children, sponsored by neighborhood merchants, proving a boom to the neighborhood houses, with the midtown houses feeling the competition from the department stores and specialty shops in attracting center-city patronage. . . . Mary Meadowbrook, Eagle Lion office manager, leaving to marry next month and will settle in California. . . . Thieves who tried to smash open a safe in the second-floor office of Warners' Center were scared off by house manager Jack Goldman, getting away only with some clothing that belonged to him and to assistant manager Richard Lanning. . . . Reuben Swords, who operated a 16mm theatre in Yoe, Pa., is building a new 204-seat theatre for regular commercial operation. . . . Trans-Lux gets an entire new RCA sound system, a large screen, a new front and other refurbishing as the newsreel house prepares to become a first-run playhouse on Christmas Day with the two-a-day showing of "The Red Shoes." . . . A robber held up the cashier of the Astor, Atlantic City, N. J., and escape with $100. . . . George Bartko and Michael Sirocky reopened their Auditorium, Freeland, Pa., after installing new sound equipment and screen. . . . George Schwartz rounds out ten years as branch manager of U-I here.

PITTSBURGH

Phil Katz, manager of the Enright theatre, has won the Warner Brothers' showmanship award for theatre managers in the Pittsburgh zone for the third successive year. The label carries with it a bonus of $250. . . . The Art Cinema has landed "Paisan," the highly praised Italian film, for

(Continued on following page)

(Continued from preceding page)
a showing here Christmas Week. . . . Al Wheeler has resigned from the Screen Guild staff in Boston to accept a post with the United Artists' Pittsburgh district exchange as a salesman. . . . The Penn, Stanley and Warner theatres have been switched to Friday openings until after the Christmas holidays. . . . "The Yellow Sky" has been pencilled in for the New Year's week feature at the J. P. Harris theatre. . . . Ken Grimes, a member of Warner Brothers' staff of theatre managers, is back in the armed services. At present he's stationed at Carlisle, Pa.

SAN ANTONIO

Bill Keeler has been elected business agent of the local MPMP No. 4F7. . . . Henry Bergman, manager of the Empire theatre, back on the job after a stay in the hospital. . . . Visitors along Film and Theatre Row were Jose Guerra, manager of a new film exchange, Los Angeles; Irving Dreher, Sack Amusement Enterprises, Dallas, and Dutch Cammer, Screen Guild-Realart, Dallas. . . . Pablo Garza, independent Mexican theatre owner, returned from a business trip to Laredo. . . . Leon Glasscock, of Glasscock Theatres, San Antonio, is building a house in Luling to seat 875. He already has the New Tower, a theatre in this oil field town.

SEATTLE

"When My Baby Smiles at Me," in its fourth week at the Music Box, led the downtown holdovers. . . . A. P. and Louise Barstad sold their Rex theatre in Spokane to Mrs. Kenneth Wynne. . . . Joe Furfaro was transferred from Everett to the Music Hall as assistant manager. . . . Ted Gamble opened his new Baker theatre in Baker, Oregon. . . . Frank Harris, who has managed the Garland theatre in Spokane for the past three years, resigned. . . . Out-of-town exhibitors on Film Row were: Earle Thompson, Aberdeen; John Olson, Zillah; Art Zabel, Olympia; Ernie Thompson, Port Thompson, Aberdeen; John Olson, Zillah.

ST. LOUIS

'Twas the week before Christmas, with the Fox showing "The Paleface" and the Ambassador bringing "Northwest Stampede" and "Mickey" to town. Christmas week, the St. Louis is billing the veteran "Phantom of the Opera" and "Ali Baba and the 40 Thieves." . . . Loew's is winding up a happy three weeks with "The Three Musketeers" with a first week grossing close to 150 per cent of average. Both at State and Orpheum, the film was run as a single. . . . Only the 5,000-seat Fox will be showing first-run matinees in the midtown district after this week. The Shubert is joining the Missouri and St. Louis in a late afternoon opening schedule, except weekends and holidays. The downtown theatres, which get 95 per cent of the shopping district patronage, will continue to open at 11 a.m.

VANCOUVER

Famous Players plan to build a 2,000-seat theatre which will be Edmonton's largest house. Construction will start in January. Site is on the main street of Alberta's capitol. . . . H. H. Simmons, who designed many British Columbia theatres, is the new president of the Architectural Institute of British Columbia. . . . Projectionists union IATSE 348, elected the following slate of officers for 1949: president, Doug Calladine; vice-president, Martin Goble; business agent, Robert J. Foster; Lloyd Pantages, treasurer; Hank Leslie, secretary, and Ted Foley, recorder. . . . Two British Columbia theatremen, Howard Fletcher of West Vancouver, and Edward Bickle of Cumberland-Courtney, are running for civic offices this month. . . . Vancouver first runs felt the effect of a tough week's weather—rain and snow keeping the folks home. Two former road shows now playing at regular prices, "Life With Father," at the Strand, and "Henry V," at the Vogue, made the best showings.

WASHINGTON

The only holdover after a slow week was "Three Musketeers" for a third week at Loew's Palace. New openings included: "Canon City" at the Warner; "Hills of Home" at Loew's Capitol; "Kiss the Blood Off My Hands" at RKO Keith's; "Crash Dive" at Loew's Columbia. Carryover for the week was "Fighter Squadron" at Warner's Metropolitan. . . . The Trans-Lux theatre will present feature films on Christmas Day, with the opening film being Samuel Goldwyn's "Enchantment." The 600-seat house, in operation since 1937, will charge 44 cents for matinees—an increase of only four cents over their previous house scale; and 74 cents for evenings. The theatre, which will continue under the management of Roland Robbins, will also offer newsreel digests. . . . "Red Shoes" has been extended at the National theatre, through January 1, with a midnight show scheduled for New Year's Eve. New picture for January 2 will be "Blanche Fury." . . . In recognition of their work in behalf of the Boys Club of Washington, Police Supt. Barrett; Eddie Gallaher, WTOP radio entertainer, and Hirsh de La Viez, president of the Hirsh Coin Machine Corp., each received a gold award at the first annual dinner of the Washington Music Guild in the Hamilton Hotel. . . . The Variety Club Children's Christmas party will be December 28.

Wants U. S.-British Meet Expanded Industry-Wide

Representatives of all branches of both the British and the American industry should attend the meeting of the Anglo-American Film Council, scheduled to be held in New York next March. That's the suggestion of Norman Kerridge, head of Kerridge-Odeon Theatres of New Zealand, as proposed to the trade press last week during Mr. Kerridge's New York stop-over from London. He believes that if the American and British industries cannot resolve their differences and work together on a reciprocal basis the future of both industries will be placed in jeopardy, since neither, he said, can survive on the domestic market alone. Members of the Anglo-American committee include: J. Arthur Rank, Sir Alexander Korda, Sir Henry French, for the British, and Eric Johnston, Barney Balaban and Nicholas Schenck, for the U. S. Mr. Rank is a partner of Mr. Kerridge, owning 50 per cent of the Kerridge-Odeon circuit in New Zealand.

Value of Press To Brotherhood Cited by Depinet

"There is no more important segment of our business involved in the Brotherhood work than our trade press." That statement was part of an appeal made by Ned E. Depinet, chairman of the motion picture division of the Brotherhood Week campaign, as he addressed trade press publishers and editors at a New York luncheon held at the 21 Club last Friday.

Mr. Depinent listed four projects which will make up the basic part of the industry's campaign program for Brotherhood Week—February 20-27. Each theatre will be asked to display the Brotherhood poster in its lobby; to run the newsreel stories of Brotherhood Week; to stage a special Brotherhood Week observance on stage, in the lobby, or foyer, and to obtain a minimum of 10 new members, each of whom would make a contribution of $1 or more.

The special material for these four projects has been prepared and most of it will be available to exhibitors soon.

Other speakers at the luncheon were Dr. Everett R. Clinchy, president of the National Conference of Christians and Jews, sponsor of Brotherhood Week, and Gilbert Golden, Warner Brothers advertising manager, head of the advertising-publicity division of the drive.

Funk Heads Chicago Colosseum Lodge

Chicago Bureau

Robert Funk, salesman for Universal-International, was elected president of the Chicago Lodge of the Colosseum of Motion Picture Salesmen at elections held December 12 at the Sheraton Hotel here. Others elected were Jack Eckhardt, Twentieth Century-Fox, treasurer, and Simon Lax, Columbia, secretary. Frank Flaherty, former president of the Chicago lodge, vice-president of the national lodge, and Columbia city circuit salesman for 15 years, has announced his resignation from both Columbia and the Colosseum. He will operate the Karlov theatre here which he recently purchased, and the Kedzie annex.

Catholic Review Ready

Publication of the first issue of the quarterly *International Film Review* by the Office Catholique International Du Cinema of Brussels has been announced for January, 1949. This magazine, with editors and correspondents residing in 24 countries, will be printed in three separate language editions—English, French and Spanish. The initial number will include articles from the United States by William H. Mooring, Tom Pryor, Floyd E. Brooker and Mrs. James F. Looram. Andrew Ruszkowski is the managing editor.

Heisler Sees Television Giving Impetus to New Film-Making Progress

by WILLIAM R. WEAVER
Hollywood Editor

It's pretty hard to get anybody in authority around here to forcast the effect of television on the motion picture in anything like definitive language, but not Stuart Heisler. That could be because this director's intimate exposure to the travails of the filmic art dates back to the time when he and others actively engaged in turning out the product were gravely confronted with the then staggering prospect of moving up from the standard two-reel length to the five-reel dimension. Having taken that and all the subsequent fundamental changes in stride, Mr. Heisler looks television straight in the eye and finds it good.

The veteran director does not minimize the impact of television on the motion picture. On the contrary, he expects it to impose more changes than most students of the subject have ventured to anticipate. He says there can be no reasonable doubt that technologists will bring home reception of telecast material to a high level of excellence in a very short time, and that it's going to take some important doing on the part of producers and exhibitors to draw people away from their receivers and into theatres.

Need for Greater Effort Seen a Good Effect

He says this is the good result of the development, since it's been far too long since producers or exhibitors have made any essential progress in the production and presentation of screen entertainment. He says they can make such progress if they have to, as past challenges have demonstrated, and he says the time is close at hand when they will have to.

What the producer will have to do, says the man who recently finished directing "Tulsa" for Walter Wanger and is preparing to direct "Tokyo Joe" as a Humphrey Bogart special for Columbia, is say goodbye at long last to the still cherished illusion that pictures must be designed for the 14-year-old intelligence. He says more mature subject matter, preferably performed by less mature players, can win back the screen's straying customers and create a new audience composed of people who've never been attracted to the frayed stories told over and over again under what's been regarded as a "safe" policy.

Exhibitor May Have to Revert to Stage Shows

What the exhibitor may have to do, he believes, is say goodbye to "B" pictures and double bills, and possibly revert to the use of stage shows. Saying goodbye to "B" product may be practically mandatory, he says, if, as present trends suggest, the televisors provide a natural and more profitable market for the producers who grind out that type of film. And the restoration of stage shows, if the few instances in which this already has been done supply fair indication, may be a mighty satisfactory thing from both the public and the box office points of view. He points out that television cannot present talent in person, but the theatre can.

Whether or not events take precisely the course he anticipates, the coming of television will be a boon to the art-industry to which he has devoted his life, Mr. Heisler believes. It will keep the producer on his toes for quite a spell. That's not where he's been lately, he concludes.

Production Level at 31; Employment Rises

The completion of nine pictures and the start of eight brought the production level to 31 at the close of a week which witnessed the release of the California Bureau of Labor Statistics report on studio employment in October. It showed a rise from September's 74.3 to 77.1, these figures relating percentage-wise to the 1940 level, which the CBLS observes as 100 in its reportings.

Columbia started three pictures. "Secret of St. Ives" was put before cameras by Rudolph Flothow, with Phil Rosen directing Richard Ney and Vanessa Brown. Ted Richman rolled "Night in Havana," directed by Jean Yarbrough, with Desi Arnez and Mary Hatcher. Gene Autry mounted his horse and rode into "Rim of the Canyon," produced by Armand Schaefer and directed by John English, with Nan Leslie opposite the star.

U-I's Jules Schermer went to work on "Illegal Entry," presenting Howard Duff, Marta Toren and Geogre Brent, directed by Frederick de Cordova.

Republic's William Elliott faced the camera in "Hellfire," a Trucolor job, produced by William O'Sullivan and directed by R. G. Springsteen, with Marie Windsor and Forrest Tucker in the cast.

Monogram got off a Jimmy Wakely-Cannon Ball Taylor Western produced by Louis Gray directed by Lambert Hillyer.

George Green started "Omoo" directed by Leon Leonard with Pedro de Cordoba and Trevor Bardette heading the cast, for Screen Guild. Max Alexander launched "Amazon Quest," directed by S. K. Seeley, with Tom Neal and Carole Mathews, for Film Classics.

Acquires Foreign Films

U. S. distribution rights for a group of foreign films have been acquired by Times Film Corporation, it has been announced.

STARTED

COLUMBIA
Secret of St. Ives
Night in Havana
Rim of the Canyon (Autry)

FILM CLASSICS
Amazon Quest (Agay)

MONOGRAM
Gun Law Justice

REPUBLIC
Hellfire

SCREEN GUILD
Omoo

UNIVERSAL-INTERNATIONAL
Illegal Entry

COMPLETED

COLUMBIA
Greed

M-G-M
The Secret Garden

MONOGRAM
Riverboat Rhythm

PARAMOUNT
Bitter Victory

REPUBLIC
The Hideout

RKO RADIO
Sam Wynne

UNITED ARTISTS
Champion (Screen Plays)

UNIVERSAL-INTERNATIONAL
Ma and Pa Kettle
Arctic Manhunt

SHOOTING

COLUMBIA
All the King's Men
Jolson Sings Again

EAGLE LION
Shamrock Hill (Equity-Vinson)

M-G-M
In the Good Old Summertime
The Stratton Story
Neptune's Daughter
The Great Sinner

PARAMOUNT
Easy Does It
Samson and Delilah
Top o' the Morning
Manhandled (Pine-Thomas)

RKO RADIO
Roseanna McCoy (Goldwyn)
It's Only Money

20TH CENTURY-FOX
You're My Everything
Mr. Belvedere Goes to College

Hard Bargain
Slattery's Hurricane

UNITED ARTISTS
The Crooked Way (Bogeaus)
The Great Dan Patch (Frank)
Africa Screams (Nassour)

UNIVERSAL-INTERNATIONAL
The Lady Gambles

WARNER BROTHERS
Task Force
Happy Times

SAXONY REDS WILL GRAB 400 HOUSES

by HUBERTUS ZU LOEWENSTEIN
in Berlin

In the Communist-controlled Diet of Saxony a bill has been introduced providing for the expropriation of the last 400 motion picture theatres still in private ownership. The expropriation is explained as necessary for "reasons of cultural policy."

In the city of Chemnitz, Saxony, a "Motion Picture Week" has just come to a close. All school children in the city had to attend special showings of Soviet Russian and German pictures. A total of 42,000 school children have thus been exposed to the Soviet sponsored "cultural enlightenment." Similar "weeks" will be held in all major towns and cities throughout the Soviet Zone. Then, mobile film units will carry the propaganda pictures into the rural communities.

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Intervals and preludes are not to be filled any longer with light music, let alone jazz or swing, as far as the theatres in the Soviet Zone are concerned. Instead, "inspiring revolutionary marches and battle tunes" must be played, according to instructions issued by the "cultural divisions" of the respective Soviet controlled land government.

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Following the example of other cities, the ancient university of Heidelberg has initiated a Film Club. Approximately 150 students from the university form the kernel of the club, joined by many people from outside the university.

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Vienna production notes: The Salzburg Festspielhaus, place of the international music festivals, will be reconverted into a film studio. The first picture to be produced there will be "Vagabonds." Parts of the Willi Forst picture, "Empress Elizabeth," with Margaret Lockwood in the title role, will also be produced there. . . . Shooting has begun in Austria on London Film's production, "The Third Man." . . . The studios of the Theatre in der Josefstadt has completed its second feature, "Liebe Freudin." . . . Mundus-Co. has released "God's Seal," centering about the problem of the confessional seal. . . . Director G. W. Pabst has just completed shooting "Mysterious Depth." The Pabst-Kiba Production Co. has scheduled two more pictures for early production. A new production company, Olympia Film, has been founded in Vienna. Its first feature will be "The City of Mysteries," to be produced by Friedrich Erban.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Prominent film stars are to give Mexico her first regular, full and professional television program, starting next spring. Mexico's leading film comedian, "Cantinflas," in private life Mario Moreno, is the moving spirit in this enterprise, details of which have been released by Santiago Reachi, president of Posa Films, producer of the comedian's pictures. Mr. Reachi said Posa had arranged with General Electric for the installation and operation of a television sending station here, to cost $1,500,000, and to place 20,000 television receivers in theatre lobbies, restaurants, stores and private homes. The station will operate daily and, it is estimated, reach a public of about 400,000. Production of 16mm features for the local station, and others, is a phase of the plan.

GREECE

by D. PAPADOPOLOS
in Athens

Admissions were increased here again November 20. Orchestra seats were increased from 4,000 to 5,000 drachmas (from 40 to 50 cents) and balcony seats were increased from 3,000 to 3,500 drachmas (from 30 to 35 cents).

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Currently showing: "Fiesta" has been playing at the Pallas and Orpheus. . . . "The Jolson Story" at the Attikon and Ideal. . . . "Dragonwyck" at the Rex. . . . The Grecian feature, "Lost Angels," has been held at the Titania. "Lost Angels" is a production of Finos-Film.

YUGOSLAVIA

by STOYAN BRALOVITCH
in Belgrade

"Sofka," the most costly and most heavily advertised feature of home production is showing now in three leading theatres of Belgrade with considerable success. Filmed in Vranje, the scenario was written by Alexander Vuche, chairman of the State Committee for Cinematography, from a book by Bera Stankovitch. The cast, except for a few members of the Belgrade National Theatre, consists of amateurs.

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Production notes: Members of the Zvezda production company are in the provinces of the southern part of Yugoslavia to make several documentaries. One will deal with the remains of capitalistic agriculture in these most backward parts of the country. . . . "The Wings" is a new short film dealing with the work of Yugoslav aviators. It was produced by Avala, serving the Republic of Serbia. . . . Zvezda is currently completing these documentaries: "The Greek Children," "The Fifth Congress of the Yugoslav Communist Party," and "The Youth Railway."

EAGLE LION'S SMASH SUCCESSOR to 'CANON CITY'!



"Even better than 'T-Men' and 'Canon City'!"
—Harrison's Reports

"Ranking with the best of this year's product!"
—Motion Picture Herald

"Has everything!"
—Boxoffice

"Spine-tingling man-hunt!"
—Exhibitor

"Will rank with 'T-Men' and 'Canon City'!"
—Variety

"Masterful!"
—Hollywood Reporter

"Stands to click heavily!"
—Film Daily

"Basehart's performance definitely an Academy bid!"
—Lee Mortimer

"Superior! Thoroughly engrossing! Explosive!"
—Motion Picture Daily

"Tense, exciting!"
—Daily Variety

"A winner!"
—Showmen's Trade Review

"Basehart . . . one of the year's sensations!"
—Dorothy Kilgallen

"Exciting documentary!"
—Louella Parsons

Savage TRUTH! Stronger than Fiction!



In the watery darkness of the massive sewers that wind tortuously beneath Los Angeles a man flees for his life. Now he stops—waiting, listening, his finger tense about the trigger of his gun. Suddenly—he whirls—fires blindly into the blackness!

Savage, brutal—this is the killer who has struck again and again—the killer the police have hunted, patiently, skillfully, courageously—relentlessly tying each tiny clue, every shred and strand of evidence into an ever-tightening net.

Now it's closing . . . they have him cornered again, fighting desperately for his life . . . deadly, defiant, unafraid!



SPOT NEWS!
First engagements outgross 'Canon City' in 'Frisco & L.A.!

BROUGHT THRILLINGLY TO LIFE BY THE MAKERS OF "CANON CITY"

"HE WALKED BY NIGHT"

JACK SCHLAIFER *Testimonial* DRIVE
IN '49 IT'S EAGLE LION!

Starring
RICHARD BASEHART · SCOTT "CANON CITY" BRADY · with Roy Roberts · Whit Bissell
James Cardwell · Jack Webb · Produced by Robert T. Kane · Directed by Alfred Werker · Screenplay by
John C. Higgins and Crane Wilbur · Additional dialogue by Harry Essex · Original story by Crane Wilbur
A Bryan Foy Production · An EAGLE LION FILMS Presentation

Pressured Into Cole Dismissal, Mayer Testifies

Pressure brought by the House Un-American Activities Committee even before the group started its hearings in Washington, as well as fear of Federal censorship and adverse public reaction caused him to cancel the contract of Lester Cole, screen writer, Louis B. Mayer, MGM vice-president and studio head, testified in Los Angeles Federal Court last week.

Mr. Mayer told the court two committee investigators visited him weeks before the House group started its hearings on alleged Communist activities in the studios, admonishing him to "clean house" before such action was forced on the studio by Congress or "public opinion."

Mr. Cole is one of the "Hollywood ten" who refused to tell the committee whether or not they were Communists. He is seeking the restoration of his $1,500-a-week contract which was cancelled on the ground that his conduct had injured the studio. The suit is regarded as a test of the producers' announced anti-Communist employment policy. Four other writers were discharged.

Attorney Robert Kenny, representing Mr. Cole and others in the Washington hearing, took time out Wednesday from the Cole-MGM action in Los Angeles to release to the press a letter from Gunther Lessing, chairman of the executive committee of the Society of Independent Motion Picture Producers, which asked the SIMPP be dismissed in the $69,000,000 suit of "the unfriendly ten" pending in Los Angeles Superior Court. Declaring that "this means the united front of the industry has been broken," Mr. Kenny said charges against the SIMPP will be withdrawn. He told the press that the Lessing letter, dated December 13, indicates that the SIMPP, under its new president, Ellis Arnall, has broken away from the Motion Picture Association at the policy level.

In Washington it was announced this week that argument on the appeals of John Howard Lawson and Dalton Trumbo, film writers convicted of contempt of Congress for their refusal to divulge their political affiliation before the House group, would probably be put off until March or later. This is in line with the Government's request for an extension of the deadline for the filing of its briefs in the cases.

Mr. Mayer said he told the committee investigators "there was no Communism in our pictures—and none can get in."

Settle Warner Legal Tilt with Joan Leslie

Joan Leslie's three-year dispute over relief sought by her from her seven-year contract with Warner Bros. studio has been settled out of court, the actress announced this week.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 99—Western Berlin votes against Communism. U. S. Marines land in China as Red peril grows. Spy inquiry reveals papers taken from State Department. California pays tribute to Barkley. Sports.

MOVIETONE NEWS—Vol. 31, No. 100—President Truman presented with turkeys. Mrs. Eleanor Roosevelt returns from Paris. President Prio of Cuba greeted in New York City. Russian air men flee from Iron Curtain. New type of helicopter. Sports. Water show. Horse racing: Citation wins $5,000 race. Spirit of Christmas.

NEWS OF THE DAY—Vol. 20, No. 229—Berlin votes defy Red terror. Vice-President-elect Barkley greeted by Gov. Warren. President Truman greets President Prio of Cuba. U. S. Marines in China. Co-eds play football.

NEWS OF THE DAY—Vol. 20, No. 230—Aviation's new model. Israel President visits Jerusalem. First view of the new WACs. Lighter side of the news. Pro football play-off. Wonder horse wins again. New desert paradise.

PARAMOUNT NEWS—No. 32—World's biggest war plane gets screen test. Washington—new sensation at spy inquiry. Bogus $10 and $20 bills flood big cities. Report from China.

PARAMOUNT NEWS—No. 33—Copter magic—preview of tomorrow's flight. Women in uniform make news. Quebec welcomes favorite son. Newfoundland fights to Join Canada. Pre-holiday visit with the President. Desert California.

UNIVERSAL NEWSREEL—Vol. 21, No. 203—Crisis in the Far East. Widen spy case probe. Dutch try Nazi "Hangmen." Cuba President in U. S. Fashions for the holidays. Catty style show held.

UNIVERSAL NEWSREEL—Vol. 21, No. 204—Weizmann in Jerusalem—Arabs get aid. Aluminum shoes. Perry Brown homecoming. Football—Buffalo and Baltimore.

WARNER PATHE NEWS—Vol. 20, No. 33—Sports—horse racing. Football, Bills vs. Colts. Pathe records Xmas spirit around the world.

WARNER PATHE NEWS—Vol. 20, No. 34—Reds routed in Berlin elections. Americans flee Red tide in China. People in the news. Unusual automobiles. T-Men nab passer of "near-perfect" bills. Wild geese.

TELENEWS—Vol. 2, No. 50—Violence in Costa Rica. Mexico—Anniversary of Revolution. Overseas bulletins. News of the nation. The spy case. Helicopter "flivver." U. S. news briefs. Sports.

SOPEG Wins Election Of RKO Employees

By vote of 138 to 113, the CIO's Screen Office and Professional Employees Guild last week was established as the bargaining agent of white collar workers at RKO Radio. A total of 279 eligible workers had a choice between SOPEG and the AFL's IATSE Motion Picture Home Office Employees Local No. H-63. Some 20 employes refrained from voting and seven votes were cast in favor of no union. The IA's Local No. H-63 had challenged the SOPEG for control of the RKO shop in the wake of the company's refusal to deal with SOPEG until it had complied with the anti-Communist affidavit provisions of the Taft-Hartley Law. Later the union complied.

Oklahoma Owners Reelect Present Officer Slate

Theatre Owners of Oklahoma re-elected Morris Loewenstein, Oklahoma City, president at their annual convention held last week in Oklahoma City. Other officers re-elected were: Max Brock, Lawton, vice-president; C. B. Akers, Hobert, second vice-president, and Ralph Talbot, Tulsa, secretary-treasurer. John Griffin, Miami, was named head of the new conciliation committee with Mrs. Avece Waldron, Lindsay, and Mr. Brock as members. New directors include Phil Hays, George Proctor, Jr., E. R. Slocum, and Paul Covey.

Brookings Study Asks Sharp Film Scrutiny by U.S.

Washington Bureau

The Government's Overseas Information Program must establish better liaison with Hollywood "both to avoid objectionable matter in exported films and to suggest positive treatment of the presentation of America or of world issues abroad," according to a study released by the Brookings Institution here Monday.

The study, entitled "The Overseas Information Service of the U. S. Government," was made by Charles A. H. Thomson, on leave from Brookings during the war to serve as a propaganda policy officer with various Government agencies.

Praises Contribution

Mr. Thomson praised the contribution of films—both Government and industry—during the war in allied, neutral and enemy countries, both in advancing Allied propaganda and overcoming Axis propaganda.

Turning to the future, he says that "the chief problems faced in the Government's film program are the reduction or elimination of barriers to international traffic in motion pictures, control of how the U. S. (or any other important topic) is presented in commercial films, and development and use of various non-commercial films for informational or cultural objects."

Since present plans do not call for the Government to manufacture 35mm films, he says, the "major strategy is to see to it that channels are as free as possible for existing U. S. production to be circulated."

Urging closer liaison with Hollywood to keep an eye on feature film content, Mr. Thomson cites the relations between the Government information agencies and the newsreels as an example of how that cooperation can work. "The problem of choosing topics which are at once noteworthy, which present the U. S. in a favorable light, and which do most for strategy can be worked out only on the basis of continuing collaboration."

Documentary Supervision

In the documentary field, the study states, many films, though dealing with facts, carry "important propaganda overtones. It is the business of the Government agency to see that these overtones are correctly estimated and used, while the central tone and treatment of the film topic are kept at desired levels of humanistic interest and scientific objectivity."

Mr. Thomson says an information program should not be merely geared to the existing critical world situation but must be able to be converted quickly and easily into a war agency. He recommends less reliance generally on private agencies, and setting up information operations wherever the United States has diplomatic representation abroad.





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John Murdock, RKO Founder, Dies on Coast

John J. Murdock, first president and later chairman of RKO Pictures Corporation, died in Los Angeles at St. Erne Sanitarium December 8. He was 89 and had been in failing health for two years. Funeral services were held at Forest Lawn Saturday.



John J. Murdock

Since his retirement in 1929, Mr. Murdock, who looked back on a long and distinguished career in the theatre world, had devoted much of his energy to philanthropic projects. Foremost among these was his aid in the search for the cure and control of cancer. He established the Murdock Research Laboratories and Clinics in Malone, N. Y., and New York City.

Mr. Murdock is survived by his widow, and a son, John J. Jr., and a daughter, Mrs. Ethel Mondell of Washington, D. C.

The deceased came to this country from Scotland at the age of 12 and early entered the theatrical and motion picture business. He started as a stage hand in Cincinnati and later moved to Chicago, where he successively managed the Haymarket, the Olympic and the McVicker's theatres. Some 20 years later he moved east and became associated with B. F. Keith's vaudeville circuit, eventually becoming general manager in 1913.

It was in this capacity that he became one of the founders of Radio-Keith-Orpheum when, after the successful merger of the Keith circuit with the Albee and Orpheum interests, the Keith Corporation linked with Pathe Exchange, Inc., and the Producers Distributing Corporation in April, 1927. After two years as president and chairman of the board of the new organization which, he announced, "encompassed in one organization all phases of the industry, from the manufacture of raw film stock to the presentation of finished pictures," Mr. Murdock retired in 1929.

Carolina Theatre Opened

The new Carolina theatre at Lexington, N. C., built at a cost of $400,000 was opened December 13. The house, replacing one that burned three years ago, has a seating capacity of 1,200. Dan Austell is manager.

McKew Marks 25 Years

Robert C. McKew, manager for Ireland of General Film Distributors, which distributes J. Arthur Rank Organization and Universal product, has celebrated recently the completion of 25 years of unbroken service with Universal and G. F. D.

Short Product in First Run Houses

NEW YORK—Week of December 12

ASTOR: Musical Gems ..... ***RKO***
Feature: A Song Is Born ..... RKO

CAPITOL: Little Goldfish ..... ***MGM***
Night Life in Chicago ..... ***MGM***
Drunk Driving ..... ***MGM***
Feature: Let's Live a Little ..... Eagle Lion

CRITERION: Call of the Canyon ... ***Universal***
Feature: Live Today for Tomorrow ..... Universal

GLOBE: Jungle Man Killers ..... ***Warner Bros.***
Daffy Dilly ..... ***Warner Bros.***
Feature: Northwest Stampede ..... Eagle Lion

RIVOLI: Neptune's Playground . ***20th Cent.-Fox***
Feature: The Snake Pit ..... 20th Cent.-Fox

ROXY: Free Enterprise ..... ***20th Cent.-Fox***
Olympic Water Wizards ..... ***20th Cent.-Fox***
Feature: When My Baby Smiles at Me
20th Cent.-Fox

STRAND: Princely India ..... ***Warner Bros.***
Bannister's Bantering Babies .... ***Warner Bros.***
Odor of the Day ..... ***Warner Bros.***
Feature: The Decision of Christopher Blake
Warner Bros.

CHICAGO—Week of December 12

PALACE: Football Highlights of 1948
RKO Radio
Feature: Live Today for Tomorrow ..... Universal

STATE LAKE: Princely India .... ***Warner Bros.***
You Were Never Duckier ..... ***Warner Bros.***
Feature: The Decision of Christopher Blake
Warner Bros.

UNITED ARTISTS: Slap Happy Lion .... ***MGM***
Feature: Hills of Home ..... MGM

Postpone Drawing for Rogers Memorial

To assure the greatest possible return, the drawing for prizes in the raffle now being conducted for the Will Rogers Memorial Hospital has been postponed, it was learned last week, following a meeting of the executive committee. Clarence Eisman, president of the drive, said it was felt that many more raffle books could be sold should the drive be extended.

Sues on Goldwyn Film

A suit, charging that Samuel Goldwyn, Samuel Goldwyn Productions and RKO Radio Pictures, Inc., had infringed his copyright was filed in New York Federal Court Monday by Winthrop Sargeant, author of "Jazz: Hot and Hybrid," a study on the origin of jazz. Mr. Sargeant, asking an accounting of profits, said Mr. Goldwyn had used passages and a chart from his book in the picture "A Song Is Born."

Eugene F. Ford Dies

Eugene Francis Ford, 53, managing director of Loew's Capitol theatre, Washington, D. C., died December 12 at Doctor's Hospital, Washington. He began his theatrical career as a dancer and was the composer of the song hit, "Rain". From 1930 to 1934 he staged shows at New York City's Capitol theatre.

Michael Lessy

Michael Lessy, 74, associated with the industry in Philadelphia for many years, died at his Philadelphia home December 8. After an association with Universal, he, with his brother, operated a circuit of theatres in the Philadelphia area. He retired 10 years ago.

Wilfred Pettit

Wilfred Pettit, 38, screen writer and playwright, was found hanging from a beam in the cabin of his yacht at Newport Beach, Calif., December 9. One of his most recent screenplays was "The Swordsman" for Columbia. His death was called an accident.

Talent Unions to Merge for Video

Hollywood Bureau

Eastern and western talent unions have agreed to merge to meet the increasing problems posed by the expansion of television, it was announced this week.

Discussions of the proposed combination have been going on for a week and the terms of the suggested agreement now will be submitted to the governing boards and members of the unions for their approval.

The plan provides for the merger of Actors Equity, American Federation of Radio Artists, American Guild of Musical Artists and Chorus Equity into one union. It further envisions a partnership agreement between the merged unions as one partner and the screen Actors Guild as the other. This partnership would have television jurisdiction of the participating unions.

The project further calls for an initial contribution of $100,000 by each partner for immediate use in organizing and administering the television field. Both partners would approve of all television collective bargaining contracts.

It has been disclosed that the American Guild of Variety Artists also has been invited to join in the union merger.

Legion of Decency Reviews Eight New Productions

The National Legion of Decency has reviewed eight new productions, approving all but two. In Class A-I, unobjectionable for general patronage, were "Fighting Fools," "Renegades of Sonora" and "Sundown in Santa Fe." In Class A-II, unobjectionable for adults, were "The Decision of Christopher Blake," "Mexican Hayride" and "Snowbound". In Class B, objectionable in part, were "Four Steps in the Clouds" (Italian), because of "suggestive sequences" and "My Own True Love," because it "reflects the acceptability of divorce."

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

FULLER BRUSH MAN: Red Skelton, Janet Blair—Don't ever kid yourself about this one not drawing business. It is a super natural. Our only regret was we couldn't get more help as we could only run one show a night. Played Monday-Wednesday, Nov. 22-24.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GUILT OF JANET AMES, THE: Rosalind Russell, Melvyn Douglas—Not only Janet Ames had a guilt, so did we. We felt guilty charging people to see a flop like that. It makes no head or tail. Why pull down good stars with such a poor picture. Played Friday, Saturday, Nov. 26, 27.—J. A. Herner, Dodsland Theatre, Dodsland, Sask., Canada.

KEEPER OF THE BEES: Harry Davenport, Michael Duane—Played with "Blondie's Big Moment." Small town picture that did nice business and pleased. Played Monday, Tuesday, Nov. 8, 9.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

MATING OF MILLIE, THE: Glenn Ford, Evelyn Keyes—Very nice picture. Played Saturday, Sept. 11.—B. B. Nielsen, Scenic Theatre, Tyler, Minn.

TEXAS: William Holden, Glenn Ford—A good action weekend picture. We played on a single bill with a Laurel and Hardy comedy to nice business.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

Eagle Lion

CANON CITY: Scott Brady, Charles Russell—A good picture. A good gross from a really up and coming company. General audience house. Played Thursday-Saturday, Nov. 3-6.—Joe Turner, Lawton Theatre Co., Lawton, Okla.

MICKEY: Irene Harvey, Bill Goodwin—Boy, what a swell show for any theatre. Play it and smile. Played Friday, Saturday, Nov. 19, 20.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

MICKEY: Irene Harvey, Bill Goodwin—A surprising success in every way from a new company that is rapidly improving itself. Played Sunday-Tuesday, Nov. 28-30.—Elliot R. Fine, Deluxe Theatre, Detroit, Mich.

Film Classics

GUNG HO: Randolph Scott, Grace McDonald—Played with "Eagle Squadron." This dual surprised us. It looks like war pictures are coming back. It got a fair gross in our action house. Played Saturday-Tuesday, Nov. 6-9.—Joe Turner, Lawton Theatre Co., Lawton, Okla.

Metro-Goldwyn-Mayer

A DATE WITH JUDY: Wallace Beery, Jane Powell, Elizabeth Taylor—A good family picture which did above average business. We can always depend on Metro for a good picture. Played Monday, Tuesday, Nov. 8, 9.—P. B. Williams, Gretna Theatre, Gretna, Va.

BRIDE GOES WILD, THE: Van Johnson, June Allyson—Very fine entertainment.—B. B. Nielsen, Scenic Theatre, Tyler, Minn.

CASS TIMBERLANE: Spencer Tracy, Lana Turner—One of the finest pictures we have ever played, in my opinion, and also that of many patrons. Swell entertainment which played to above average business. Played Monday, Tuesday, Nov. 29, 30.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

GONE WITH THE WIND: Clark Gable, Vivian Leigh—This picture still brings them in and we had one of our best Thursday and Friday grosses. Many people came back to see it again. Played Sept. 30, 31.—Frank Patterson, Joy Theatre, Dubach, La.

LUXURY LINER: George Brent, Jane Powell—Wonderful production. Beautiful color. All favorable comments. Business above average. All my patrons seemed to think Jane Powell will be one of the big stars of tomorrow. Played Saturday-Monday, Nov. 27-29.—O. Fomby, Paula Theatre, Homer, La.

STATE OF THE UNION: Spencer Tracy, Katharine Hepburn—A very well made picture. Played Saturday, Sunday, Nov. 6, 7.—B. B. Nielsen, Scenic Theatre, Tyler, Minn.

SWISS MISS: Laurel & Hardy, Delia Lind—The best Laurel and Hardy made. It pleased everyone. These reissues are tops and they sure do business. I wish that they would make the new ones as well. This picture had good music, plenty of laughs and was fine for the entire family. Box office above average. Played Friday, Saturday, Nov. 5, 6.—Albert Hefferan, Crown Theatre, Marne, Mich.

Monogram

BABE RUTH STORY, THE: William Bendix, Claire Trevor—Not worth percentage. However, it was a nice little picture. Just average business, nothing to rave about. Played Tuesday-Thursday, Nov. 16-18.—Albert Hefferan, Crown Theatre, Marne, Mich.

BABE RUTH STORY, THE: William Bendix, Claire Trevor—A pretty good picture which patrons liked and women cried over. But, in my opinion, the Babe Ruth story deserved to be produced on a much larger and better scale than was this one. Played Monday-Wednesday, Nov. 1-3.—D. A. Boyle, Empress Theatre, Macleod, Alberta, Canada.

BABE RUTH STORY, THE: William Bendix, Claire Trevor—This was a natural for our small town. It drew the second largest crowd in the history of the theatre. Had many compliments and no complaints. Played Wednesday-Friday, Nov. 3-5.—P. B. Williams, Gretna Theatre, Gretna, Va.

BABE RUTH STORY, THE: William Bendix, Claire Trevor—Very good sport picture. Good for the whole family. The stars were very good and did fine acting. Our box office showed slow business. Those who saw it liked it very much. Played Sunday-Tuesday, Nov. 21-23.—John Blevins, Rialto Theatre, Mullens, W. Va.

IT HAPPENED ON FIFTH AVENUE: Victor Moore, Ann Harding—Allied Artists' first entry into motion picture lineup was and is a successful venture. This is the type of film that makes exhibitors optimistic about their future. This is my first entry in "What the Picture Did for Me." Played Sunday, Monday, Oct. 10, 11.—Robert H. Perkins, Lynn Theatre, Woodbine, Ky. Small town patronage.

PANHANDLE: Rod Cameron, Catby Downs—A fair dressed up Western. Good for the patrons who like action. Plenty of good fights. Acting good, except where the two girls appear in the picture. Then it is rather stilted and amateurish. Played Wednesday, Thursday, Nov. 24, 25.—D. A. Boyle, Empress Theatre, Macleod, Alberta, Canada.

Paramount

BEYOND GLORY: Alan Ladd, Donna Reed—Everyone should play this one. Alan is very good. Good story, and the young people should see this one. Comments were all for this type of picture. Played Friday, Saturday, Nov. 19, 20.—N. C. Philip, Glentworth Community Hall Co-operative Ass'n, Ltd., Glentworth, Sask., Canada.

DREAM GIRL: Betty Hutton, Macdonald Carey—We never really rated much with Betty Hutton as an actress, but after seeing this corny picture I'm sure we will never have any more success with her. Played Friday, Saturday, Oct. 15, 16.—J. A. Herner, Dodsland Theatre, Dodsland, Sask., Canada.

DUFFY'S TAVERN: Ed Gardner, Bing Crosby—Played it a little old. It still enjoyed nice business.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

EMPEROR WALTZ: Bing Crosby, Joan Fontaine—This is the poorest picture by far that Bing has been in and it cost me double my usual film rental. However, I managed to make enough to pay film rental and help. Played Thursday, Friday, Nov. 4, 5.—Frank Patterson, Joy Theatre, Dubach, La.

EMPEROR WALTZ: Bing Crosby, Joan Fontaine—The poorest box office we had ever had. I think it was a complete flop. Nobody liked it at all. Crosby will have to do better than this if he wants the public to still come to his pictures. Played Tuesday-Thursday, Nov. 9-11.—Albert Hefferan, Crown Theatre, Marne, Mich.

SAINTED SISTERS, THE: Veronica Lake, Joan Caulfield—This is good comedy film fare that looked well. Played on Photo Night to satisfaction. Worth playing.—Harland Rankin, Eire Theatre, Wheatley, Ont., Canada.

UNCONQUERED: Gary Cooper, Paulette Goddard—This picture is a natural for any situation and we did the business on it. Played Thursday, Friday, Oct. 7, 8.—Frank Patterson, Joy Theatre, Dubach, La.

UNCONQUERED: Gary Cooper, Paulette Goddard—Color very good. Acting good. Box office very good. This seems to be the type of picture the average person wants to see. Good for a small town. Played Thursday-Saturday, Oct. 14-16.—N. C. Philip, Glentworth Community Hall Co-operative Ass'n, Ltd., Glentworth, Sask., Canada.

RKO Radio

BAMBI: Disney Feature Cartoon—Very good picture. Print in good condition. Good for young and old. Was disappointed in the receipts. Played Friday, Saturday, Oct. 29, 30.—N. C. Philip, Glentworth Community Hall Co-operative Ass'n, Ltd., Glentworth, Sask., Canada.

BEST YEARS OF OUR LIVES: Fredric March, Myrna Loy, Dana Andrews—Brought this one back for the first time at regular admission, and although it had played two runs at advanced roadshow prices, it was still good for 10 days at top gross. Many saw it the second, third and fourth times. Few adverse comments from ministers about drunk scenes, but still a truly great film. Played Wednesday-Friday, Nov. 10-19.—Frank Aydelotte, Trail Theatre, Fort Collins, Colo.

BEST YEARS OF OUR LIVES: Fredric March, Myrna Loy, Dana Andrews—This was our second run and we had a houseful every time. Why not make more like this. It helps to boost up the theatres. Play it by all means. Played Thursday-Saturday, Oct. 21-23.—J. A. Herner, Dodsland Theatre, Dodsland, Sask., Canada.

FORT APACHE: Henry Fonda, John Wayne, Shirley Temple—This is a real good action picture with a great cast. Did all right at the box office. Good story with plenty of comedy to relieve it. Played Friday, Saturday, Nov. 12, 13.—D. A. Boyle, Empress Theatre, Macleod, Alberta, Canada.

FUGITIVE, THE: Henry Fonda, Dolores Del Rio—One of the poorest pictures we have ever played. Lost our shirt on this one. Our district is 30 per cent Catholic, and they even walked out. Beware of this one. This is the last special we are biting on. Played Monday, Tuesday, Oct. 11, 12.—N. C. Philip, Glentworth Community Hall Co-operative Ass'n, Ltd., Glentworth, Sask., Canada.

GOOD SAM: Gary Cooper, Ann Sheridan—A nicely produced mild, slow-moving type of picture, with many chuckles. People will like it, if you can get them into the theatre. Didn't do well for me. Played Friday, Saturday, Nov. 26, 27.—D. A. Boyle, Empress Theatre, Macleod, Alberta, Canada.

UNDER THE TONTO RIM: Tim Holt, Nan Leslie—Plenty of shooting and action in this typical Holt Western. They draw here and provide a good hour's entertainment. Tim Holt is personable and has a certain boyishness that appeals to the feminine patrons. Played Monday, Nov. 15.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

WONDER MAN: Danny Kaye, Virginia Mayo—This replaced "Fighting Father Dunne," which we booked, but didn't get a chance to see. However, everyone seemed happy.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

Realart

ARGENTINE NIGHTS: Ritz Brothers, Andrews Sisters—Played second half of Thanksgiving double

(*Continued on following page*)

(*Continued from preceding page*)

feature, and the picture, although old, was far above the average comedy. Seems the Ritz Brothers, after long absence from the screen, are to be teamed with Abbott and Costello for a future film entitled "Hatfields & McCoys," based on a Kentucky feud. Should be a natural. Played Thursday, Friday, Nov. 25, 26. —Robert H. Perkins, Lynn Theatre, Woodbine, Ky. Small town patronage.

STONE OF SILVER CREEK: Buck Jones—Played first half of Thanksgiving twin bill. The trailer on this made me fear the results. But, much to my amazement, it was well received. Realart has new prints on these Buck Jones features. You, too, will be surprised at the light and sound. This Buck Jones film presented a refreshing angle, in comparison to our present day Westerns. I intend to try more of these. Played Thursday, Friday, Nov. 25, 26.— Robert H. Perkins, Lynn Theatre, Woodbine, Ky. Small town patronage.

Republic

DRIFTWOOD: Ruth Warrick, Walter Brennan—My nomination for the best small picture award of 1947-48. This little Miss Natalie Wood gives forth a characterization that has never before been equalled on my screen. She is superb. Business was average. but those who attended were emotionally aroused. Comments very good. Played Tuesday, Wednesday, Nov. 2, 3.—Robert H. Perkins, Lynn Theatre, Woodbine, Ky. Small town patronage.

IN OLD SACRAMENTO: William Elliott, Constance Moore—We always do a good business with William Elliott in a big Western, and this was no exception. Played Thursday, Friday, Sept. 23, 24.— Frank Patterson, Joy Theatre, Dubach, La.

I'VE ALWAYS LOVED YOU: Maria Ouspenskaya, Philip Dorn—Very good color, beautiful scenery. Little too much piano music. Do not recommend for a small town. If you have a lot of opera lovers, then book this picture. Played Friday, Saturday, Nov. 5, 6.—N. C. Philip, Glentworth Community Hall Co-operative Ass'n, Ltd., Glentworth, Sask., Canada.

Screen Guild

HOLLYWOOD BARN DANCE: Ernest Tubb, Lori Talbot—Although I personally do not care for this type of program, it is specifically what the doctor ordered for small town and rural patronage. Outgrossed any previous Sunday and Monday business. Am anxiously awaiting with open arms the lucky company who signs Eddy Arnold. I believe it will be his first picture. Played Sunday, Monday, Oct. 31, Nov. 1.—Robert H. Perkins, Lynn Theatre, Woodbine, Ky. Small town patronage.

Twentieth Century-Fox

BLACK BEAUTY: Mona Freeman, Richard Denning—A very nice horse show. Many came to see this the second time. Played Monday-Wednesday, Oct. 18-20.—J. A. Herner, Dodsland Theatre, Dodsland, Sask., Canada.

DRUMS ALONG THE MOHAWK: Claudette Colbert, Henry Fonda—A reissue that really pulled them in. Plenty of action. Good story and good acting all helped to make this one of the best. 20th-Fox reissues are all good bets and this maintained their high batting average. Have yet to play one that didn't draw. This is excellent. Played Saturday, Nov. 20.— Fred J. Hutchings, Community Theatre, Leader, Sask., Canada.

FRONTIER MARSHAL: Randolph Scott, Nancy Kelly—Another reissue that did above average business here and pleased 100 per cent. If you need action on a weekend play it. Played Friday, Saturday, Nov. 5, 6.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

GIVE MY REGARDS TO BROADWAY: Dan Dailey, Nancy Guild—A fine picture that will do business. Good color and good story. It pleased everyone. Good box office. Played Sunday, Monday, Nov. 14, 15.—Albert Hefferan, Crown Theatre, Marne, Mich.

GREEN GRASS OF WYOMING: Peggy Cummins, Charles Coburn—I played this one on a Saturday double bill, as I was late playing it, and we had a hard time finding enough seats to put everybody in. The best Saturday we have had in almost a year. Really a good picture. Played Saturday, Nov. 20.—P. B. Williams, Gretna Theatre, Gretna, Va.

MIRACLE ON 34TH STREET: John Payne, Maureen O'Hara—A really wonderful picture that only did average business here. Maybe it was my fault for not giving it the big push it deserved. Played Friday, Saturday, Nov. 12, 13.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

MY DARLING CLEMENTINE: Henry Fonda, Linda Darnell—Not a bad Western. Received quite a few good compliments on this picture. Played Friday, Saturday, Nov. 12, 13.—J. A. Herner, Dodsland Theatre, Dodsland, Sask., Canada.

SCUDDA HOO, SCUDDA HAY: June Haver, Lon McCallister—A good picture in spite of a bad name. It did very well and everybody liked it. Played Friday, Saturday, Nov. 19, 20.—D. A. Boyle, Empress Theatre, Macleod, Alberta, Canada.

STREET WITH NO NAME, THE: Mark Stevens, Barbara Lawrence—This is a semi-documentary picture. Well produced and a tense story. But it did not do business for some unknown reason. It may be too close to Christmas.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

United Artists

BODY AND SOUL: John Garfield, Lilli Palmer—A good picture but we failed to do the business on it. However, it was well liked by all who saw it. Played Saturday and Monday, Sept. 25, 27.—Frank Patterson, Joy Theatre, Dubach, La.

COMEDY CARNIVAL: Hal Roach Comedies—A swell comedy that pleased everyone. Played Wednesday, Thursday, Nov. 10, 11.—B. B. Nielsen, Scenic Theatre, Tyler, Minn.

Universal

HELLZAPOPPIN: Olsen & Johnson, Martha Raye—Don't miss this picture. This will do business. We sure were surprised with this as we did a wonderful business and the picture was so funny we had patrons come back the second night saying that they never laughed so hard in their lives before. A picture that really pleased both young and old. It was sure a pleasure to hear the people laugh and it was lots of fun and a good time was had by all. Just don't miss playing it as it will go over well. Played Friday, Saturday, Nov. 19, 20.—Albert Hefferan, Crown Theatre, Marne, Mich.

LARCENY: John Payne. Joan Caulfield — Crisp, clever dialogue. Doubled with "Mickey" to fair business. Played Sunday-Tuesday, Nov. 28-30.—Elliot R. Fine, Deluxe Theatre, Detroit, Mich.

MAGNIFICENT OBSESSION: Robert Taylor, Irene Dunne—Very slow business. Serial, "Lost City of the Jungle" helped a little. Received many remarks about this film being old. Played Tuesday, Wednesday, Nov. 23, 24.—John Blevins, Rialto Theatre, Mullens, W. Va.

MR. PEABODY AND THE MERMAID: William Powell, Ann Blyth—Not a big picture but a different one. Although we had a big turnout of children it is not their type of picture. Adults enjoyed it. Students and teenagers enjoyed the water scenes. Business average. Played Saturday-Wednesday, Nov. 20-24.— Frank Aydelotte, Trail Theatre, Fort Colline, Colo.

RIVER LADY: Rod Cameron, Yvonne De Carlo—This drew a good crowd the first night but rain knocked it for a loop the second. The people here like pictures with pretty color and fist fights so I guess they thoroughly enjoyed this one. Played Monday, Tuesday, Nov. 22, 23.—P. B. Williams, Gretna Theatre, Gretna, Va.

TAP ROOTS: Susan Hayward, Van Heflin—We were kind of shaky about playing this picture three days but when the engagement ended we were glad we did. People came to see this who had never been in the theatre before. Some even said that they thought it better than "Gone with the Wind." Played Wednesday-Friday, Nov. 24-26. — P. B. Williams, Gretna Theatre, Gretna, Va. .

TAP ROOTS: Van Heflin, Susan Hayward, Boris Karloff—Karloff's British accent as the Indian Tishamingo and the lack of any southern accent from the entire cast kept this one from being up in the class with better productions. Had it not been for this it would have come close to "GWTW." The story was followed closely, beautifully photographed in Technicolor. It is above average film fare. Comments very good. Business above average. Played Tuesday-Wednesday, Nov. 30-Dec. 1.—Frank Aydelotte, Trail Theatre, Fort Collins, Colo.

Warner Bros.

ADVENTURES OF ROBIN HOOD, THE: Errol Flynn, Olivia DeHavilland—This far exceeded expectations. We played this picture before and didn't do the business we enjoyed this week. I would say book it. Played Thursday, Friday, Nov. 25, 26.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

ADVENTURES OF ROBIN HOOD, THE: Errol Flynn, Olivia DeHavilland—This didn't go over like it did the second time in Tilbury, as they opened a new community hall here. That cramped our style. Played Thursday-Saturday, Nov. 25-27.—Harland Rankin, Eire Theatre, Wheatley, Ont., Canada.

DARK PASSAGE: Humphrey Bogart, Lauren Becall —This drew the biggest crowd of any Bogart picture yet played. It isn't his best by any means but our patrons seemed to be well satisfied. The management definitely was and that is what counts. This was good standard entertainment and worth playing. Played Friday, Nov. 19.—Fred J. Hutchings, Community Theatre, Leader, Sask., Canada.

JOHNNY BELINDA: Jane Wyman, Lew Ayres—Don't be afraid to buy it. It is a fine picture and pleased everyone who saw it, including the men. Played Sunday-Thursday, Nov. 14-18. — Joe Turner, Lawton Theatre Co., Lawton, Okla.

JUNE BRIDE: Bette Davis, Robert Montgomery—This lady has been failing at the box office for us for a long time and this change of pace for her was welcome. She did all right in this role. But one swallow does not make a summer, neither does one good picture make up for those that failed so miserably. However, I think that she will be more favorably received after this one for it is right clever comedy. And for once the audience gave her a hand on coming out. They have not done that on her former pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

NORA PRENTISS: Ann Sheridan, Kent Smith—Not a bad picture. The ending seemed very complicated. Rated average. Played Friday, Saturday, Nov. 19, 20. —J. A. Herner, Dodsland Theatre, Dodsland, Sask.

PURSUED: Teresa Wright, Robert Mitchum — A fairly good story. Rated average. A lot of killings but the story held the proper interest. Played Friday, Saturday, Nov. 5, 6.—J. A. Herner, Dodsland Theatre, Dodsland, Sask., Canada.

ROPE, THE: Jimmy Stewart, John Dall, Joan Chandler—This one grossed well but didn't please. If you play it warn the kids to stay away. Played Sunday-Tuesday, Nov. 7-9.—Joe Turner, Lawton Theatre Co., Lawton, Okla.

STALLION ROAD: Zachary Scott, Alexis Smith—Fine small town picture that did a splendid business. They came from far and wide to see this one. Played Friday, Saturday, Nov. 5, 6.—H. M. Swam, Maynard Theatre, Maynard, Minn.

TWO GUYS FROM TEXAS: Dennis Morgan, Jack Carson—They laughed and left the theatre singing the many hit tunes. Held up well for four days including a holiday matinee. Played Wednesday-Saturday, Nov. 24-27.—Elliot R. Fine, DeLuxe Theatre, Detroit, Mich.

UNSUSPECTED, THE: Joan Caulfield, Claude Raines—Nothing but murder. Our lowest gross. I don't see why anyone should write a story like that. Played Monday-Wednesday, Oct. 25-27.—J. A. Horner, Dodsland Theatre, Dodsland, Sask., Canada.

Short Features

Columbia

ANIMAL CRACKER CIRCUS: Color Favorites—This went over very big. — Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HOT SCOTS: All Star Comedies — As usual the Stooges are always well received here. They are my number one short subject. In some instances their presence means as much as the program feature.— Robert H. Perkins, Lynn Theatre, Woodbine, Ky.

OUT OF THIS WORLD SERIES: Screen Snapshots—They seemed to enjoy this immensely.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

ROLLING DOWN TO RENO: All Star Comedies: —To my surprise this was very entertaining. Was well received by my Sunday and Monday patrons.— Robert H. Perkins, Lynn Theatre, Woodbine, Ky.

Metro-Goldwyn-Mayer

DRUNK DRIVING: Two-Reel Specials—One of the most timely shorts we have ever played. Every man, woman and child should see it and take heed to the message it carries.—P. B. Williams, Gretna Theatre, Gretna, Va.

LITTLE TINKER: MGM Technicolor Cartoons— Very good Technicolor cartoon which was enjoyed by all.—P. B. Williams, Gretna Theatre, Gretna, Va.

RKO Radio

I'LL BUILD IT MYSELF: Edgar Kennedy—This is worth the money asked for. Play this if possible.— N. C. Philip, Glentworth Community Hall Co-operative Assn., Ltd., Glentworth, Sask., Canada.

IN ROOM 303: Leon Errol—This short was not up to par. The Errol shorts all have the same time-worn angle—husband steps out on wife, etc. Some are good, but not this one.—Robert H. Perkins, Lynn Theatre, Woodbine, Ky.

Universal

FIGHT OF THE WILD STALLIONS: Musical Western—Got fooled on this one. We bought it and thought it was in color. — N. C. Philip, Glentworth Community Hall Co-operative Assn., Ltd., Glentworth, Sask., Canada.

WELL OILED: Lantz Color Cartunes—Play this one. Nice color. Lots of laughs.—N. C. Philip, Glentworth Community Hall Co-operative Assn., Ltd., Glentworth, Sask., Canada.

Open Virginia House

The Price theatre, a new 672-seat house in Dunbar, W. Va., opened December 3. E. R. Custer and Associates own it.

Rank to Testify In Action Here

J. Arthur Rank, British film executive, and his chief counsel, G. I. Woodham-Smith, are scheduled to testify in the U. S. District Court in New York March 21 in connection with the $1,000,000 litigation pending against Mr. Rank's General Cinema Finance Corporation, the American Rank Organization, and Universal-International, as filed by Canada's Empire-Universal Corporation, court records disclose.

Reports from London have indicated that Mr. Rank will make his annual visit to the United States in March, and the case has been scheduled for that time to give him and Mr. Woodham-Smith an opportunity to testify. At the same time Mr. Rank is scheduled to attend the first meeting of the Anglo-American Film Council in New York.

Empire-Universal, franchise distributor in Canada of U-I and Republic product, has retained Samuel L. Spring of the New York law firm of Spring and Eastman, as trial counsel. The plaintiff alleges Mr. Rank's interests broke a 10-year distribution contract negotiated between Mr. Rank's now dissolved United World Films of Canada and Empire-Universal, and that Rank product which rightfully should be released in Canade through Empire-Universal is being distributed by Rank agencies.

Report ABC—20th-Fox Talks Are Continuing

Negotiations for the purchase in part or whole of the American Broadcasting Company's radio and television network by Twentieth Century-Fox are "definitely continuing," an authoritative source at 20th-Fox disclosed last week. Earlier, Edward J. Noble, chairman of ABC and owner of 53 per cent of the outstanding stock, had issued an official statement, declaring that the 20th-Fox offer, "while substantial, was not acceptable to ABC." Spyros P. Skouras, 20th-Fox president, said the two companies "just couldn't get together on terms." It was understood that 20th-Fox was willing to pay between $20,000,000 and $25,000,000 for the ABC facilities.

Open Des Moines Branch

F. A. Van Husan of Western Theatre Supply Co., Omaha, has announced the opening of the firm's first branch in Des Moines. Herbert Loeffler, who has been with National Theatre Supply in Des Moines 12 years, will be the new manager.
Moines 12 years, will be the new manager
of the theatre.

Ellis Circuit Anniversary

The 23 houses of the A. M. Ellis Theatre Co., Philadelphia, last week celebrated the fifteenth anniversary of the circuit. The celebration got under way last Sunday with a testimonial dinner at the Broadwood Hotel, Philadelphia, for A. M. Ellis, president.

RKO RADIO PICTURES INC. *Trade Showings* OF THREE PRODUCTIONS

	THE BOY WITH GREEN HAIR	GUN SMUGGLERS	TARZAN'S MAGIC FOUNTAIN
ALBANY Fox Screening Room 1052 Broodwoy	Mon. 12/27 10:30 A.M.	Tues. 12/28 10:30 A.M.	Wed. 1/5 10:30 A.M.
ATLANTA RKO Screening Room 195 Luckie St., N.W.	Mon. 12/27 2:30 P.M.	Tues. 12/28 2:30 P.M.	Wed. 1/5 2:30 P.M.
BOSTON RKO Screening Room 122-28 Arlington St.	Mon. 12/27 10:30 A.M.	Tues. 12/28 10:30 A.M.	Wed. 1/5 10:30 A.M.
BUFFALO Motion Pic. Op. Scr. Rm. 49B Pearl Street	Mon. 12/27 10:30 A.M.	Tues. 12/28 10:30 A.M.	Wed. 1/5 10:30 A.M.
CHARLOTTE Fox Screening Room 308 S. Church Street	Mon. 12/27 2:00 P.M.	Mon. 12/27 3:30 P.M.	Wed. 1/5 2:00 P.M.
CHICAGO RKO Screening Room 1300 So. Wobosh Ave.	Mon. 12/27 10:30 A.M.	Tues. 12/28 10:30 A.M.	Wed. 1/5 10:30 A.M.
CINCINNATI RKO Screening Room 12 East 6th Street	Mon. 12/27 8:00 P.M.	Wed. 12/29 8:00 P.M.	Tues. 1/4 8:00 P.M.
CLEVELAND Fox Screening Room 2219 Poyne Ave.	Mon. 12/27 10:30 A.M.	Tues. 12/28 10:30 A.M.	Wed. 1/5 10:30 A.M.
DALLAS Poramount Scr. Rm. 412 S. Horwood St.	Mon. 12/27 10:30 A.M.	Tues. 12/28 10:30 A.M.	Wed. 1/5 10:30 A.M.
DENVER Poramount Scr. Rm. 2100 Stout Street	Mon. 12/27 2:00 P.M.	Tues. 12/28 2:00 P.M.	Wed 1/5 2:00 P.M.
DES MOINES Fox Screening Room 1300 High Street	Mon. 12/27 10:30 A.M.	Tues. 12/28 10:30 A.M.	Wed. 1/5 10:30 A.M.
DETROIT Blumenthol Scr. Rm. 2310 Coss Ave.	Mon. 12/27 10:30 A.M.	Tues. 12/28 10:30 A.M.	Wed. 1/5 10:30 A.M.
INDIANAPOLIS Universal Scr. Rm. 517 N. Illinois St.	Mon. 12/27 1:00 P.M.	Tues. 12/28 1:00 P.M.	Wed. 1/5 1:00 P.M.
KANSAS CITY Poramount Scr. Rm. 1800 Wyondote	Mon. 12/27 10:30 A.M.	Tues. 12/28 10:30 A.M.	Wed. 1/5 10:30 A.M.
LOS ANGELES RKO Screening Room 1980 S. Vermont Ave.	Mon. 12/27 2:30 P.M.	Tues. 12/28 10:30 A.M.	Wed. 1/5 10:30 A.M.
MEMPHIS Fox Screening Room 151 Vonce Ave.	Mon. 12/27 2:30 P.M.	Tues. 12/28 2:30 P.M.	Wed. 1/5 2:30 P.M.
MILWAUKEE Worner Scr. Rm. 212 W. Wisconsin Ave.	Mon. 12/27 10:30 A.M.	Tues. 12/28 10:30 A.M.	Wed. 1/5 10:30 A.M.
MINNEAPOLIS Fox Screening Room 1015 Currie Ave.	Mon. 12/27 10:30 A.M.	Tues. 12/28 10:30 A.M.	Wed. 1/5 10:30 A.M.
NEW HAVEN Fox Screening Room 40 Whiting Street	Mon. 12/27 10:30 A.M.	Tues. 12/28 10:30 A.M.	Wed. 1/5 10:30 A.M.
NEW ORLEANS Fox Screening Room 200 S. Liberty St.	Mon. 12/27 10:30 A.M.	Tues. 12/28 10:30 A.M.	Wed. 1/5 10:30 A.M.
NEW YORK Normondie Theotre 53rd St. & Park Ave.	Mon. 12/27 10:30 A.M.	—— ——	—— ——
NEW YORK RKO Screening Room 630 Ninth Ave.	—— ——	Tues. 12/28 11:00 A.M.	Wed. 1/5 2:30 P.M.
OKLAHOMA CITY Fox Screening Room 10 North Lee St.	Mon. 12/27 10:30 A.M.	Tues. 12/28 10:30 A.M.	Wed. 1/5 10:30 A.M.
OMAHA Fox Screening Room 1502 Dovenport St.	Mon. 12/27 2:00 P.M.	Tues. 12/28 10:30 A.M.	Wed. 1/5 10:30 A.M.
PHILADELPHIA RKO Screening Room 250 N. 13th Street	Mon. 12/27 10:30 A.M.	Tues. 12/28 10:30 A.M.	Wed. 1/5 10:30 A.M.
PITTSBURGH RKO Screening Room 1809-13 Blvd. of Allies	Mon. 12/27 1:30 P.M.	Tues. 12/28 1:30 P.M.	Wed. 1/5 1:30 P.M.
PORTLAND Stor Screening Room 925 N.W. 19th Ave.	Mon. 12/27 10:30 A.M.	Tues. 12/28 10:30 A.M.	Wed. 1/5 10:30 A.M.
ST. LOUIS RKO Screening Room 3143 Olive Street	Tues. 12/28 11:30 A.M.	Wed. 12/29 11:30 A.M.	Wed. 1/5 11:30 A.M.
SALT LAKE CITY Fox Screening Room 216 E. 1st South St.	Mon. 12/27 1:30 P.M.	Tues. 12/28 1:30 P.M.	Wed. 1/5 1:30 P.M.
SAN FRANCISCO RKO Screening Room 251 Hyde Street	Mon. 12/27 10:30 A.M.	Tues. 12/28 10:30 A.M.	Wed. 1/5 10:30 A.M.
SEATTLE Jewel Box Scr. Rm. 231B Second Ave.	Mon. 12/27 10:30 A.M.	Tues. 12/28 10:30 A.M.	Wed. 1/5 10:30 A.M.
SIOUX FALLS Hollywood Theotre 212 N. Phillips Ave.	Mon. 12/27 10:00 A.M.	Tues. 12/28 10:00 A.M.	Wed. 1/5 10:00 A.M.
WASHINGTON Fox Screening Room 932 New Jersey Ave.	Mon. 12/27 10:30 A.M.	Tues. 12/28 10:30 A.M.	Wed. 1/5 10:30 A.M.



PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

BLOOD ON THE MOON (RKO)

First Report:

Total Gross Tabulated	$119,000
Comparative Average Gross	109,100
Over-all Performance	109.0%

BALTIMORE—Town	105.4%
CINCINNATI—Palace	106.0%
KANSAS CITY—Orpheum	112.9%
(DB) Wallflower (WB)	
PHILADELPHIA—Stanley	107.8%
PITTSBURGH—Stanley	113.3%
SAN FRANCISCO—Golden Gate	119.0%
(DB) Winner Take All (Mono.)	
TORONTO—Shea's	96.8%

FIGHTER SQUADRON (WB)

First Report:

Total Gross Tabulated	$79,200
Comparative Average Gross	73,500
Over-all Performance	107.7%

BALTIMORE—Stanley	119.0%
CHICAGO—State Lake	94.5%
CINCINNATI—Palace	117.4%
KANSAS CITY—Paramount	122.9%
LOS ANGELES—WB Downtown	124.2%
LOS ANGELES—WB Hollywood	103.4%
LOS ANGELES—WB Wiltern	116.9%
NEW YORK—Strand, 1st week	115.2%
(SA) Frankie Carle, others	
NEW YORK—Strand, 2nd week	89.6%
(SA) Frankie Carle, others	
PHILADELPHIA—Mastbaum	116.3%
PITTSBURGH—Stanley	82.0%
SAN FRANCISCO—Fox	123.5%
(DB) Smart Girls Don't Talk (WB)	

THE LOVES OF CARMEN (Col.)

Final Report:

Total Gross Tabulated	$703,400
Comparative Average Gross	702,000
Over-all Performance	100.2%

BALTIMORE—Town, 1st week	117.8%
BALTIMORE—Town, 2nd week	86.6%
BOSTON—Orpheum, 1st week	93.1%
(DB) Rusty Leads the Way (Col.)	
BOSTON—Orpheum, 2nd week	83.6%
(DB) Rusty Leads the Way (Col.)	
BOSTON—State, 1st week	98.0%
(DB) Rusty Leads the Way (Col.)	
BOSTON—State, 2nd week	90.0%
(DB) Rusty Leads the Way (Col.)	
BUFFALO—Lafayette, 1st week	109.4%
BUFFALO—Lafayette, 2nd week	83.2%
CHICAGO—Chicago, 1st week	115.6%
(SA) Bert Wheeler, Rose Marie	
CHICAGO—Chicago, 2nd week	101.6%
(SA) Bert Wheeler, Rose Marie	
CINCINNATI—Albee, 1st week	122.2%
CINCINNATI—Albee, 2nd week	77.7%
CINCINNATI—Shubert, MO 1st week	91.6%
CLEVELAND—Palace, 1st week	121.5%
CLEVELAND—Palace, 2nd week	80.2%
DENVER—Denver	96.7%
(DB) Inner Sanctum (FC)	
DENVER—Esquire	89.3%
(DB) Inner Sanctum (FC)	
DENVER—Webber	96.5%
(DB) Inner Sanctum (FC)	
INDIANAPOLIS—Loew's	95.6%
(DB) Triple Threat (Col.)	
KANSAS CITY—Midland	102.1%
(DB) I Surrender, Dear (Col.)	
LOS ANGELES—Hillstreet, 1st week	168.5%
(DB) Variety Time (RKO)	
LOS ANGELES—Hillstreet, 2nd week	103.9%
(DB) Variety Time (RKO)	
LOS ANGELES—Pantages, 1st week	160.7%
(DB) Variety Time (RKO)	
LOS ANGELES—Pantages, 2nd week	89.2%
(DB) Variety Time (RKO)	
MINNEAPOLIS—Orpheum	126.9%
MINNEAPOLIS—Pan, MO 1st week	100.0%
OMAHA—Brandeis	119.4%
(DB) Thunderhoof (Col.)	
PHILADELPHIA—Boyd, 1st week	154.0%
PHILADELPHIA—Boyd, 2nd week	105.6%
PHILADELPHIA—Boyd, 3rd week	75.8%
PHILADELPHIA—Boyd, 4th week	70.1%
PHILADELPHIA—Arcadia, MO 1st week	116.0%
PITTSBURGH—J. P. Harris, 1st week	121.9%
PITTSBURGH—J. P. Harris, 2nd week	81.3%
ST. LOUIS—State	75.0%
(DB) I Surrender, Dear (Col.)	
ST. LOUIS—Orpheum, MO 1st week	116.6%
(DB) I Surrender, Dear (Col.)	
TORONTO—Shea's, 1st week	97.5%
TORONTO—Shea's, 2nd week	85.0%

JULIA MISBEHAVES (M-G-M)

Final Report:

Total Gross Tabulated	$1,185,300
Comparative Average Gross	1,200,600
Over-all Performance	98.7%

BALTIMORE—Century, 1st week	109.5%
BALTIMORE—Century, 2nd week	70.9%
BOSTON—Orpheum, 1st week	121.6%
(DB) Big City (MGM)	
BOSTON—Orpheum, 2nd week	85.1%
(DB) Big City (MGM)	
BOSTON—State, 1st week	112.9%
(DB) Big City (MGM)	
BOSTON—State, 2nd week	106.0%
(DB) Big City (MGM)	
BUFFALO—Great Lakes, 1st week	122.6%
BUFFALO—Great Lakes, 2nd week	92.0%
BUFFALO—Hippodrome, MO 1st week	91.3%
CHICAGO—State Lake, 1st week	80.5%
CHICAGO—State Lake, 2nd week	62.2%
CINCINNATI—Capitol, 1st week	144.1%
CINCINNATI—Capitol, 2nd week	72.0%
CINCINNATI—Capitol, 3rd week	67.5%
CLEVELAND—State	87.9%
CLEVELAND—Stillman, MO 1st week	130.8%
DENVER—Orpheum, 1st week	155.5%
(DB) Close Up (EL)	
DENVER—Orpheum, 2nd week	73.3%
(DB) Close Up (EL)	
KANSAS CITY—Midland, 1st week	111.3%
(DB) The Search (MGM)	
KANSAS CITY—Midland, 2nd week	74.6%
(DB) The Search (MGM)	
LOS ANGELES—Egyptian, 1st week	113.2%
LOS ANGELES—Egyptian, 2nd week	85.9%
LOS ANGELES—Fox-Wilshire, 1st week	115.6%
LOS ANGELES—Fox-Wilshire, 2nd week	89.5%
LOS ANGELES—Los Angeles, 1st week	128.7%
LOS ANGELES—Los Angeles, 2nd week	84.1%
MINNEAPOLIS—Radio City, 1st week	105.2%
MINNEAPOLIS—Radio City, 2nd week	75.0%
NEW YORK—Music Hall, 1st week	116.1%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	95.3%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 3rd week	95.3%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 4th week	93.0%
(SA) Radio City Music Hall Stage Presentation	
PHILADELPHIA—Goldman, 1st week	128.7%
PHILADELPHIA—Goldman, 2nd week	111.3%
PHILADELPHIA—Goldman, 3rd week	86.6%
PHILADELPHIA—Goldman, 4th week	54.4%
PITTSBURGH—Penn, 1st week	118.3%
PITTSBURGH—Penn, 2nd week	88.7%
ST. LOUIS—State	94.7%
ST. LOUIS—Orpheum, MO 1st week	148.6%
TORONTO—Loew's, 1st week	113.6%
TORONTO—Loew's, 2nd week	95.2%
TORONTO—Loew's, 3rd week	93.9%
TORONTO—Loew's, 4th week	91.8%

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

A PRELIMINARY REPORT on "Youth Month" for the current year has been released to the press, and therefore it is no longer a matter of news as we comment on it in this column. The statistics reported show an encouraging result a conservative cost, and it is our purpose now to ask members of the Round Table to be even more willing, more eager, to shoulder the burden for next year, bringing the effort to a bonafide community level.

Certain things can and must be done on a national basis—the provision of materials to work with, ideas to work from, suggestions to work on—all these constitute the typical industry pressbook for the guidance and benefit of the working manager. We hope for another such pressbook, as good as that which Ernie Emerling created this year, and perhaps with new and added features suggested by the first experience.

We'd like to see a 24-sheet poster next year that can be bought through National Screen Service and placed on boards across the nation, with the cooperation of local sponsors. We'd like to see a larger assortment of newspaper ad mats, suitable for cooperative advertising in several thousand towns. We hope for more complete details for the running of various contests in the selection of youth leaders. It is invariably good to capitalize the effort which youth will make to excel in competition, such as "Teen of the Week," as continuing features of a sustained youth program.

And, in passing, we bow in belated acknowledgement to our good friend, Mel Gold, advertising manager for National Screen Service in New York, who is credited in the "Youth Month" pressbook as songwriter and co-author of "I'm the YOU in the U. S. A." We promised Mel long ago we would applaud at the right moment, and here it is—our sincere wish that he puts new music together for another year.

MAKE WAY FOR YOUTH

This week, in the pages of the Round Table, we announce the winner of the special Quigley Award for the best campaign submitted in "Youth Month".

Beyond doubt, this competition will become an annual affair. The slogan, "Make Way For Youth", is a good one to place permanently over the desk of any manager who knows his community and public relations problems. He can really build on this foundation for the future.

We hope that Mr. Charles P. Skouras will again be chairman of the national "Youth Month" program for 1949, and that he will give it the same impetus that was felt this year under his leadership. Next year the date should be extended. The month of September is too limited.

Like other special and national weeks or months, it is unfair to this objective to limit the activity to any period. The national "Youth Month" program gives us all a springboard to take off in style for a full year of youth activities, and should be so considered — not as a four-weeks period to be promoted and participated in, and then forgotten. "Make Way For Youth"—the year around.

Postscript to our reference to the grand job of publicity and exploitation that's being done by Lynn Farnol for Danny Kaye's picture, "A Song Is Born." Important factor in the tieup with disc jockeys is the new publication, *RPM,* which is the new interest of Edward Schreiber, member of the Round Table and former advertising and publicity head for Century theatres in New York. He knows two fields, and his skill in both is the best reason for combining them to publicity advantage.

All England has been preparing for annual children's shows that are so much a part of Christmas throughout the British Empire. We hardly realize, over here, how much the Christmas pantomimes and festivals mean to British youngsters and grownups, alike. These performances have always been tied to the theatre. For many years it has been something that drew audiences and built patronage for the theatre. Currently, choir rehearsals are taking place in over 200 Odeon and Gaumont-British Cinema Clubs in preparation for the "Star" Christmas festival.

Something has been added to the *Atlanta Constitution* which could effect newspaper advertising of many theatres throughout the country. Beginning December 7th, the *Constitution* has superimposed in color, and in block letters, display advertising over (or under, as you wish to say it) the stock-market page, or the classified advertising page. Any page that is reasonably solid with small type can be imprinted in color so the display is prominent, while the other matter is perfectly legible, thus using the space twice. These pages will be sold to venturesome advertisers who feel that the double use will attract extra attention for a better rate than is available for amusement advertising.

From the desk of Sid Kleper, manager of the Loew-Poli College theatre, New Haven, Conn., comes an unusual item, the first of its kind in his experience, he says. Anthony N. Basillicato, of the theatre projection staff, was so pleased with "The Search" that he wrote a personal appeal, addressed to potential patrons, with the comment: "This picture touches every human heart." —*Walter Brooks*

Showmen In Action

AS, FOR INSTANCE, Jack Matlack's old-fashioned square dance, to advertise "Red River", at the J. J. Parker Broadway theatre, Portland, Oregon (at right).



Ralph Lanterman used this inexpensive street ballyhoo as commuting service to the Community theatre, Morristown, N. J.





Matt Saunders pasted this 24 - sheet to the lobby floor and had his staff in original costumes, at Loew's Poli theatre, Bridgeport, Conn.



Manager Bob Murphy and publicity man Earl Hubbard turned out an attractive group of contestants at 20th Century theatre, Buffalo. N. Y.



Manager Vic Gauntlett of the Orpheum theatre, Seattle, Wash., had the cooperation of the U. S. Air Force to advertise "Fighter Squadron".

Dick Tretler, manager of Century's Huntington theatre on Long Island, established this collection depot for toys in his lobby (at right).



DARK HORSE WINS SPECIAL AWARD FOR "YOUTH MONTH"

Georg Atton, manager of the Fox Hanford theatre, Hanford, California, was declared the winner of the first annual competition for the special Quigley Award in the national "Youth Month" program. The *ladies* of the jury (for this occasion on the distaff side) deliberated at length, but decided unanimously that his was the best individual effort submitted, in line with the policy and premise under which the competition was based. George was a citation winner in the third quarter for the Quigley Awards, and since transferred to the new Fox theatre at Turlock, Calif.

Declared First and Best

A special circumstance was carefully debated in the granting of this award. George Atton's "Youth" event took place in June, although his campaign was properly entered in the "Youth Month" competition. In the opinion of the judges, he did all the best things first, all the first things best, in spite of the fact that he had no benefit from the national "Youth Month" sponsorship, or access to the accessories furnished, nor help from a pressbook issued to put over this activity with home office cooperation.

We therefore compliment George Atton for a campaign in which civic cooperation, newspaper publicity, recognition of "Youth" and local awards for youth leaders, street parades, editorial comment, club support and official approval was not only up to the best "Youth Month" standard, but superior, and blessed with the distinction of having been done without prompting, as one manager's personal effort, with only his own initiative and energy represented.

Second and Third Choice

Runners-up included, as second choice, the excellent campaign prepared by J. B. White, manager of the President theatre, Manchester Ga., and as third choice, the good job done by manager John Corbett of the Park theatre, Taunton, Mass. It was a close race for these three, but the ladies argued it out around the Round Table, and the best man won. For this occasion, we dispensed with the usual ballots and asked the ladies to reach a unanimous decision.

Nor can we argue with these judges, who were Miss Beatrice Ross, exploitation manager for Republic Pictures, in New York; Miss Paula Gould, capable director of publicity for the Capitol theatre on Broadway, and Miss Blanche Livingston, of the exploitation department for RKO theatres out of town, all of whom are well and favorably known to the trade. It seemed a good idea to ask the ladies to judge this special contest, and the more we contemplate the verdict, the more we are inclined to think there will be laides present next time in judging for the Quigley Awards.—*W. B.*



Herald Photo

THE LADIES OF THE JURY! From left to right, Paula Gould, publicity director for the Capitol theatre, on Broadway; Beatrice Ross, exploitation manager for Republic Pictures in New York, and Blanche Livingston, of the exploitation and publicity department of RKO theatres, out of town. Much discussion here, the careful weighing of pros and cons, by process of elimination, before deciding on the winner.

W.F. Foster, London, Given Citation For Best "Youth" Activity Overseas

While "Youth Month" is not observed abroad, it was the opinion of the judges and the director of the Round Table, that special recognition should go to W. F. Foster, manager of the Dalston Picture House, London, for his excellent and continuing effort for youth. It is not widely known in America how much thought, time and energy the English manager spends in the handling of special Saturday morning programs for boys and girls. The Gaumont-British Junior Club, of which Mr. Foster's Dalston theatre is a unit, has a total membership of over half a million youngsters. His brochure, presented in "Youth Month" is an exhibit of what Mr. Foster has been doing in the congested and busy east-end suburb of Hackney, where the streets have been the only playgrounds for children. He writes, "It is with proud pleasure that I pass on to you this campaign book." And we rise to cheer his entry, which includes so many elements in the program for youth. It is a privilege to extend to Mr. Foster a special Overseas Citation.

And to some other members of the Round Table, a round of cheers, also. Our judges, God bless 'em! left us high and dry with some entries that we had picked as favorites before the race was run; notably, Harry Wiener's "Miss Gloveteen" contest from Smalley's theatre, Johnstown, N. Y., which was a "Youth" event that could take place in other cities at other times; Mildred FitzGibbons' entry from the Skouras Roosevelt theatre in Flushing, where "Youth Month" is celebrated the year around; George Hunter's elaborate report of "Youth" activity from the Fox theatres in Springfield, Mo., which the judges considered as somewhat too much the effort of a group rather than an individual, and Rudy Koutnik's "Salute to Youth" from the Fox Palace theatre in Milwaukee, Wisconsin. Rudy always does a comprehensive job in the presentation of his campaigns. If there had been any betting done, we'd have lost our shirt on the foregoing selection, which proves something or other about the outcome of horse races.

Percy Long Campaigns For A Greater Webster City

Percy Long, manager of the Webster and Isis theatres, Webster City, Iowa, promised us a story of the "Greater Webster City Week" which was promoted in his Iowa town with the cooperation of *Pathfinder Magazine* and the *Farm Journal*. Since this is an event that other managers could handle in other situations and with other sponsorship, we believe it will be of interest to Round Table members. Percy is the shy, retiring type, and he kept the story back for a long time, but we finally wangled it out of him.

First plans for the week grew from table talk, in regular meetings of the Chamber of Commerce. Then it reached the wishing stage, and finally, a dream come true. It took a lot of willing, hard-working, loyal citizens of Webster City to bring it about, but the result was well worth while. A full week's events, beginning Sunday with church services and the dedication of a new airport, extended through six business days, crowded with program attractions, to the following Sunday, when it ended. The Webster and Isis theatres were on the program every day, with more folks in town, and more business at the box office than has been known.

Advertising Cooperation

Remarkable among the exhibits which Percy sends us are a bundle of thirty-four newspaper pages which appeared in the *Daily Freeman-Journal,* immediately prior and during the phenomenal week. The theatre was the scene of various meetings for planning groups and for the crowning of "Miss Webster City of 1948." She was chosen by Ronald Reagan, in Hollywood, from photographs submitted. Local merchant cooperation sponsored numerous valuable gifts, including a $250 diamond ring and a $90 Elgin wrist watch. These gifts were referred to in large cooperative ads, tied with the theatre. Among the theatre events was a big style show, which occupied one afternoon, and was contributed by local merchants. A "Man in the Street" broadcast also originated at the theatre, each day at noon. The lobby was especially decorated, and trailers were used in advance and through the week, to call attention to theatre participation.



Aerial View of business section of Webster City, Iowa, a town of 6,738 population, with Main Street running diagonally across the picture above, and the Webster and Isis theatres centrally located.



Percy Long introduces "Miss Greater Webster City of 1948" at the ceremonies which he promoted as part of his theatre exploitation.

Another idea which Percy Long created, to help decorate a whole town for the special week, was the whitewashing of all curb stones, leading into Main Street. A simple, inexpensive idea, done with voluntary helpers, which dressed up the town as it never has been done before. Also, everybody wore a "Webster City Orchid"—on this occasion a dandelion — and this desirable stunt, also suggested by the theatre manager, will be used again next year. New four-way street markers were erected and dedicated as a part of the civic celebration of "Greater Webster City Week."

Leads Community Affairs

Percy writes that he is a past president of Rotary in Webster City and a 100% attender. He was president of the Chamber of Commerce which grew during his regime from a membership of 35 to more than 400. He says he has just seen another dream come true—the organization of the Community Chest on lines to be carried out this holiday season. He has been made a permanent member of the mayor's newly organized "City Planning Commission." He provides a fine demonstration of how much the theatre and its local manager can do in community affairs, and he plans at least one big community event each year in the future.

Club Meeting Before Show

Howard Griffin, manager of the State theatre, Jefferson City, Mo., has a children's movie club that meets 45 minutes before the Saturday morning show, for its own business and fun session. Interesting way to guarantee that every seat will be filled when "Superman" and the cartoon show, begins.

Bob Case Enters Model Courtesy Plan for Awards

Smiling Bob Case, city manager of Walter Reade's theatres in Kingston, N. Y., submits his campaign book entitled "Courtesy Is Contagious" as an entry for the Quigley Awards, and makes the point that this was not exploitation of a particular picture, but community relations in a larger sense, that can build and keep a permanent clientele for any theatre in the country.

The campaign started with a circular letter to all merchants in Kingston, reading, "Say, Buddy, didn't you know there's a war on? A war against the public-be-damned attitude, to be observed in Kingston by proclamation of the mayor, to prove that Courtesy Is Contagious. It's smart to wrap up a customer's purchase with a smile!" This approach put every merchant in town on the side of the theatre in support of a city-wide campaign which started for the employees of the Broadway and Kingston theatres but embraced the entire community.

The Kingston *Daily Leader* took up the idea on its front page, and in frequent editorials argued that this was a real antidote for the bitterness of war years and towards post-war adjustment. Civic leaders spoke for a return to the old-fashioned neighborliness, the courteous way of doing things. Through the whole program, the theatres were accented, and from their screens a town was encouraged to appreciate and utilize courtesy as a part of everyday life. Buttons, banners, street signs, proclaimed the fact that "Courtesy Is Contagious", with every merchant and place of business along Main Street taking part in the theatre's exploitation.



All Eyes are on a Greater WEBSTER CITY

WHAT'S BEHIND THIS PROGRAM?

Here's the Big Idea

THE GREATER WEBSTER CITY DEMONSTRATION IS DESIGNED TO SHOW THAT:

1

2

3

4

WE'VE WORKED HARD TO MAKE THIS PROGRAM A SUCCESS . . .

GREATER WEBSTER CITY—FARM JOURNAL-PATHFINDER WEEK COMMITTEE

KNOW YOUR OWN STRENGTH

Farm Journal-Pathfinder Week MAY 2nd-9th

First one of thirty-four fine newspaper pages submitted by Percy Long as part of the supporting campaign for "Greater Webster City" done in cooperation with the Pathfinder Magazine and Farm Journal.

Your Selling Approach

REVIEW OF CURRENT PRESSBOOKS

LET'S LIVE A LITTLE—Eagle Lion. The Kiss-and-Clinch Love Affair of a Lifetime. Hedy s a Dream . . . Bob's Got That Gleam . . . When They Get Together . . . OH! What A Team! All Hedy and Ready For Love! Swell pressbook on this subject should delight showmen. The 24-sheet, in full color, is a dandy. Other posters are just as good for cut-outs to use in your lobby or on your marquee. Herald makes a good complement to other advertising and ties in the same good exploitation theme. The illustrations are especially interesting. Newspaper ads have much of the same idea, but more of Hedy, and in space too big for most theatres. Buy composite mat "A" with four 2-column teaser ads which will be all you need in most situations. One great big picture of Hedy makes a smash, if you can afford ads 12 to 14 inches deep, four columns wide. That's costly going, even at inch rates. Some publicity stills of Hedy, used as publicity mats, may attract free space with your editor. Publicity mat No. 3A sells Hedy in her first laugh role. Comedy quiz gag of ten questions in the pressbook, can be reprinted as a throwaway, or used in radio tieup. The title "Let's Live A Little" is natural for tieups with resorts. Four all-type teasers, quoted in pressbook, can be set up in any newspaper office and spread through the paper at low cost. Safety campaigns will thrive on this title as a supplementary slogan. City-wide merchant tieups are possible by repetition of title in many window displays. Set of stills for windows offers other tieup ideas. Contest to find the local "Hedy Lamarr Look" wil get teen-agers in a tizzy. And those beyond teen-age will be intrigued.

MISS TATLOCK'S MILLIONS—Paramount. Dollars to Doughnuts, It's the Funniest Comedy You'll See This Year. It's Murder! So Funny, It'll Make You Die Laughing! If You Had a Million Dollars, You Couldn't Buy Better Laughs Than These. The Daffiest, Laughiest Comedy Hit That Ever Came Out of Hollywood. Nice group of teaser ads that could start this off on the right basis, but for the most part, the rest of the newspaper mats are too big for any but first-run and key-city houses. You'll find the sizes you need and want to be skimpy and scarce. Composite ad mat No. 404 has bits and pieces that your composing room foreman can help you to put together in both advertising and printing. Good cast of well-liked people make this an attractive comedy subject and advertising makes use of strong boosts given the picture by other comics. 24-sheet has some possibilities—and you can make cut-outs for lobby display from the 6-sheet, but the copy clutters up the posters beyond quick reading. Special art, all on one mat No. E421, gives you good cartoons by the famous artist Hirschfield of leading people and comedy situations. You can place them as publicity mats with reading notices, or use them in other ways. Co-op newspaper heading, full page width, uses the title for all it is worth in making commercial tieups. Six assorted ballyhoo ideas, street stunts and gags are illustrated in the pressbook and worth your attention. A special mat, No. E422, will print money to give away. Another mat, No. E321, will print postcards to be sent to your mailing list. Free trailers can be obtained from your Paramount exchange with Bing Crosby and Bob Hope plugging the picture.



Carlo Giacheri, manager of the Astor and Doria theatres, Turin, Italy, sends this interesting night scene of the Via Roma, with his balloon - supported, neon - lighted sign for "Rio Rita" high above the street. The gas-filled balloon can be seen 100 meters above the pavement, but the nylon strands that hold it cannot be seen. Note that a majority of the signs along the street read in the opposite direction, facing the other way. Carlo writes that he is soon to add the Supercinema Vittoria to his group of theatres.

Ed Pyne's Hallowe'en Gag Amuses Cleveland Audience

Ed Pyne, manager of RKO Keith's 105th Street theatre, Cleveland, had a sponsored Hallowe'en party with fun for all, and at no cost to the theatre, having been completely underwritten, including radio and other advertising, by a local clothier. Amusing gag, when a beer barrel was rolled on stage, contenders "over 21" were asked to compete, in a drinking contest. When these strong men were lined up, the master of ceremonies supplied them with nice fresh milk from nursing bottles, which brought down the house.

Jewelry Prizes for "Peggy"

Harold Heller, manager of the RKO Dyker theatre, Brooklyn, promoted $500 in jewelry—50 prizes in all—for lucky winners who open the lock of "Peggy's Christmas Hope Chest" as advertising for "Apartment for Peggy." Special lobby display and display of jewelry goes with the tieup.

Re-enacts "Live" Trailer

Dick Wareing, manager of the Odeon Danforth theatre, Toronto, tried out something new when he re-enacted a "trailer" to advertise "Dear Murderer," using live talent, including a scream that brought the audience to its feet. A new opportunity for amateur acting talent who aspire to a career in the theatre.

Husband & Wife Team Manage Twin Theatre

Manager Bob Reagan and his wife, Dorothy, are owners and managers of the Twin theatre, Waynesville, Ohio, and regular readers of the Round Table. So Dorothy reports for the team at the Twin, with reference to Bob's tieup with local softball games. Bob was formerly a professional and he knew softball enthusiasts liked their sport. So he decided to join 'em, rather than fight 'em. Now the softball season in Waynesville conforms to theatre program time and the playoff is followed by theatre award night, with the result that Bob is locally popular in both leagues and business is better at the box office.

All of which leaves wide open the question as to why this is called the "Twin" theatre, and we invite our new members to tell the Round Table all about it. There must be a good reason.

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GIVES YOU THE BEST VALUE IN SPECIAL TRAILERS
THREE COMPLETELY EQUIPPED PLANTS
CHICAGO 1327 S WABASH AVE
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SEND US YOUR NEXT ORDER!

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over ¼ Century
Now Specializing in Refreshment SERVICE to DRIVE-IN THEATRES
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HURST BLDG. BUFFALO, N. Y.

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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

STUDIO EQUIPMENT

EYEMO 35MM. CAMERAS, $245; ARRIFLEX 35mm. camera, 3 lenses, $725; Mitchell and Bell & Howell Rackover, Cine Specials in stock. 35mm. and 16mm. sound projectors, $195 up. Write for "Mart Message" listing hundreds of production items. CAMERA MART, INC., 70 West 45th St., New York.

THE ONE STOP STORE FOR PRODUCTION equipment—Unit eye shuttle for Bell Howell, $650.00; Bardwell McAlister 5000W Skypans, $111.75; Dinkie Inkies, $11.95; Baby Keglites, $54.75; Baby Boomlites, $114.50; 2000W Junior Spots, $129.50; Double Broads, $114.65; Houston K1A 16mm processors, $3,485.00; Bell Howell 35mm sound printer, $2,750.00; 1/12 HP 110V Synchronous Motors, new, $57.50; B. Maurer variable density Recording Outfit, $2,275.00; Wall single system Recording & Studio Camera, magazines, lenses, amplifier, mike, power supply, etc., rebuilt $3,750.00; Simplex 4 Star Preview Magazines, $395.00; 35mm threeway Sound Moviola, rebuilt, $895.00. Send for December Catalog. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

SEATING

THEATRE CHAIRS AT $1.75 UP—3,000 IN STOCK used spring cushioned, part full upholstered back and part insert panel back, with spring edge and boxspring cushions; 1,000 veneer chairs, 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

ARTIFICIAL LEATHER FOR RECOVERING seats. All colors, durable, washable, priced from $1.05 per yrd, 54" wide. Write for samples to MANKO FABRICS CO., Inc., 29 W. 26th St., New York 10.

MUST VACATE WAREHOUSE, ADVISE IMMEdiate action. Your opportunity to purchase all types of used theatre chairs and parts of chairs. No order too small or too large. ALLIED SEATING CO., INC., 36-38 W. 13th Street, New York 11, N. Y.

THEY'LL BE SITTING PRETTY IN THESE—422 Stafford fully upholstered padded back boxspring seats, all red plush, excellent, $4.95; 350 American panelback boxspring seats, newly reupholstered, $5.25; 239 Heywood panelback boxsprings seats, newly reupholstered, $5.95; 200 Andrews fully padded backs, boxspring seats, newly upholstered, $6.50. Plenty others—get Chair Bulletin 15. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

978 BRAND NEW INTERNATIONAL SEATS, fabric backs, leather rep cushions, very good bargain. A. L. MATRECI, Uptown Theatre, 4938 Delmar, St. Louis, Mo.

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COMIC BOOKS AGAIN AVAILABLE AS premiums, giveaways at your kiddy shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

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PREPARE NOW FOR A BETTER JOB, AT higher pay and a fascinating career in the motion picture industry. Choose your objective and act now. Motion Picture Operator, Motion Picture Equipment Technician, Motion Picture Sound Technician, Motion Picture Television Technician, Motion Picture Theatre Manager. Part-time employment and housing available. Free placement bureau. Approved for veteran training under GI Bill. Earn up to $290 per month while attending school, if you are a veteran. Act Today—Don't Delay—Write for illustrated brochure and application blank. NATIONAL THEATRE INSTITUTE, P. O. Box 5769, 1105-07 Camp St., Dallas, Tex.

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better theatre positions through the institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

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THEATRES FOR SALE. WRITE FOR LIST. THEATRE EXCHANGE, Fine Arts Bldg., Portland, Ore.

LARGE 900 SEAT DOWNTOWN GRIND House located on busy street in Denver, Colorado. $20,000 buys 14-year lease. CINEMA AMUSEMENTS, INC., 1756 Broadway, Denver, Col.

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MOTION PICTURE OPERATOR, EXPERIenced any type outfit. WRITE Room 312, 1092 Broad St., Newark, N. J.

POSITIONS WANTED FOR NEGRO PROJECtionists thoroughly qualified and trained in our colored School of Projection. Write PLACEMENT DEPT., NATIONAL THEATRE INSTITUTE, P. O. Box 5769, Dallas, Texas.

LICENSED OPERATOR, 15 YEARS' EXPERIence, go anywhere. BOX 2305, MOTION PICTURE HERALD.

HELP WANTED

WANTED—PROJECTIONISTS AND THEATRE managers to teach all phases of motion picture projection and theatre management. High school education required, college education preferred. Send summary of education, training, experience references, marital status, age, and state when available. Excellent opportunity for men seeking a secure future with opportunity for advancement. Address NATIONAL THEATRE INSTITUTE, P. O. Box 5769, Dallas, Tex.

EXPERIENCED MEN TO MANAGE 16MM LIBraries—include photo with qualifications. BOX 2304, MOTION PICTURE HERALD.

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LOWER OVERHEAD MEANS LOWER PRICES! Compare and see! DeVry XD projectors, complete and rebuilt, with genuine DeVry amplifier at lowest price in the industry—write us; Simplex rear shutter double bearing spiral gear mechanisms, rebuilt, $279.50; Powers $114.50; pair Weber Syncro Magnetic soundheads, rebuilt, $325.00; Series II lenses $35.00 pair; Gold Seal 2 unit electric Ticket Machine, rebuilt, $129.50; Pair Strong SHI lamphouses with rectifiers, rebuilt, $525.00. What do you need? STAR CINEMA SUPPLY, 459 West 46th Street, New York 19.

COMPLETE PUBLIC ADDRESS SYSTEMS, $39.75 up; dual DeVry XD transportable projectors with 3000' magazines, lenses, 1000W lamps, amplifier, speaker, rebuilt, $595.00; RCA low frequency folded baffles, worth $300.00, $99.75; dual Simplex Acme Arc sound projector outfit, complete, $1,295.00; Simplex rear shutter mechanisms, excellent, $195.00; other Simplexes from $69.50; dual Holmes $667.50. Get our 1949 Catalog. S. O. S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

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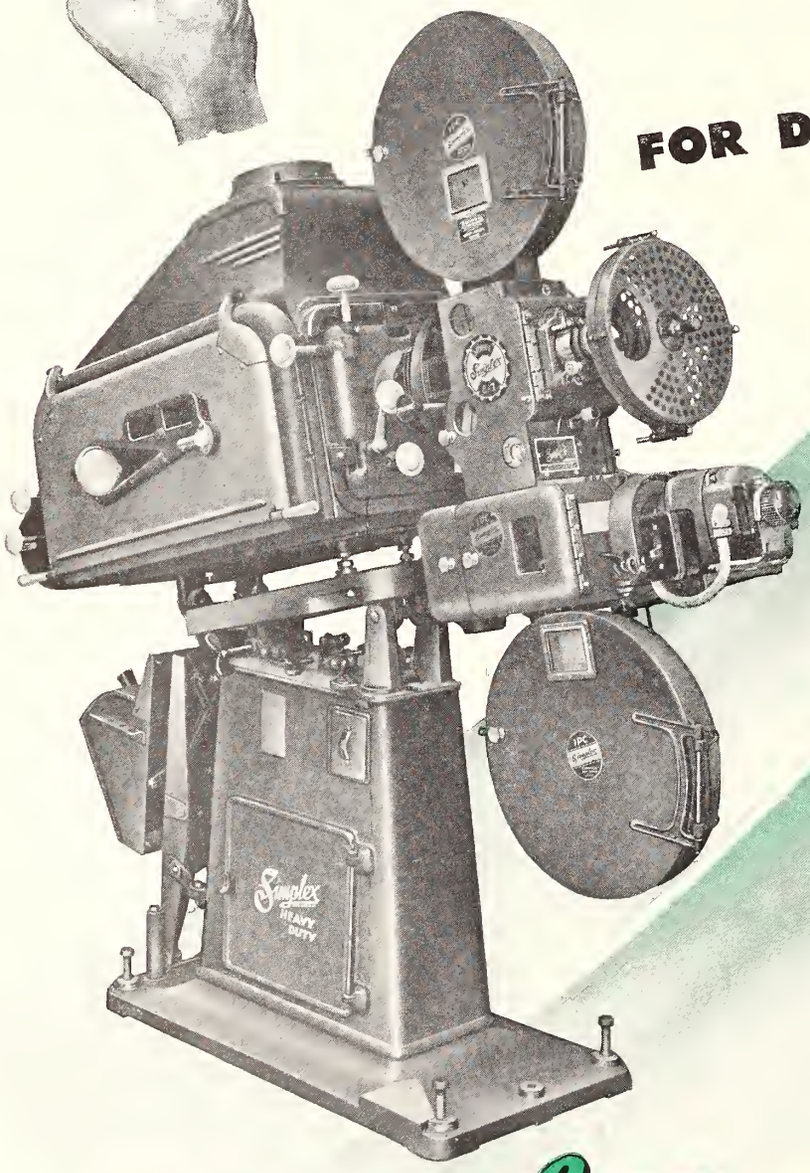
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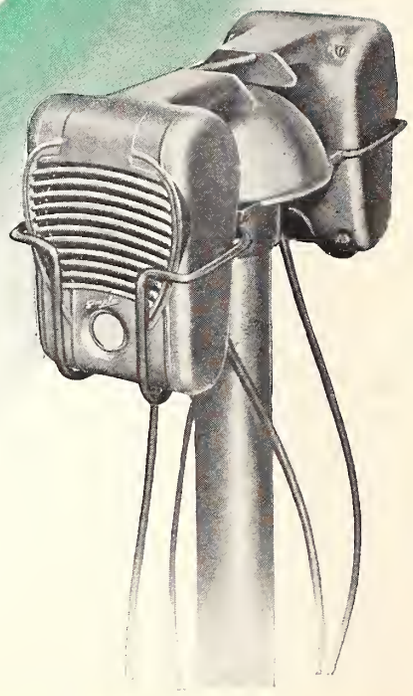
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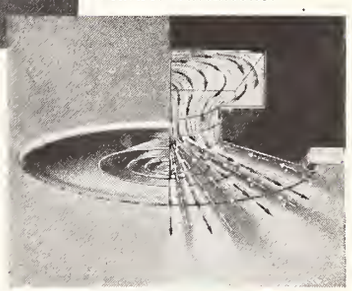
Poor pictures aren't the only cause of box office anemia. Even "Oscar" pictures are not enjoyed unless comfort prevails. To capture regular patronage, theatre owners must offer comfortable seating, and modern air conditioning with *draftless air distribution.*

Because of their aspiration effect, Anemostat air diffusers provide this draftless air distribution. They eliminate stale air pockets, equalize temperature and humidity and thus assure maximum comfort in every seat in the house.

If you have air distribution problems in connection with your heating, ventilating or air conditioning system, correct them by installing Anemostats. If you are installing a new system be sure that Anemostats are included in the specifications.



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Patrons Can Be SO Persnickety!



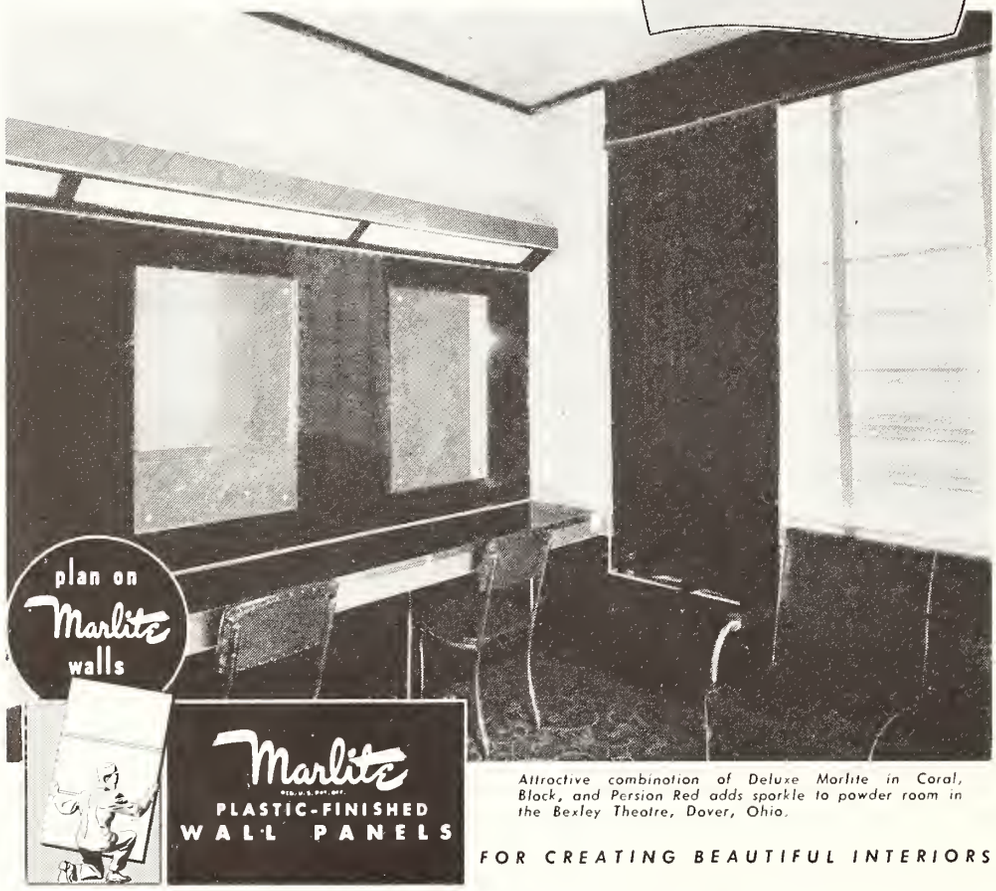
Or, perhaps your patrons are just being discriminating! At any rate, it still means that dingy, unsightly rest rooms can drive away as much business as the worst double feature ever exhibited! On the other hand, sanitary, attractive rest rooms can be one of your best attractions. Why not make sure you're capitalizing on clean, colorful lounges that will please the most particular patrons? You can, if you plan on Marlite plastic-finished wall and ceiling panels.

For new construction or modernization, genuine Marlite is a sound investment in better business.

Marsh Wall Products, Inc.
1269 Main St., Dover, Ohio

Marlite is
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EASY TO MAINTAIN
ADAPTABLE TO MANY USES
PRACTICAL AND SANITARY

*Marlite is the registered trade name of genuine plastic-finished wall and ceiling panels manufactured only by Marsh Wall Products, Inc.



Attractive combination of Deluxe Marlite in Coral, Black, and Persion Red adds sparkle to powder room in the Bexley Theatre, Dover, Ohio.

FOR CREATING BEAUTIFUL INTERIORS

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The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
328 East Town Street **Columbus 15, Ohio**

"The Buildings We Build Build Our Business"

about People of the Theatre

AND OF BUSINESSES SERVING THEM

NORTON R. MILLER has joined the United States Air Conditioning Corporation, Minneapolis, as manager of the company's Eastern sales division, which includes the New England states, part of New York State, and part of Pennsylvania. This division has headquaters at the company's New York office, 420 Lexington Avenue, New York City. Mr. Miller was formerly with the Trane Company in New York for eleven years, and previously with the air conditioning division of Chrysler and other air conditioning engineering firms.



JERRY and SHERMAN SILVER, owners and operators of Northwest Silver Theatres in Minnesota, have announced plans for a four-theatre circuit in Grand Prairie, Texas. The brothers have purchased two theatres, the Texas and Wings, and vacant property on which they will start construction of a third house immediately. Construction of the fourth theatre will begin a little later.

P. E. CARTER has been appointed a regional sales manager for the Typhoon Air Conditioning Company, Inc., Brooklyn, N. Y. Associated with the distribution of air-conditioning products for the past 14 years, Mr. Carter was formerly district representative for General Electric in the Kansas City central district. For Typhoon, he will cover Kansas, Missouri, Illinois, Wisconsin, Iowa, Nebraska, South Dakota and Minnesota, with headquarters in Kansas City.

The Globe theatre at Bertram, Tex., is undergoing repairs after a fire which recently damaged the projection room. Few persons were in the theatre at the time. D. E. SMITH is owner and operator.

FRANK M. FOLSOM, executive vice-president of the Radio Corporation of America, has announced the establishment of a service award program under which RCA Victor will give a gold watch and a gold service pin to each employe completing a quarter-century with the com-

YOU CAN CREATE • • • •
THE PROPER MOOD

POWERSTAT Dimmers — dimming, brightening or blending light — can help create the proper mood. In stores, it makes merchandise more appealing, keeps personnel alert and cordial. In hotels, the air of luxurious living and fine service is enhanced by proper lighting treatment. In cocktail lounges and restaurants, changing light treatment adds profitable dollars to beverage and food checks — increases clientele and promotes repeat business.

The art of using light to create desired effects and moods stems from the theatre, where POWERSTAT Dimmers give smooth, precise control. In churches, the judicious use of light — controlled by POWERSTAT Dimmers — can intensify the atmosphere of dignity and reverence. And school auditoriums, gymnasiums and play stages, made more interesting through POWERSTAT Lighting Control, increase rental revenue and frequency with this modern economical equipment.

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CHURCHES

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LIGHT DIMMING EQUIPMENT

POWERSTAT Dimmers, versatile in application, *steplessly* dim any number of lamps up to rated load from complete black-out to full-on. They dim by transformer action without heat loss — handle incandescent or cold-cathode installations with equal economy, efficiency and precision.

Designed for manual or motor-driven operation, for direct or remote control, POWERSTAT Dimmers are available in numerous standard units to meet your specific requirements.

Write today for helpful, detailed information on POWERSTAT Light Dimming Equipment.

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THE SUPERIOR ELECTRIC CO.
BRISTOL, CONNECTICUT

Powerstat Variable Transformers • Voltbox A C Power Supply • Stabiline Voltage Regulators.



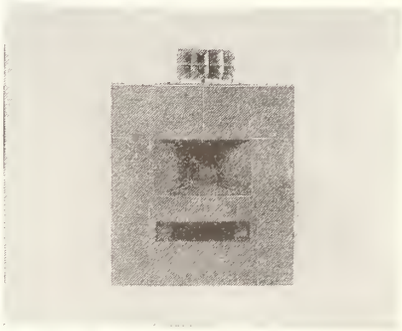


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To make the most of the product you play—make the most of the sound on the sound track. "Voice of the Theatre" is a ten year investment in "boxoffice", enables you to get the benefits of future sound track improvements, as well as the utmost quality from today's sound tracks.

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There is a "Voice of the Theatre" speaker system for every size theatre. Ask your supply dealer for information about modernizing your present system with "Voice of the Theatre". "Voice of the Theatre" speaker systems are supplied as standard equipment by most leading theatre sound system manufacturers.



161 Sixth Ave.,
New York 13, N. Y.

ALTEC
LANSING CORPORATION

1161 N. Vine St.,
Hollywood 38, Calif.

pany. A total of 853 active and retired employes, representing an aggregate of 21,000 years of service, have been cited to receive the watches.

BOYD B. HORTON has sold the Rialto theatre and a new theatre building in Greer, S.C., to Everett Enterprises of Charlotte, N.C. He has also sold to Everett the theatre he operated in Inman, S.C., and at Red Bank, N.C., retaining only the theatre holdings in his home city of Concord, N.C.

FRED CHURTON of Bangor, N. Y., has purchased the lease and equipment of the Village theatre at Canaan, N.H., from HOMER SHEATS.

Work has begun on a 400-car drive-in theatre at Marietta, Ga., for Martin Theatres.

C. E. BEACH, who operates the Ritz theatre in Fernandina, Fla., has added a Quonset type of theatre to his operation in that city, with construction of it effect from drawings that he himself made. The built-up front is shown in the accompanying picture which he had taken shortly after



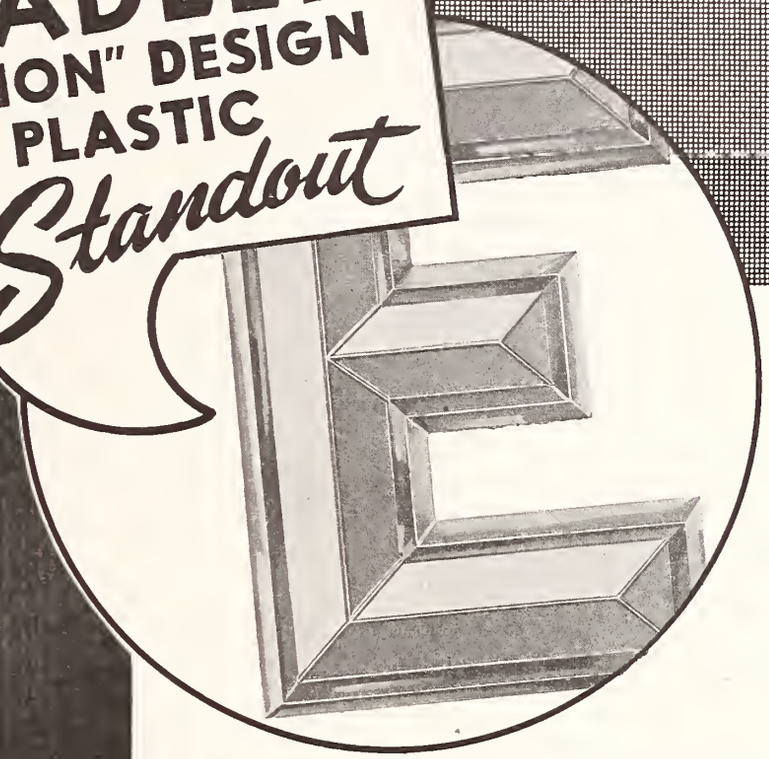
its opening. Of the 800 seats, 190 are in a balcony for colored patronage, and he has staggered seating with the International chairs spaced 34 inches back-to-back. The auditorium, following the Quonset contour, is faced in Acousti-Celotex. The front structure is finished in tan porcelain emaneled steel, and has a Poblocki marquee and sign of stainless steel. Projection equipment includes Simplex projectors and sound and Peerless Magnarc lamps; and the house is air-conditioned with cooling by a Carrier compresor. Mr. Beach reports that the theatre, which he has named the Ilan, cost $115,000 including equipment, but exclusive of land.

The 1000-seat Elm theatre at West Hartford, Conn., newest addition to the Perakos group in Connecticut, has been opened. Managed by VINCENT CAPUANO, formerly of the Warner Capitol at Danbury, Conn., the house was erected by B.

Original ADLER "THIRD DIMENSION" DESIGN MAKES ADLER PLASTIC LETTERS A Standout



Note the distinctive "Third Dimension" appearance of Adler 10" PLASTIC Letters in marquee of Royal Theatre, San Francisco. Supported on Adler "Remova-Panel" Frames.



THE STRIKING SOLID TRIANGULAR BEVELS AND THE 2-TONE "THIRD DIMENSION" APPEARANCE OF THE ADLER PLASTIC LETTER WHICH GIVES DEPTH, BOLD RELIEF, BRILLIANT BEAUTY, STRENGTH, EASY READABILITY . . .

Adler original "Third Dimension" design created some eight years ago, marked a radical improvement in changeable letters over the old style flat type. Applied now to Adler PLASTIC letters, the same as the popular Adler Cast Aluminum letters, it provides new 2-tone depth, colorful beauty and instant readability from a distance or at an angle.

Strongest and toughest plastic letters, with solid triangular bevels, integrally molded supports —practically unbreakable. Used interchangeably on the same frames, with Adler Cast Aluminum "Third Dimension" letters, which are sold under positive guarantee against breakage.

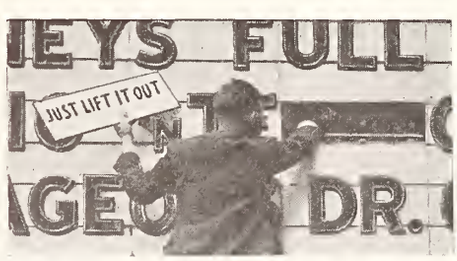
17" PLASTIC "THIRD DIMENSION" LETTERS IN VARIOUS COLORS NOW AVAILABLE!

Adler Equipment gives you the latest, most effective, money saving advantages —strongest construction—lasting service and satisfaction. Write for full information on Drive In signs or standard marquees.

ADLER *Exclusive* "REMOVA-PANEL" →

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Saves money on all maintenance, permitting cleaning, repairs, replacements through small, light "Remova-Panels" — not necessary to remove any frame.



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WELL BUILT WIRES SINCE 1899 C

Stein Construction Company of New Britain. PETER G. PERAKOS is head of the circuit, with his son, SPERIE, as general manager.

The Kentucky theatre at Somerset, Ky., operated by ANNA BELL WARD, has been reopened after extensive remodeling. The interior was completely renovated.

WILLIAM SYUFY, president of Syufy Enterprises, has announced that its company has purchased property at Vallejo, Calif., for the erection of another theatre there. The new house will be constructed at a cost of $250,000, and will seat 1,500.

HENRY M. FISHER, manager of the New York division of the DeVry Corporation, Chicago, and the firm's liaison representative in Washington, D. C., has been promoted to vice-president in charge of sales and merchandising, it is announced by W. C. DEVRY, president. Mr. Fisher has been with DeVry for over twenty years and has had wide experience in sales, engineering and distribution activities in the theatrical, educational, industrial, religious and home movie fields. He will make his headquarters at the home office in Chicago.



H. B. ("BOB") ENGEL, who has been sales manager of the DeVry Corporation, has joined the GoldE Manufacturing Company, Chicago, makers of a variety of projection accessories, in the same capacity.

Construction of a new 1200-seat theatre will be started next spring in Memphis by E. R. GILLETT, veteran theatre man who owns the Bristol theatre in Memphis.

KEN WRIGHT has opened his new Manor theatre in North Sacramento, Calif. The house was built at a cost of $100,000 and features a ranch style architecture. The Manor has a seating capacity of 600, and a large parking area.

Building has started on a new drive-in theatre at Huntsville, Ala., for WALTER FLEMING, president of Acme Investments.

The new Wilson theatre, operated by C. L. BIRD, has opened at Wilson, Ark. It seats 650.

Work of remodeling the Diamond theatre at Bowling Green, Ky., and owned by the Crescent Amusement Company of Nashville, Tenn., has been started with the

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AMERICAN Counter-Tred MATTING

A durable rubber and cord matting. Provides safety underfoot. Easily handled for cleaning. 3/8" thick, 24" wide, any length.

—also—

EZY-RUG RUBBER LINK MATTING
for lobbies

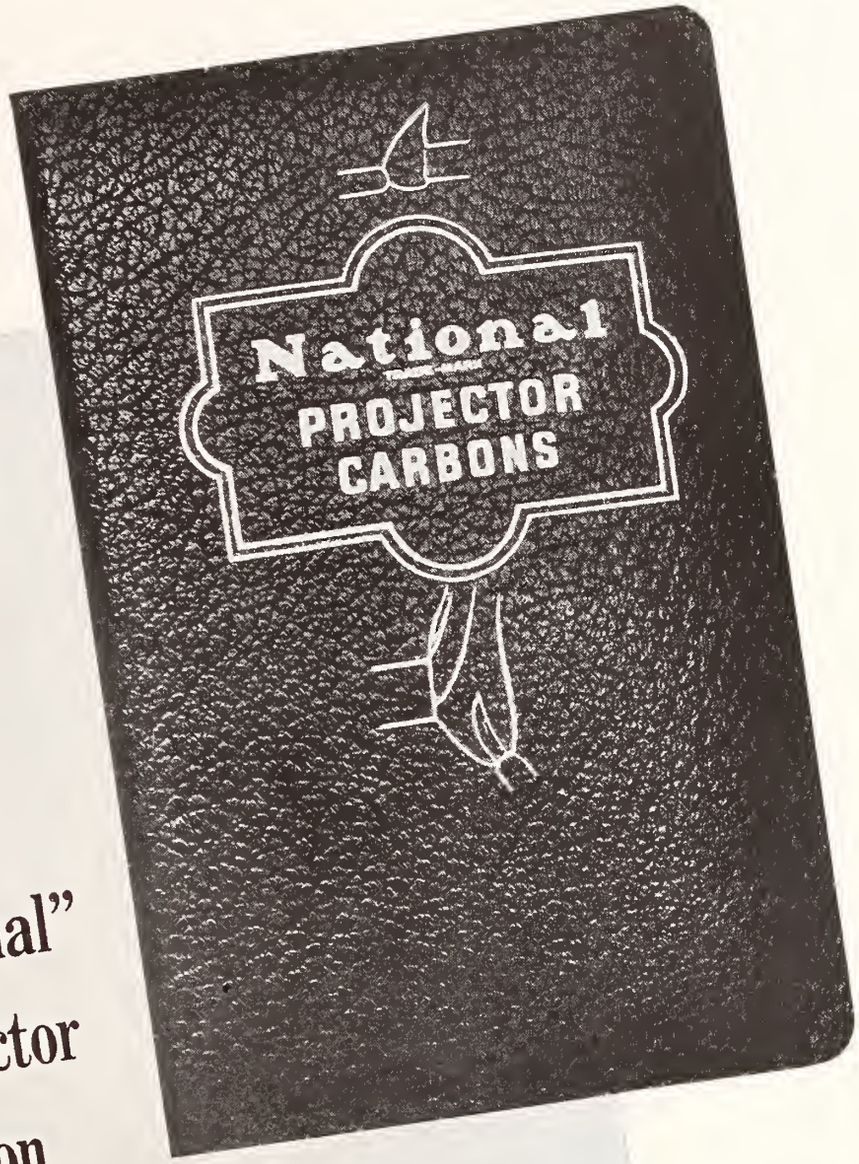
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PERFORATED CORRUGATED MATTING
for lobbies

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AMERICAN MAT CORP.
"America's Largest Matting Specialists"
1722 Adams St. • Toledo 2, Ohio

Attention!



Get your copy of the new "National" Projector Carbon Handbook!

HERE, for the asking, is the latest word on projector carbons. This handbook is easy to read and packed with useful information—charts, tables, photographs and drawings—everything you need to know to get top efficiency in projector carbon operation.

The handbook contains chapters on such subjects as the physics and measurement of light...progress in projection lighting . . . the various types of High Intensity and Low Intensity Arcs . . . carbon arc projection for 16mm film...

In addition, the handbook provides tips on adjustment and alignment of projector carbons... on the amperage and voltage requirements of each type . . . on operating precautions and the proper care of electrical equipment and optical systems.

The handbook will be distributed through the Cleveland office of National Carbon Company, Inc., Post Office Box 6087, Cleveland, Ohio.

The term "National" is a registered trade-mark of
NATIONAL CARBON COMPANY, INC.
Unit of Union Carbide and Carbon Corporation
UCC
30 East 42nd Street, New York 17, N. Y.
Division Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco

★

cost estimated at $50,000, according to J. P. MASTERS, local manager.

Construction of a new 700-seat stadium-type theatre at Lakeport, Cal., has been announced by LEO REECE, owner of the Orpheum theatre there.

Division Manager CLIFF GIESSEMAN of Prin-Cor United North Coast Theatres, has announced extensive remodeling and redecorating programs for their newly acquired United Artists, Orpheum and Esquire theatres in San Francisco.

Plans for the construction of a motion picture theatre to cost an estimated $250,000 in Elizabeth, N. J., have been announced by the Cocalis Amusement Corporation. MONROE E. STEIN, attorney for the Cocalis interests, said plans call for a theatre of between 1,500 and 1,600 seats.

SETH D. PERKINS, president of Drive In Theatres of America, Los Angeles, has announced that work has started on an 850 car drive-in theatre, located between Burbank and Glendale, Cal., and also the construction of a 800-car theatre in Santa Ana, Cal. Both projects are using the Joserand double-parking ramp system.

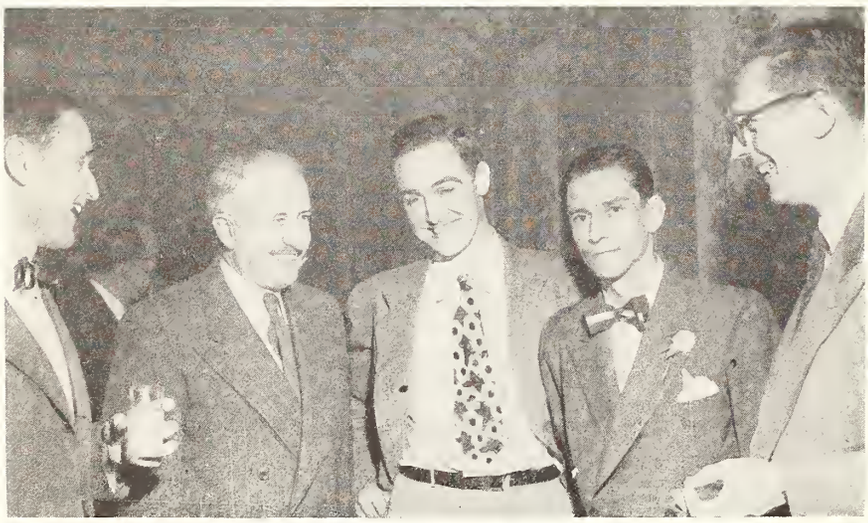
JOSEPH V. GERBRACH, president of the Ames Theatre Company at Ames, Iowa, has announced plans for drive-in theatre near that city which will accommodate 650 cars. Work will start in the spring.

C. FRANK HARRIS, manager of the Garland theatre, has resigned to join Wagner Sign Service, Inc., Chicago. Mr. Harris opened the Garland three years ago. He was formerly in the equipment field, with the B. F. Shearer Company, theatre supply dealers, in California.

JOE HORNSTEIN, INC., has bought a partnership in Mid-States Theatre Supply, Inc., of 3142 Olive Street, St. Louis. Nicky Hornstein will operate the organization as part of the Hornstein supply organization, in cooperation with Morton Gottlieb, one of the previous owners. The firm name, Mid-State Theatre Supply, will be retained for the present; it may possibly be changed in the future.

VERNON DUPEPE has opened his new Aeron theatre in New Orleans. The house seats 1,000 on two floors.

MOTION PICTURE EQUIPMENT PEOPLE GATHER FROM MANY LANDS





The Westrex Corporation, subsidiary of the Western Electric Company for distribution and servicing of motion picture equipment in foreign countries, was host recently to American equipment manufacturers and the trade press as well as to its foreign representatives who had come to America for conferences with home office executives, at a reception in New York. In these snapshots at the party by our staff photographer are shown (upper left) E. T. Pickard, home office; E. S. Gregg, executive vice-president; W. H. Vogel, Jr., home office; Dennis L. Smith, assistant manager, Venezuela branch; W. E. Kollmyer, Shanghai manager; (upper right) Lester Isaac, projection and sound director, Loew's, Inc.; H. B. Allinsmith, Far Eastern regional manager; D. C. Collins, manager, ERP division; (lower left) Clarence Ashcraft, head of C. S. Ashcraft Manufacturing Corporation, with J. J. duBoer, Cuba manager; (lower right) Miles A. Goldrick, W. E. managing director, London; with Oscar Neu of Neumade Products, Inc., and president of Tesma.



Below are George Schutz, editor of BETTER THEATRES; Martin Quigley, Jr., vice-president of Quigley Publications; and Mr. Gregg.





THE MART

Index to products Advertised & described in this issue, with

- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using inquiry postcard. Dealer indications refer to listing on following page.

ADVERTISERS

Reference Number		Adv. Page
1	Adler Silhouette Letter Co. — Changeable letter sign equipment. Unaffiliated dealers.	7
2	Altec-Lansing Corp. — Loudspeaker systems. Direct and all dealers.	6
3	American Mat Corp. — Rubber mats and matting. Direct.	8
4	American Seating Co. — Auditorium chairs. NTS and direct.	47
5	Anemostat Corp. of America — Air diffusers. Direct.	3
6	Automatic Devices Co. — Motor-generators. Unaffiliated dealers.	42
7	Ballantyne Co., The — Arc lamps (7A), sound systems (7B). Unaffiliated dealers.	42, 44
8	Bigelow-Sanford Carpet Co. — Carpeting. Direct.	29
9	Chicago Hardware Foundry Co. — Electric hand driers. Direct.	34
10	Chicopee Mfg. Corp. of Ga., Lumite Div. — Plastic upholstering materials. Direct.	31
11	Ebco Manufacturing Co., The — Water coolers. Authorized dealers.	37
12	Essannay Electric Mfg. Co. — Reel-end signals (12A), rewinder mules (12B). All dealers and direct.	15
13	F & Y Building Service, The — Architectural design and building service.	4
14	Fairbanks, Morse & Co. — Emergency power plants. Direct and franchise dealers.	37
15	Forest Manufacturing Corp. — Rectifiers. Unaffiliated dealers.	46
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17	General Register Corp. — Stud rod ticket control box. Dealers NTS and 38, 45, 57, 71, 75, 77, 78, 80, 81, 85, 93, 103, 109, 113, 114, 115.	36
18	Goldberg Bros. — Reels (18A), rewinders (18B), speaking tubes (18C). All dealers.	37, 42, 46
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20	Heyer-Shultz, Inc. — Reflectors. NTS.	45
21	Heywood-Wakefield Co. — Auditorium chairs. Direct.	46
22	Ideal Seating Co. — Auditorium chairs. Unaffiliated dealers.	46
23	International Projector Corp. — Projectors (23A), and sound equipment (23B), in-car speakers (23C). NTS.	2
24	Kollmorgen Optical Corp. — Projection lenses. NTS and all dealers.	43
25	Kroehler Manufacturing Co. — Auditorium chairs. Direct and unaffiliated dealers.	27
26	LaVezzi Machine Works — Projector parts. Unaffiliated dealers.	42
27	Marsh Wall Products, Inc. — Architectural materials. Direct.	4
37	Masland & Sons, C. H. — See Alexander Smith & Sons Carpet Co.	22-23
28	Mechanical Re-Nu Screen Co. — Screen resurfacing service. Direct.	15
29	National Carbon Co., Inc. — Projection carbons. All dealers.	9
30	National Sanitary Supply Assn. — Sanitary supplies and equipment. Direct.	35
31	National Super Service Co., Inc. — Vacuum cleaners. All dealers.	35
32	National Theatre Supply — Air-conditioning.	6
33	Novelty Scenic Studios, Inc. — Interior decoration. All dealers.	36
34	Poblocki & Sons — Poster display frames. Direct and unaffiliated dealers.	15
35	RCA Service Co., Inc. — Projection and maintenance service.	36, 42, 44, 47
36	S. O. S. Cinema Supply Corp. — Distributors.	42
37	Smith & Sons Carpet Co., Alexander — Carpeting. NTS and direct.	22-23
38	Sportservice, Inc. — Complete concession service.	38
39	Strong Electric Corp., The — Arc lamps. Unaffiliated dealers.	41
40	Superior Electric Co. — Dimmers. Direct.	5
41	Switzer Bros., Inc. — Blacklight murals. Direct and unaffiliated dealers.	47
42	Textileather Corp., The — Upholstering materials. Direct.	18
43	Theatre Managers Institute — Correspondence course in theatre management.	38
44	Vallen, Inc. — Curtain controls. Franchise dealers.	37
45	Wagner Sign Service, Inc. — Changeable letter sign equipment. All dealers except NTS.	33
46	Wenzel Projector Co., The — Projectors. Unaffiliated dealers.	43
47	Westrex Corp. — Foreign distributors.	39
48	Whitney Blake Co., The — Non-conduit speaker system cable for drive-in theatres. Distributor: Graybar Electric Corp.	8

EDITORIALLY . . .

LARGE DISPLAY CASE, page 13.
Display cases fabricated for installation to any length or height, in aluminum or stainless steel, manufactured by Poblocki & Sons. Postcard reference number 34.

DRIVE-IN SOUND SYSTEMS, page 13.
Equipment designed especially for drive-in theatres, with outputs up to 1000 watts, manufactured by RCA. Postcard reference number E49.

DELUXE PROJECTOR MAGAZINES, page 13.
Upper and lower magazines with special safety and operating features, manufactured by Wenzel Projector Company. Postcard reference number E50.

6-CIRCUIT "PACKAGED" DIMMERS, page 13.
Unified auto-transformer equipment for dimming auditorium lighting of small theatres and for small stage work, manufactured by Superior Electric Company. Postcard reference number E51.

SMALL FIRE EXTINGUISHERS, page 14.
Hand-sized equipment with trigger operation for handy wall mounting, manufactured by Bostwick Laboratories. Postcard reference nmber E52.

REFLECTOR LAMP COLOR CLIPS, page 14.
Glass color covers and spill louvers for Par-38 reflector lamps, manufactured by Amplex Corporation. Postcard reference number E53.



For further information concerning products referred to on this page, write corresponding numbers, and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

To BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in this issue of December 18th—

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NAME _____

THEATRE or CIRCUIT _____

STREET ADDRESS _____

CITY _____ STATE _____

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page.

Unaffiliated dealers are numbered. National Theatre Supply (NTS) identifies that organization's branches.

ALABAMA

1—Queen Feature Service, 2009½ Morris Ave., Birmingham.

ARKANSAS

2—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA

Los Angeles:

3—Brock Photoplay Supply, Inc., 1968 S. Vermont Ave.
4—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
5—Projection Equipment & Maintenance, 1975 S. Vermont Ave.
6—B. F. Shearer, 1964 S. Vermont Ave.

San Diego:

7—Riddles Theatre Supply, 1543 Fifth Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
8—Preddey Theatre Supplies, 187 Golden Gate Ave.
9—B. F. Shearer, 243 Golden Gate Ave.
10—Western Theatrical Equipment, 337 Golden Gate Ave.

COLORADO

Denver:

11—Graham Brothers, 546 Lincoln St.
National Theatre Supply, 2111 Champa St.
12—Service Theatre Supply, 2054 Broadway.
13—Western Service & Supply, 2120 Broadway.

CONNECTICUT

New Haven:

14—Phillips Theatre Supplies, 130 Meadow St.*
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

15—Brient & Sons, 802 N. Capitol St.
16—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA

17—Joe Hornstein, 714 N. E. 1st St., Miami.
18—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
19—United Theatre Supply, 110 Franklin St., Tampa.

GEORGIA

Albany:

20—Dixie Theatre Service, 1149 Dawson Rd.

Atlanta:

21—Capitol City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
22—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.
23—Wil-Kin Theatre Supply, 150-4 Walton St., N. W.

ILLINOIS

Chicago:

24—Abbott Theatre Supply, 1311 S. Wabash Ave.*
25—Academy Theatre Supply, 1235 S. Wabash Ave.
26—Droll Theatre Supply, 925 W. Jackson Blvd.
27—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

28—Evansville Theatre Supply, 1738 E. Delaware St.

Indianapolis:

29—Ger-Bar, Inc., 442 N. Illinois St.
30—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

31—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

32—Southwest Theatre Equipment, P. O. Box 2138, Wichita.

KENTUCKY

Louisville:

33—Falls City Theatre Equipment, 427 S. Third St.
34—Hadden Theatre Supply, 209 S. Third St.

LOUISIANA

New Orleans:

35—Delta Theatre Supply, 214 S. Liberty St.*
36—Hodges Theatre Supply, 150 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.

MARYLAND

Baltimore:

37—Dusman Motion Picture Supplies, 2021 N. Charles St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

38—Capitol Theatre Supply, 28 Piedmont St.*
39—Joe Cifre, 44 Winchester St.
40—Independent Theatre Supply, 28 Winchester St.
41—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
42—Standard Theatre Supply, 78 Broadway.
43—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

44—Amusement Supply, 208 W. Montcalm St.
45—Ernie Forbes Theatre Supply, 214 W. Montcalm St.*
46—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ae.
47—United Theatre Equipment, 2501 Cass Ave.

Grand Rapids:

48—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:

49—Minneapolis Theatre Supply, 78 E. 12th St.
50—Elliott Theatre Equipment, 1110 Nicollet Ave.
51—Frosch Theatre Supply, 1111 Currie Ave.*
National Theatre Supply, 56 Glenwood Ave.
52—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

53—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
54—Shreve Theatre Supply, 217 W. 18th St.
55—Stebbins Theatre Equipment, 1304 Wyandotte St.

St. Louis:

56—Mid-West Theatre Supply, 3146 Olive St.
National Theatre Supply, 3212 Olive St.
57—St. Louis Supply Co., 3310 Olive St.*

NEBRASKA

Omaha:

58—Ballantyne Co., 1707 Davenport St.
59—Quality Theatre Supply, 151 Davenport St.
60—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

61—Eastern New Mexico Theatre Supply, Box 1099, Clovis.

NEW YORK

Albany:

62—Albany Theatre Supply, 1046 Broadway.
63—Empire Theatre Supply, 1003 Broadway.
National Theatre Supply, 962 Broadway.

Auburn:

64—Auburn Theatre Equipment, 5 Court St.

Buffalo:

65—Becker Theatre Equipment, 482 Pearl St.
66—Bickford Bros., 1209 Broadway.*
National Theatre Supply, 498-500 Pearl St.
67—United Projector & Film, 228 Franklin St.

New York City:

68—Amusement Supply, 341 W. 44th St.
69—Capitol Motion Picture Supply, 630 Ninth Ave.*
70—Crown Motion Picture Supplies, 364 W. 44th St.
71—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
72—S. O. S. Cinema Supply, 602 W. 52nd St.
73—Star Cinema Supply, 442 W. 45th St.

Syracuse:

74—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

75—Bryant Theatre Supply, 227 S. Church St.
76—Dixie Theatre Supply, Box 217.
National Theatre Supply, 304 S. Church St.
77—Southeastern Theatre Equipment, 209 S. Poplar St.*
78—Standard Theatre Supply, 222 S. Church St.
79—Theatre Equipment Co., 220 S. Poplar St.
80—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

81—Standard Theatre Supply, 215 E. Washington St.
82—Theatre Equipment Co., 111 Edwards Pl.

NORTH DAKOTA

83—McCarthy Theatre Supply, 55 Fifth St., Fargo.

OHIO

Akron:

84—Akron Theatre Supply, 1025 N. Main St.

Cincinnati:

85—Mid-West Theatre Supply, 1632 Central Pkway.*
National Theatre Supply, 1637-39 Central Pkway.

Cleveland:

86—Cleveland Projector Co., 1723 E. 86th St.
National Theatre Supply, 2128 Payne Ave.
87—Ohio Theatre Equipment, 2108 Payne Ave.
88—Oliver Theatre Supply, E. 23rd & Payne Aves.*

Columbus:

89—American Theatre Equipment, 165 N. High St.

Dayton:

90—Dayton Film, 2227 Hepburn Ave.
91—Dayton Theatre Supply, 111 Volkenand St.
92—Sheldon Theatre Supply, 1420 Canfield Ave.

Toledo:

93—American Theatre Supply, 519 E. Broadway.
94—General Theatre Equipment, 109 Michigan St.
95—Theatre Equipment Co., 109 Michigan St.

OKLAHOMA

Oklahoma City:

96—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
97—Oklahoma Theatre Supply, 708 W. Grand Ave.

OREGON

Portland:

98—B. F. Shearer, 1947 N. W. Kearney St.
99—Theatre Utilities Service, 1935 N. W. Kearney St.
100—Western Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:

101—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply, 1225 Vine St.
102—Penn Theatre Equipment, 307 N. 13th St.

Pittsburgh:

103—Alexander Theatre Supply, 1705 Blvd. of Allies.
104—Atlas Theatre Supply, 425 Van Braam St.
National Theatre Supply, 1721 Blvd. of Allies.
105—Superior Motion Picture Supply, 84 Van Braam St.

Wilkes Barre:

106—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

107—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

108—American Theatre Supply, 316 S. Main St., Sioux Fals.

TENNESSEE

Memphis:

109—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
110—Tri-State Theatre Service, 318 S. Second St.

TEXAS

Dallas:

111—Hardin Theatre Supply, 714 Hampton Rd.
112—Herber Bros., 408 S. Harwood St.
113—Modern Theatre Equipment, 214 S. St. Paul St.
National Theatre Supply, 300 S. Harwood St.
114—Southwestern Theatre Equipment, 1416 Jackson St.*

Houston:

115—Southwestern Theatre Equipment, 1416 Main St.*

UTAH

Salt Lake City:

116—Intermountain Theatre Supply, 142 E. First St.
117—Service Theatre Supply, 256 E. First St.
118—Western Sound & Equipment, 142 E. First St.*

VIRGINIA

119—Norfolk Theatre Supply, 2706 Cooley Ave., Norfolk.

WASHINGTON

Seattle:

120—American Theatre Supply, 1504 14th Ave., at E. Pike.
121—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second Ave.
122—B. F. Shearer, 2318 Second Ave.
123—Western Theatre Equipment, 2224 Second Ave.

WEST VIRGINIA

124—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN

Milwaukee:

125—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
126—Ray Smith, 710 W. State St.
127—Theatre Equipment & Supply, 641 N. Seventh St.

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About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

Large Display Case With Sliding Door

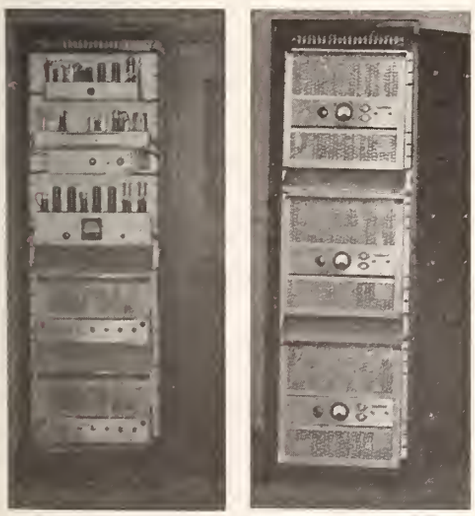
LARGE POSTER cases, for a series of displays without interruption, or for over-size displays, are now available ready for mounting from Poblocki & Sons, Milwaukee. The company announces:

"We have received many requests for large size poster cases and instead of furnishing double 40 x 60 or double 40 x 80 cases, we are now furnishing a large case with a sliding door. This will have the effect of a large show window and eliminate series of cases with a break between each case."

The large cases, like the company's standard sizes, can be had in either extruded aluminum or polished stainless steel, and in any length or height.

Drive-In Sound Systems To 1000-Watt Output

AMPLIFICATION systems designed specifically for drive-in theatres, with outputs ranging from 140 to 1000 watts, have been brought out by the Theatre Equipment Section of RCA. They form



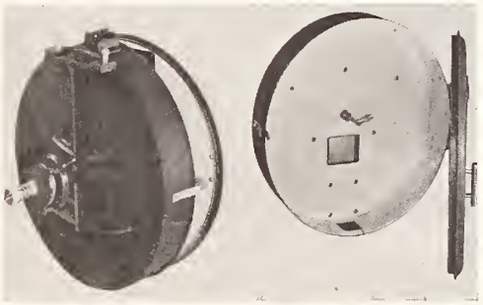
The left hand rack is of amplifiers for the PG-275 drive-in sound system, which has an output of 140 watts. The other is the 1000-watt amplification cabinet for the PG-287 drive-in sound system.

two series, one called the "High Power," the other the "Super Power," and the two groups, states J. F. O'Brien, sales manager, "enable operators of every size of drive-in to select the exact system for their individual needs."

The announcement points out that each group is planned to permit starting out with a small power output and to build up to greater output, as conditions require or allow, by installing additional amplifiers. With the new equipment, the number of sound systems in the RCA drive-in line has been increased to eleven.

Deluxe Type Magazines Added to Wenzel Line

NEW PROJECTOR magazines with a number of special features designed to make them superior to the



company's standard models, have been added to the line of the Wenzel Projector Company, Chicago. According to specifications released by the manufacturer, the new 18-inch magazines are ¼-inch deeper on the rear wall, allowing practically $\frac{9}{16}$-inch between reel and wall. Shafts on both upper and lower magazines are ½-inch in diameter through the length of the bearing surface, while the bearing surface of the upper magazine is $2\frac{7}{16}$ inches long, and that of the lower magazine is 4-1/6 inches. Upper magazine shaft area carrying tension adjustments remains ⅜-inch to accommodate reel end alarams designed for such diameter.

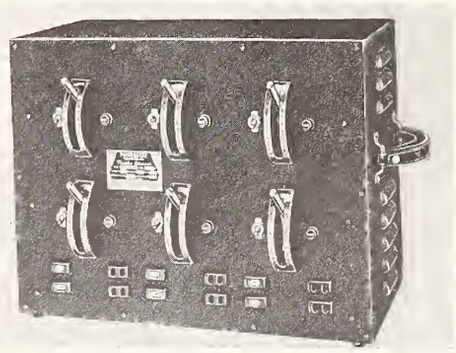
The need for lubrication has been minimized by having the upper magazine shaft run in two flanged oilite bearings, which are pressed in from side of the bracket to leave a slight gap between the two inner bearings ends to serve as an oil reservoir, and the manufacturer states that only a dash of oil every few weeks is necessary. With the steel collar on the reel shaft and the steel collar in the tension spring, operating against oilite bearings, uniform wear is provided for. The lower magazine runs in a hardened and ground steel bearing.

For these new magazines special aluminum brackets are provided, and the door opener is also of new design, while the window is framed in nickel. Further, the spring tension brake drag is of new design in both upper and lower units. Finish, like that of the older 18-inch and the 24-inch, which are retained in the line, is baked gray wrinkle externally, and baked white enamel inside.

"Package" Dimmer with Six 850-Watt Circuits

NEW LIGHT dimming equipment of the "package" type has been announced by the Superior Electric Company, Bristol, Conn. Having portability comparable to that of the "packaged" theatre dimmer marketed about a year ago, the new unit has six circuits.

Designed for application to the dimming of auditorium lighting in small theatres, with maximum simplicity and economy (and it can be used as well for small stage productions), the new equipment, listed as DBR6-850, has six auto-transformer type dimmers, each having an output of 850 watts, mounted in a wrinkle-



finished case. These dimmers are non-interlocking. The manufacturer explains:

"The assembly operates from a three-wire, single phase 230/115-volt, 50/60 cycle source. Each of the circuits has an output range from 0 to 850 watts. A separate fuse protects each circuit."

Individual on-off switches are provided for each circuit, and highly legible numerals are imprinted on chrome-finished drums.

Small Fire Extinguisher For Handy Wall Mounting

A SMALL FIRE extinguisher designed for economy of installation and maintenance so as to encourage placement

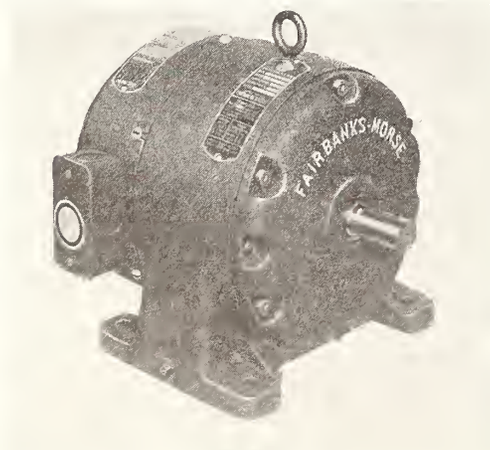


for immediate availability upon discovery of a fire at its beginning, has been developed by Bostwick Laboratories, Bridgeport, Conn. The fluid is 90% carbon tetrachloride, with carbon dioxide as a propelling agent, which forces out the carbon-tet under high pressure in an 18-foot stream. The unit, which is small enough to be held in one hand, is operated by a trigger.

The extinguisher comes with a wall bracket for mounting it. Announcement of it states that according to a testing company's report, it is adapted to fires involving oils and grease and electrical materials, as well as fabrics, paper, etc.

New Motor Made Available for Reduction

THE EXTREMELY compact, lightweight axial air gap motor introduced a year and a half ago by Fairbanks, Morse

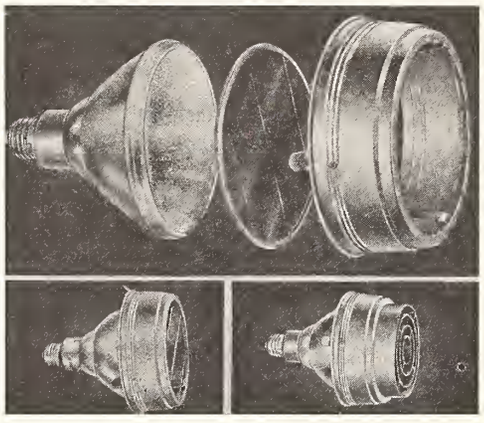


& Company, Chicago, has been made available as a motor reducer to meet various power transmission requirements. The line of axial air gap motors ranges from ¾-horsepower to 10 horsepower. The motor may be removed from the gear housing for separate operation.

The gear system has two ratios of single helical gears in simple trains. Motor and gear shafts are parallel; the former rotating on ball bearings, the latter being mounted on tapered roller bearings. Bearings on the low-speed shaft are oversized to allow for a liberal amount of outboard pull from a sprocket, gear or pulley that may be mounted on the shaft. Gear housing is a one-piece casting.

Color Clips and Louvers For Reflector Lamps

SELF-CONTAINED (Par-38) reflector lamps manufactured by leading electric lamp manufacturers can be equipped for color by color clips developed for them by the Amplex Corporation, Brooklyn, N. Y. The clips are available with inter-



changeable louvers designed to cut off side spill of both white and colored light.

The glass color filters are made in four segments to allow for heat action, and are available in seventeen shades. Different colors can be inserted quickly, the manufacturer explains.

•

COL. E. L. LOVE has been placed in charge of all sales promotion and advertising of both the Whitney Blake Company and Koiled Kords, Inc., both of Hamden, Conn. Products of each are of importance in the drive-in theatre field, Whitney Blake cable being used for sound system wiring, and Koiled Kords being self-coiling cable used on in-car speakers. According to the announcement by John Brown Cook, president of both firms, Colonel Love will continue as sales manager of Koiled Kords.

•

LEONARD MACLEAN has become associated with Goodall Fabrics, Inc., New York, as special sales promotion representative. He has specialized in the development and styling of pyroxylin and plastic coated materials for twenty years.

British Patent Issued On Century Projectors

A PATENT has been issued by the British government to the Century Projector Corporation, New York, covering design features of the Model "C" and Model "CC" Century projectors. United States patents were previously issued.

The patents refer specifically, according to the company announcement, to such features as the double shutter, simplicity of gear and shaft design, method of applying oil-sealed ball bearings and cushioning of gears, and also the ground tooth placement of the intermittent sprocket with enlarged diameter to promote longer life of both film and sprocket.

The company adds that the two models are now in use in 39 countries.

FRONT INSTALLATIONS



Two theatres in Chattanooga, Tenn., as modernized with front materials and equipment of Poblocki & Sons, Milwaukee. The Brainerd (above) has porcelain enamel front facing, a neon and filament lamp pylon sign operated on flashers, and porcelain-finished box-office and stainless steel display frames. The design of both the box-office and the poster case is especially adapted to narrow fronts. The projecting portion of the box-office is entirely unsupported at the ground, and the poster case frame is raised beyond the surface. Wide bands of polished stainless steel at both top and bottom of the box-office and case effect continuity of design. . . The Capitol theatre installation (below) included porcelain front facing and box-office, new poster cases and unilluminated attraction board. There were several posts which could not be removed, so they were incorporated in the box-office design so as to be invisible. Both theatres are owned by Independent Theatres, Inc.





Television Sports

WE READ the sports pages of the newspapers, perhaps not so much to qualify ourself as an expert on baseball, boxing, football, etc., as to escape from the world of the front page; and so we encountered, in our desperate devotion to Red Smith's column in the New York *Herald Tribune,* his recent observations concerning television, which seemed possibly worth passing on in these columns because sports are so much in the present and the destiny of television, while television is so much a potentiality of showbusiness.

It appears that the promoters of sports events are inclined to suspect television as a competitor of their box-office. This may seem grotesque, since they allow their events to be televised. Nevertheless, it is a current issue of great agitation among the baseball leagues. Should they continue to permit games to be televised? Or will the fees of sponsors make up for any loss at the gate which they may suffer if they do? These are important questions because baseball probably has been the most dependable source of program material of the kind that so far has given television prestige.

Boxing and wrestling bouts are of similar significance, and in taking note of the situation here, Mr. Smith observes:

"The game's been the thing up to now, and the profits, if any, have come directly from the sport. In the future foreseen by George Kletz, president of the reorganized Tournament of Champions, the game will be incidental; the profits will come from the sales of Hoedown Razor Blades."

And he quotes Mr. Kletz, "Today the gate is the primary consideration in fight promotions. Television, radio, movies and things like that are secondary. But pretty soon television is going to be the primary source of revenue and the gate will be secondary."

Here Mr. Smith remarks that Mr. Kletz did not "go so far as to suggest that the heavy-weight championship fight of the future might be conducted in a studio with no witness is the room save the television camera man." Mr. Kletz came pretty close to it, however. He said, "You'll always be able to sell the first ten rows ringside to people who want to be there in person, but it'll be the end of big outdoor productions."

If that is so, argues Mr. Smith, "you



Portrait of a Proud Poster Case

Sure it's proud — because it's a Poblocki case. Handsome, yet rugged, it is loaded with exclusive features and designed to last a lifetime. Available in stainless steel, or alumilited aluminum in any color for theatre front harmony.

See why it is proud — investigate the following outstanding features:

Invisible hinges . . . cylinder lock . . . weather strip . . . removable glass stops.

Large size cases available with sliding doors for show window effect.

WATCH FOR THE NEW, REVOLUTIONARY POBLOCKI MARQUEE, TO BE ANNOUNCED IN JANUARY.



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Film-Weld

(Successor to Film Cement)

PREFERRED by PROJECTIONISTS for PERMANENT PATCHES



Now ALL film can be actually *welded* together. Applied freely to film ends, FILM-WELD dissolves film—*fuses* it into one *lasting* piece. Easy to use for hand or machine splicing. Retains its strength!

Use FILM-WELD to patch ALL types and makes of film — 8mm., 16mm., 35mm., Tru-Kolor, Technicolor, Kodachrome, Nitrate and Safety Film. Available in 1 and 8 oz. bottles and 16 oz. cans. Follow the lead of projectionists in countless theaters who are already PERMANENTLY patching film with FILM-WELD.

Projectionist favorites also are Zipper Changeovers to guarantee continuous performance; Strong Universal Rewind Mules, the fool-proof "mule" that fits any enclosed rewind; and Strong Reel-End Signals.

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USE THE NEW PATENTED METHOD
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must accept the fact that when Stutz Bearcat Motors pays $1,000,000 for a thirty-minute television show with eight commercials, that show must run exactly 30 minutes. No 39-minute knockouts, if you please, and no 15-round decisions. The sponsor has bought exactly 30 minutes of fighting and he must get honest weight for his money."

All this doesn't quite add up to a practical conclusion in Mr. Smith's mind. "There is as yet no proof," he comments, "that television is going to empty Madison Square Garden and Yankee Stadium. . . . Some shows that were televised have drawn better than some which weren't."

"It remains possible," Mr. Smith concludes, "that Mr. Kletz misjudges the shape of the future. There have been some indications, for example, that television, instead of killing the gate, has revived the moribund wrestling industry. All the fears which sports promoters now feel regarding television were voiced when radio was new. The oracles were wrong then. They could be mistaken again."

Why Not Home Movies?

THE TELEVISION people talk about more than sports events, of course. They expect film subjects—playlets, travelogues and other kinds of shorts, and even pictures comparable to theatre features—to be a major type of material. This raised the question, in a recent conversation, of why a nation like this one had not adopted home movies a long time ago, if its citizens were so eager to see shows in their living rooms.

Home movies, even with sound, have been available generally, not just in certain metropolitan localities, for a generation. The cost of the equipment is no greater than that of the smallest, simplest television set, and the upkeep is less. If there had been the demand, there would have been, it is only logical to suppose, plenty of pictures for home screenings, and film processes permit rentals that a large part of our population could afford at least two or three times a month. The equipment owner, moreover, could select his program material. There would be no advertising. And the picture would be as large as it ought to be for a living room, with all of the pictorial detail necessary to illusion.

Whether the fact that home movies never caught on tells us anything about the place of filmed theatrical material in television broadcasts to homes, is an issue for a forum rather than these amiable columns. Pertinent to it, however, is the fact that radio, too, got daily concentration of attention for hours at a stretch when it was new. Much, perhaps most, of the continued success of radio is due to the inherent nature of it — to the fact that it doesn't really need your consistent attention at all.

Revival in Germany

GERMANY IS steadily rebuilding its motion picture exhibition plant, which was one of the most penetrating geographically, and one of the best equipped theatrical establishment in Europe before the war. A dispatch from our correspondent in the American zone, Hubertus zu Lowenstein, cites the reopening of the rebuilt Mercedes-Palast in Berlin as an event bringing the total number of theatres in the American sector of Berlin to 67.

In Munich, he adds, the "famous Sendlinger Lichtspielhaus, destroyed in 1944, has just reopened. Two new theatres opened in Frankfurt this fall."

Similar building and restoration goes on in Bremen, Hamburg and many cities of the Rhineland and the Ruhr.

"But," concludes our correspondent, "even after the 1948-49 building program will be completed, the need for a far greater number of theatres will still be felt. The inner decoration and the street fronts of most new German theatres clearly show the influence of American movie houses."

—*G. S.*

ONE OF NEW ENGLAND'S OLDEST THEATRES NOW ONE OF ITS MOST MODERN





These pictures of the Gorman theatre in Framingham, Mass., may be regarded as supplementing other material in this issue as evidence of what can be done to salvage theatre structures of "ancient" vintage. The Gorman, as shown above, was acquired by the father of the present owner, John S. Giles, back in the 'teens; at left is the front as it looks today, following comprehensive remodeling from plans by Harry J. Korslund, Norwood, Mass., architect. It has thus become one of the better houses of the Giles circuit, which operates nine theatres in the Boston area and Laconia, N. H. Remodeling included enlarging the seating area, but reducing auditorium height. Air-conditioning has been installed, with electronic damper control in the duct system to shut off ventilation at the introduction of smoke, and a sprinkler system is installed throughout the interior. Mr. Giles is assisted in operation of the Gorman by Alden Peterson, former manager of the house and for the past fifteen years district manager of the circuit. Jed Prouty also aided in preparations for the opening. Anthony Capobiancho is house manager. The Gorman now seats close to 1,000.



People just can't resist

G-E AIR CONDITIONING

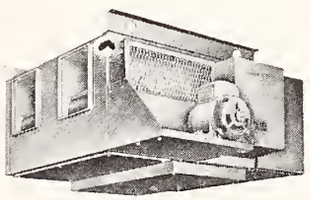
To get high attendance when the thermometer is reaching for 80° or 90° you need air conditioning that assures your patrons pleasant, healthy cooling. That means a system designed to fit the particular needs of your theatre . . . a G-E "Better Air Conditioning" system.

People enjoy coming to your theatre when you install "Better Air Conditioning," because the air is more than just cool. It is carefully filtered, properly dehumidified...gently circulated without annoying drafts.

It's Economical, Too!

"Better Air Conditioning" easily and economically handles the heavy cooling load of a capacity audience on a hot summer day. And its remarkable flexibility saves on operating costs at lighter loads.

Why not have your General Electric Distributor survey your theatre? He'll show you how G-E built-in quality saves you money...makes "Better Air Conditioning" pay for itself in satisfied patrons who come back often. Call your G-E Distributor today! *General Electric Company, Air Conditioning Department, Section A84112, Bloomfield, New Jersey.*



G-E Central Plant Air Conditioner
Adaptable for both cooling and heating.

GENERAL ELECTRIC

Better Air Conditioning

TOLEX Upholstery



but . . . DOWN TO EARTH in TOUGHNESS, UTILITY, COST!

Theater seats upholstered in TOLEX or TOLEX F. R. (Fire-Resistant) Plastic Leathercloth are so comfortable—each member of the audience might be sitting on his own individual cloud! TOLEX seating, wall and door-covering, trim and other appointments are riding high in the estimation of down-to-earth theater owners, too, *because* the scuff and stain-resistance of this extra-tough vermin-proof material give it extremely long life in constant use . . . *because,* combined with its ability to "take it", is glistening, colorful, eye-appealing beauty—easily kept fresh and new-looking with the occasional application of a damp cloth . . . *because* its cost is well within their pocketbooks . . . its upkeep practically zero! For more details on TOLEX and TOLEX F. R., write Textileather Corporation, Toledo, Ohio.

MORE THAN 35 YEARS OF PUBLIC ACCEPTANCE

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THE STRAND IN FALL RIVER, MASS.



THE BEACON IN BOSTON



THE STRAND IN THOMPSONVILLE, CONN.

Better Theatres

GEORGE SCHUTZ, Editor

THESE THEATRES HAVE BEEN MODERNIZED

Presenting three remodeling projects recently completed by William Riseman Associates, Boston

WHEN MODERNIZATION of theatres effects the salvaging of those houses which, though still in potentially productive locations, have lingered on substantially unchanged through a quarter of a century and more, it contributes to the solution of one of the industry's major problems. Obsolescence has overtaken a large portion of the nation's motion picture establishment — not merely superficially, but fundamentally, in function and styling, and often in structure. This is the kind of obsolescence that is dealt with in this presentation.

Three such theatres were the Beacon Hill in Boston, the Strand in Fall River, Mass., and the Strand in Thompsonville, Conn. Each is pictured as it was, and as it has been modernized, in directly comparative photographs. Each presented a different problem but they had general features of obsolescence in common, and they are features that are fairly typical of the problem of obsolescence generally.

In the textual description, therefore, details of both the problem and the treatment are given principally for the Beacon Hill. All three houses have been modernized by William Riseman Associates, Boston architects. The Beacon Hill exemplifies the basic task which the architects encountered also in the other two.

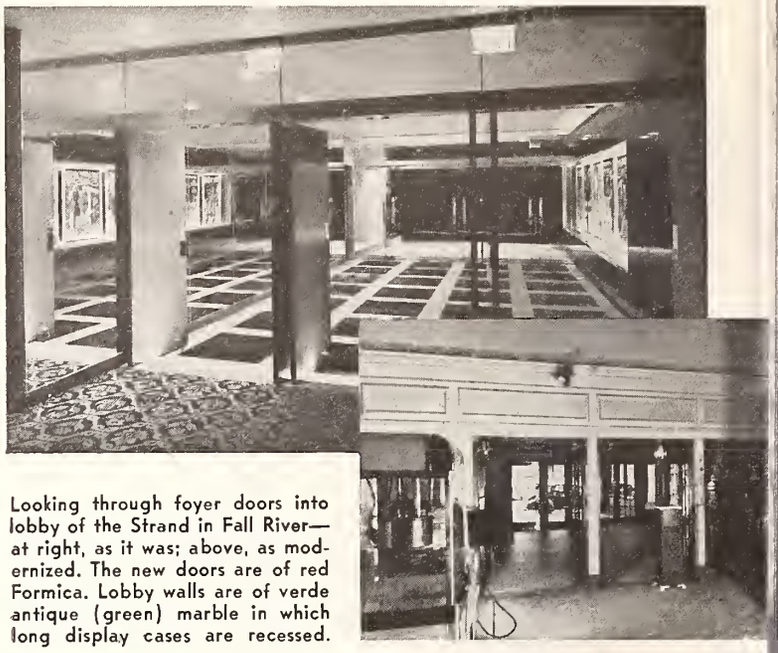
BEACON HILL IN BOSTON

The old Beacon theatre was located in downtown Boston, on a borderline site between two separate social districts. On one side a chain of pin-ball palaces and hot-dog establishments extended for two or three blocks until it graduated into a city square of national reputation for low-cost and frivolous entertainment. This district of ill-kept properties, embellished with gaudy displays and a myriad of multi-colored signs, was the habitat of loafers.

On the other side the area spread out into a prosperous, if not elite, shopping district, thickly settled, with such landmarks as the Parker House Hotel, historic King's Chapel, and the gold-



New front and entrance of the Strand in Fall River.



Looking through foyer doors into lobby of the Strand in Fall River—at right, as it was; above, as modernized. The new doors are of red Formica. Lobby walls are of verde antique (green) marble in which long display cases are recessed.



New front and vestibule of the Beacon Hill.



New front and entrance of the Strand in Thompsonville.

domed Boston Statehouse. Faced with such a physical location, and with visions of converting his run-down "grind-house" into a sophisticated setting for the display of special and foreign films, Ben Williams, the owner, decided on modernization.

The first step of the renovation was to shed the applied and pseudo-Moorish shell which covered the front and lobby. One of the columns was found to be fake. It was removed and the box-office was shifted to that location, thus providing better egress and circulation, and giving the appearance of greater width to the building.

The garish character of the front was refined. Brick and wood siding arranged in simple planes replaced the ornament. A wider marquee was added, and its blue-black soffit, sprinkled with downlights, penetrated through flush glazing to the bright lime of the foyer doors. The former small display frames on the front were replaced by a large sheet of plate glass, behind which any type or size of display could be arranged.

The open, "arcade" type lobby was glazed in with Herculite doors.

Although relocated, the box office still remained an island, but was united with a concession area. The candy case was made as a detachable unit, which allowed the concession sarea to serve as additional box-office space in the event of periodic changes to a "reserved-seat" policy.

The foyer was designed as a contrast to the open and brightly lighted lobby. Low of ceiling and subdued in illumination, this area was given an air of spacious intimacy. Warm natural tones of birch plywood, and mahogany siding were repeated. The carpeting was selected for its quiet pattern and pleasantly neutral color, the ceiling was painted dark gray with pin-point openings of light. Accents in light and color prevented too somber a quality. Framed prints of nineteenth century Boston were arranged in a group to blend with the contemporary spirit of the decor.

Additional prints were located in the mezzanine, where, due to economic reasons, the renovation was limited to fresh coats of paint and new lighting. The men's room was freshened in a similar manner, but a completely new ladies' lounge and toilet room were provided, with new fixtures, mirrors, and upholstered seating.

Economy governed the decoration of the auditorium. It was given a new balcony soffit, and a new and bright red stage cur-

(*Continued on page* 25)

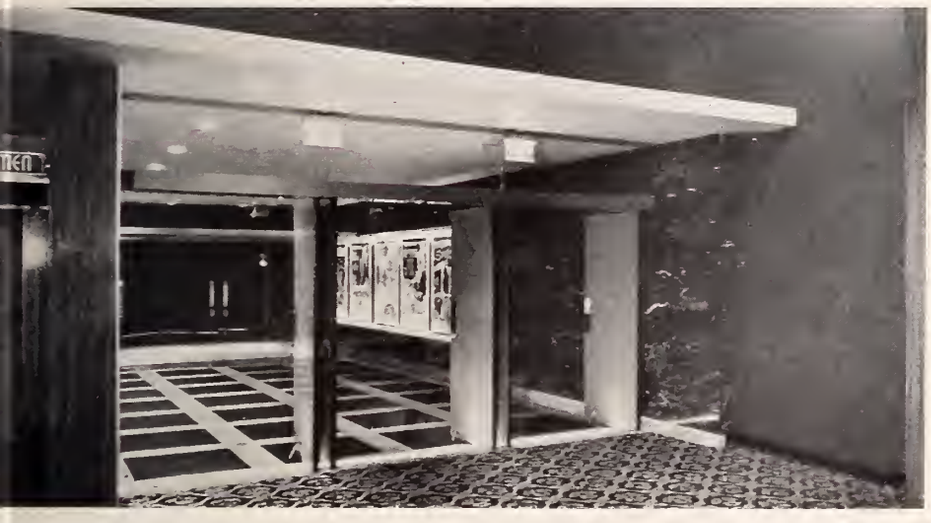
MODERNIZED

STRAND THEATRE,

Fall River, Mass.



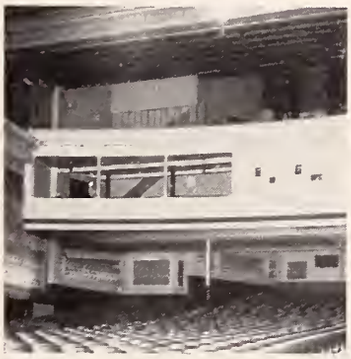


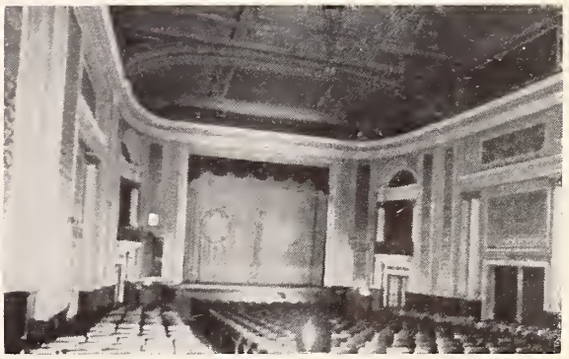


Comparative views of the foyer before and after remodeling. Above, looking toward the entranceway to the auditorium; below, looking into the lobby. Walls and facing of refreshment standing are of ribbon mahogany plywood, the plaster ceiling is painted blue-black.









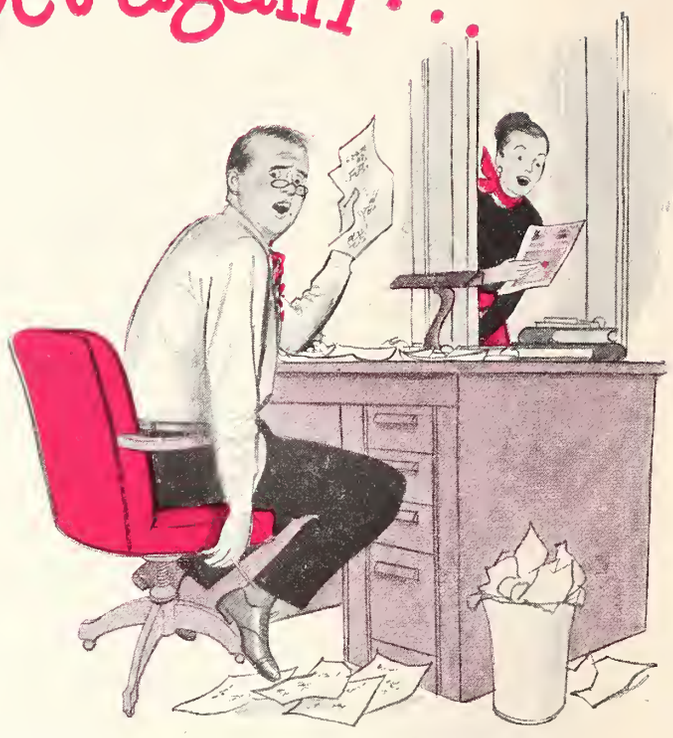


The auditorium — toward the stage (right) and toward the standee space (above), compared with the original plan and treatment in similar views. The side wall panels are covered in deep blue velour and are lighted by blue neon concealed in the top of the dado. The ceiling is acoustical plaster painted off-whtie. Seating is now on one floor.

"On the Carpet again . . .



1. It's the boss's carpet, of course... that shabby, worn-out, lobby carpet...



2. Say, give me an aspirin...how am I to know how to estimate yardage like a specialist...or decide on qualities, or patterns, or colors?



3. I'm deep in beefing when in comes Miss Dewdrop, with an Alexander Smith-Masland ad saying, WHY NOT...

Consult a Theatre Carpet Specialist!

ALEXANDER SMITH ☆ MASLAND

Theatre Carpets



Illustrated: Masland's: "Decatur" Wilton Pattern #1189, Color 214.



"So-o-o...I'm sending for an Alexander Smith contractor or sales representative. He knows what's the best bet in theatre carpets." He will:

1. Cut costs by estimating accurately – keep yardage down.
2. Save on upkeep by advising the most economical quality and weave for each specific location.
3. Increase your satisfaction by suggesting the design and color which will harmonize best with your theatre's interiors.

Yes, it will pay you to call in an Alexander Smith contractor or sales representative. The Alexander Smith and Masland lines handled by him include a complete range of all types, qualities, and colors of carpet suitable for every theatre installation.

ALEXANDER SMITH Rug Weavers since 1845 ALL WOOL PILE

ALWAYS BETTER THAN NEED BE MASLAND

Write

Alexander Smith–Masland
Contract Service Department
295 Fifth Avenue, New York 16, N. Y.

MODERNIZED

BEACON HILL THEATRE,

Boston, Mass.







Sections of the foyer as modernized, compared with the original in before-remodeling views of the same areas. The lounge corner is faced in mahogany-stained vertical boarding. Birch plywood is also used for the walls.





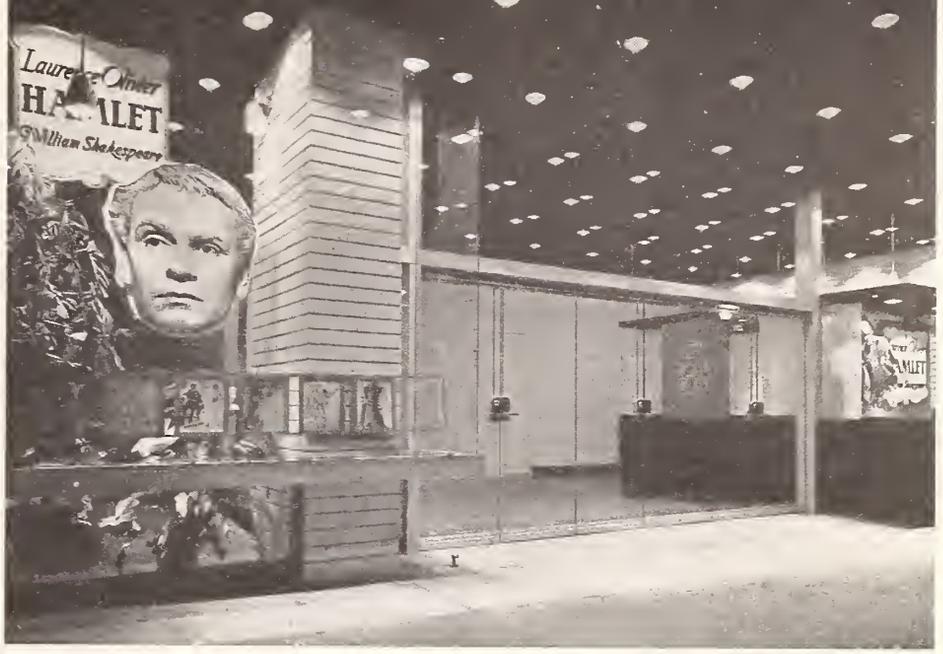
The foyer area with stairs shown at right as modernized, is the same as that pictured at left before remodeling. That above adjoins the lounge section.





The old-fashioned auditorium, with balcony extensions along the sides to aggravate the problem presented by its heavy ornamental treatment, was modified principally by a process of obscuration rather than structural changes. What ornament could not be readily removed, was "cleaned up" with paint, dark blue and light gray being used for walls, dark blue for the ceiling.





A detail view of the entrance area of the Beacon Hill, above as it was, at right as modernized. Note the rack of still frames on the left side.





Inside the vestibule of the Beacon Hill — before remodeling (above) and as modernized. The inner box-office is used for reserved seat sales.





Area of Beacon Hill foyer created by tearing out section shown on the right.

(*Continued from page* 20)

tain. Although provided with new slipcovers to match the red curtain, the seating was forced to remain as existed (they are to be replaced at a later date). The walls and ceiling were painted a deep blue and were flooded with arcs of soft blue light. The proscenium arch and balcony were painted gray.

STRAND IN FALL RIVER

This theatre, operated by Nathan Yamins, is located in a thickly settled industrial district. Obsolete throughout, not only in architectural style and plan, but also structurally—the balcony had been condemned—it was gutted and the interior as well as the front completely modernized, including installation of a new projection room, and of lounge and toilet facilities. Additionally, an adjoining courtyard was incorporated in the area of the theatre to provide adequate space for refreshment sales.

The new marquee is closely integrated with the vestibule, forming a sign structure whose underside is of sand-finished plaster and is continuous with the vestibule ceiling. Instead of downlights being distributed throughout its area, they are confined to that above the box-office at one side. The terrazzo of the floor is continued into a base, above which verde antique





The original lobby of the Strand in Thompsonville, in which a candy counter had been introduced; and at left, the new lobby with its larger, built-in refreshment stand.

marble is used on the box-office, and yellow Formica on the walls. Glass doors lead into the lobby, where verde antique frames a display case on each side almost the full depth. Here rubber mats of relatively small size to facilitate handling form a pattern of squares in the terrazzo floor.

Red Formica doors lead into the foyer, where carpeting begins, all of it a relatively traditional patter in tan, brown and red. Walls here are ribbon mahogany plywood, which is used also for facing of a refreshment counter, behind which is contrasted a board and batten panel painted gray. This and the auditorium entranceway are further accentuated by the dark plaster ceiling, which is painted blue-black. Again downlights are used for main illumination.

The present auditorium represents a complete transformation, with deep blue velour laid in panels between blue-gray pilasters and above a dado of the same treatment, in the top of which is recessed a line of blue neon. In the proscenium area the walls converge to frame the screen opening with splayed surfaces that diffuse screen light as well as form a decorative terminal—each is a checkerboard of wood blocks painted blue gray. Running light is supplied by downlights above the aisles.

STRAND IN THOMPSONVILLE

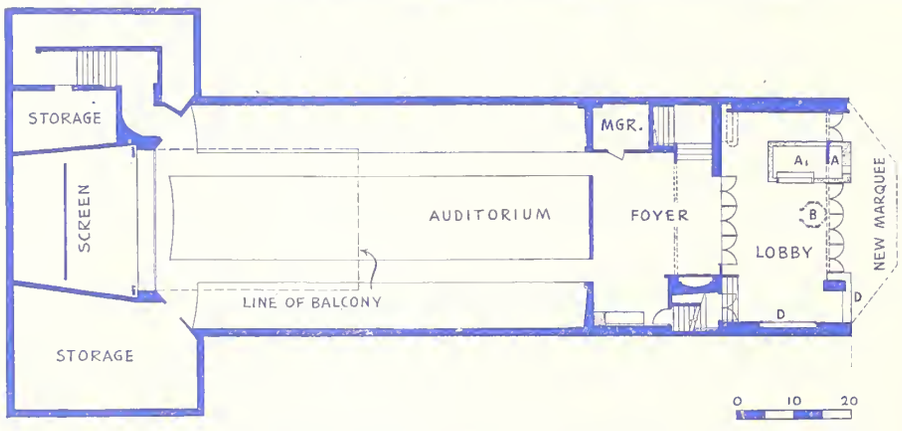
This modernization project was confined to the entrance and lobby areas, where removal of old-fashioned decorative devices and installation of more effective refreshment facilities were most urgently needed. Thompsonville is a small city; the theatre is a unit of the Perakos Theatre Association which operates in Connecticut.

The theatre is housed in a building whose frontage contains stores; one of these was incorporated in the theatre area to provide a commodious and attractive vending installation. In doing this, the front was made wider in effect by extending the marquee over the new theatre frontage occupied by the box-office and display frames. With the lobby-foyer area visible through glass doors, the prominent refreshment stand can be seen from the street, and the rubber mats of the lobby have contrasting lines running diagonally in the direction of the vending installation.

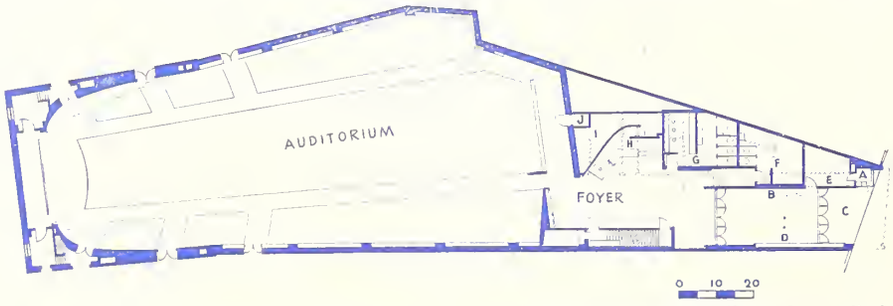
Both the front and vestibule is faced in white English vein marble, verde antique marble and gum plywood. The ceiling of both the vestibule and the lobby is sand-finish plaster painted off-white.

The new lobby has walls combining the marbles used in the vestibule and mahogany-stained vertical siding. Doors to the standee are of flush plywood painted red. From marquee soffit to the lobby, illumination is almost entirely by downlights.

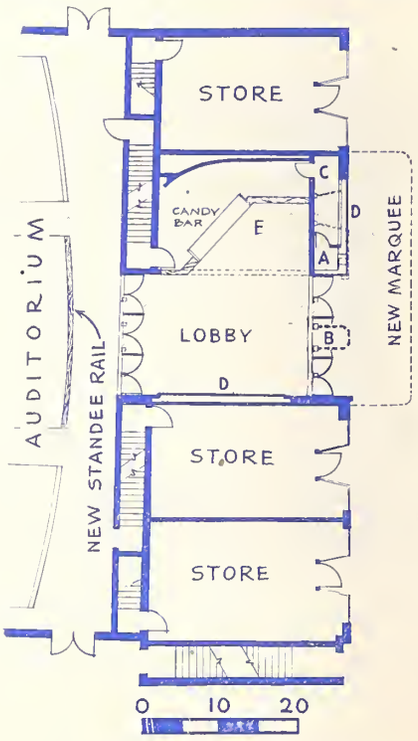
The refreshment counter is faced in gum plywood and has a counter of black Formica. To accent the refreshment location, a panel of gray checkwood extends along the wall, lighted by projector lamps.



PLAN OF THE BEACON HILL: A, box-office; A-1, inside box-office used for occasional reserved seat policy; B, former box-office; D, display. (Other areas identified in drawing.)



PLAN OF THE STRAND IN FALL RIVER: A, box-office; B, former box-office; C, vestibule; D, display; E, manager's office; F, men's room; G, women's room; H, refreshment stand; I, storage; J, janitor's room.



PLAN OF THE STRAND IN THOMPSONVILLE: A, new box-office; B, former box-office; C, storage; D, display; E, former store incorporated into lobby, partly for larger refreshment stand.

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THAT PUTS MONEY IN YOUR POCKET!



THE ORIGINAL KROEHLER

Push-Back* Seats

Prompt Delivery • Choice of World's Finest Fabrics • Complete Engineering Service • All-Steel Construction • Deep Full-Spring Comfort • Requires Only Ordinary Spacing • Remarkably Low Maintenance Cost • Complete Export Facility.



1—Here's the normal, comfortable lounge-chair position of the Push-Back Theatre Seat.



2—Seated patrons need not stand—a gentle movement of the body slides the seat back.



3—Relax, chair slides back to normal, comfortable position—no standing up, no inconvenience.

From hundreds of leading theatres comes the overwhelming evidence: the original Kroehler PUSH-BACKS offer you real showmanship because they are

. . . attracting patrons through extra comfort and convenience features.

. . . creating word-of-mouth advertising.

. . . building good will.

. . . providing economical and dependable service, month in and month out.

WRITE OR WIRE ONE OF THE KROEHLER PUBLIC SEATING OFFICES LISTED BELOW. DO IT TODAY!

KROEHLER MFG. CO. THEATRE SEATING DIVISION

666 Lake Shore Drive.....Chicago 11, Illinois
2028 South Vermont Avenue.....Los Angeles 7, California
206 Lexington Avenue.....New York 16, New York
2023 Jackson Street.....Dallas, Texas

Canadian Theatre Chair Co., Ltd., 40 St. Patrick Street
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KROEHLER Push-Back THEATRE SEATS

The World's Finest Theatre Seat

Practical Planning Between The Street and the Auditorium

What the average theatre needs for traffic-lounge functions, and what can be done to adapt those needs to economical construction.

By BEN SCHLANGER
Theatre Architect & Consultant



IN THEATRE DESIGN there is always the preliminary problem of how much of the total available space to allow in the theatre building for purposes beyond those of the actual performance. It is of course desirable, for economic reasons, to keep this area at a minimum.

The whole plan must, of course, be functionally efficient, with all requirements taken care of adequately. There are too many instances where the space allowance is more than liberal, but nevertheless, through poor planning, there is actually what appears to be a *lack* of space. In some of these instances the liberal use of space was intended to impress the patron by sheer scale, but in most situations an intimate atmosphere is desirable.

If the building code authorities consider the entrance to the theatre the most important emergency exit, as many of them do, then there may be code requirements which call for entrances relatively wide. Actually, for every-day functioning, without considering emergency exiting, or at least theoretically, one set of doors would suffice for entry purposes. It has been supposed in the past that most people in an emergency will tend to flock to the place of original entry.

It is entirely possible that with the higher levels of illumination in the auditorium, and emergency lighting systems and ample separate emergency exits well distributed in the auditorium, there would not be the need for as many doors at the entrance as have been thought necessary. Since the total aggregate width of entrance doors influences the width of the lobby; and since all portions of the lobby that form a clear path of travel equal in width to the width of all of the entrance doors, must be kept clear of all encumbrances, it is important to make a sensible decision in determining the entrance width.

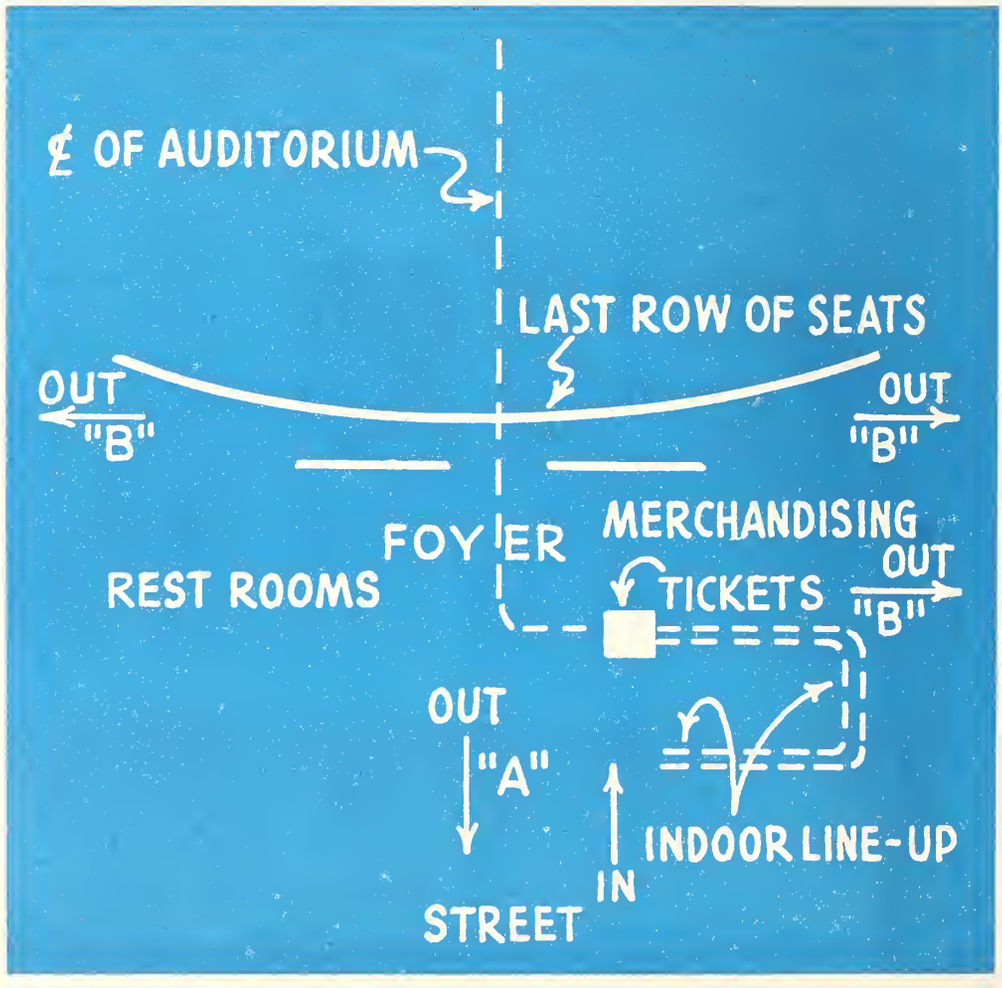
It is understood that in any case the building code governing theatre construction should be adhered to *strictly*. Where such a code does not exist, it is advisable to comply with the building code of the National Board of Fire Underwriters. Some local authorities require you to follow other codes when they themselves do not have an adequate code; in these instances it would be opportune to endeavor to have them accept the Fire Underwriters code, which is national in scope and a well thought out set of rules. Another building code worth referring to is the Uniform Building Code of the Pacific Coast Building Officials Conference.

After determining the space for the entrance and exit requirements at the street end of the theatre, we have four other functions to provide for in the approaches to the auditorium. They are (1) *ticket selling,* (2) merchandising, (3) exploitation, and (4) toilet and foyer space. Efficient planning becomes more important now because the space requirements for these four functions have expanded for modern theatre operation.

One of the important reasons for an outside ticket booth facing the street must have been the advantage of using the sidewalk for patrons waiting to purchase tickets. The argument that more tickets would be sold from such a position must have been one of convenience rather than accuracy, although there may be some justification for an outside ticket office where the theatre caters to highly transient patronage.

There should be *sheltered* space for patrons waiting in line to purchase tickets. Assuming that the line can be in pairs, there should be approximately one foot of

(*Continued on page* 35)



Allocation of space functions outside the auditorium. Scheme "A" has minimum front exits of some codes. Scheme "B" is for fewer front exits.



Hour Glass Cocktail Lounge, La Salle Hotel



Officers' Lounge, Hotel Knickerbocker

Walk into these
fine Chicago hotels—
And you'll walk on

Bigelow Carpets

RUGS & CARPETS OF BIGELOW WEAVERS Woven on Power Looms in U.S.A.

Here are four scenes in one city. Four important hotels all carpeted with Bigelow's famous Hartford-Saxony.

And in city after city, you'll find the same story. For smart hotel managers . . . decorators . . . architects . . . all realize how superbly this carpet pays its own way.

Pays off in year-in, year-out wear because of its exceptionally rugged construction. Pays off in distinctive appearance, because it's always custom-created as to design and color.

What are your carpet needs? Custom-made styles, or a choice of swatchbook beauties? Any questions about installations? Bigelow's prepared to answer them readily.

See Bigelow's Carpet Counsel for sound, expert advice. 25 Carpet Counsel offices are at your service. One of them is near *you.*

Bigelow

Rugs and Carpets

Beauty you can see . . . quality you can trust . . .
since 1825

Walnut Room, Bismark Hotel



Cherub Room, Hotel Belmont

METHOD in MANAGEMENT

in its relations to the physical theatre property • • to the public • • and to personnel

A department devoted to the interests of the house manager, conducted by CHARLES H. RYAN, veteran showman and circuit executive

Selling Your Theatre as a Place to Go for "Theatre"

REACTION TO our recent talks in these columns about selling the *theatre* as well as the show, has been such that I feel this important phase of showmanship is finding its true place in management at last. It has always had due attention from some managers, but not enough, in my opinion, from most of them.



CHARLES H. RYAN

These times especially, if my observations are correct, appear to call for promotion of the *theatre* as an institution. What I am thinking of right now in particular is the *idea* of a *place* to go for a certain kind of recreation. It is a kind of recreation which has had an important spot in public amusement since long before the motion picture came along. Motion pictures only gave the Theatre a bigger spot in the social scheme.

This idea, that a theatre is a place to go for an emotional lift not be got elsewhere, is good merchandise at any time. The particular story being told in your feature picture at that time may not be a powerful attraction to everybody, but there is always the pull of the Theatre as a place where one gets away from the ordinary, humdrum things of one's own, usually narrow, little life. One gets together with a lot of other folks who aren't just the same old familiar faces, and there's a feel of pleasure in the place.

Even the physical character of the place —the architecture and furnishings—may well (as it should) be sources of that feeling. Not that they need to be loud and gaudy; real beauty is never gaudy, yet people get a kick out of it. "There's no place like home," but *for Theatre there's no place like a theatre.* We need to sell theatre with both a capital and a small "T."

Give your theatre a pleasant personality, and if you have a flop you still have a chance to hold up business. People are creatures of habit, and habit is contagious. If you get your people started, they will remain your patrons as long as they are in the community. Good standards of housekeeping, and courtesy are attractions, too! They are part of an institutional campaign.

WE'RE SELLING INTANGIBLES

Managing a theatre is a specialized business. You sell two main commodities—*emotional stimulation* and *physical comfort.* Everything should be done in relation to these two items so that when patrons leave the theatre they will carry with them a strong impression of its good management.

Managers can do no greater service to themselves and the industry than to bend every effort to build up their theatres as community *institutions.* Pictures are of course the biggest part of a theatre's claim for recognition, but they are not the *whole* of the business. Every manager should keep his house so clean and inviting that he can brag about it with justifiable pride in *institutional* copy. Where there is little to choose between two attractions, it is often the *institutional* effort which make the difference. The only thing a manager then has to sell is the conviction that within his theatre there dwells amusement with service.

Adopt a *consistent* policy based upon standards of sincerity. Once you have acquired the good will of your community by institutional effort and advertising, you will have cemented friendships. No matter how trivial a patron's request, extend yourself to be just a little more helpful than is required. Business, like friendship, is sensitive and goes where it is best treated and stays where it is well served.

Patrons should be educated about the part your theatre plays in the daily life of the community. Tell them how anxious you are to serve the entire family. Give

Seasonal Copy—New Year's

WANT A RESOLUTION?

Just in case you are facing the beginning of a new year without a really respectable list of resolutions, we offer the following to help out:

Whereas I have decided that I owe myself and my family a visit to the theatre at least once a week, I resolve that I will take them regularly in 1949 to the Blank Theatre, where we all can enjoy the finest in theatrical entertainment for so little money that we would be foolish not not to take advantage of it often.

Hope you like it!

Seasonal Copy—Winter

MENTAL VITAMINS FOR WINTER HEALTH

Old Sol is kind of weak these days—and he goes to bed early, too. So our doctors tell us to eat this and do that to keep ourselves fit for the cold and to fight off the illnesses which cold weather brings.

But doctors today know how much health depends on the mind—one's thoughts and emotions. It is easy to see the bright side on glorious summer days. But in winter we all need something extra—sunshine vitamins for mind and emotions.

Well, we got 'em. For nothing so lifts the heart and inspires the mind as two or three hours in the theatre. The world's greatest comedians, the finest of dramatic artists, the masters of classical and popular music—only in the theatre can their talents enjoy full scope, unhampered by toy-like mechanical limitations.

But the motion picture theatre brings them almost to your very door in the full impact of their genius . . . and without any sacrifice in comfort.

For this, on all days, but to be appreciated these winter days and evenings especially, the Blank Theatre is at your service.



FOODPROOF!

And so easy to clean!

No wonder theatres everywhere are turning to LUMITE upholstery fabrics. This new woven plastic slashes cleaning costs because it can not absorb any stain, food, grease, gum, ink, lipstick or liquid. Anything that is spilled can be cleaned in a jiffy with a damp, soapy cloth or cleaning fluid.

It's tough, too . . . scuffproof. It won't ravel, stretch, "cup" or sag. And, being woven, it "breathes," lets air circulate so that it is never sticky in hot weather. And it costs so little to buy.

Insist on LUMITE for new theatres or when re-upholstering old seats. Write for FREE SAMPLE and further information to Dept. 83, LUMITE DIVISION, Chicopee Manufacturing Corp., 47 Worth Street, New York 13, N. Y.

Check these great LUMITE advantages!

Bright, fast colors in a wide variety of pattern and weave. Cannot run, or stain. The color is in the filament itself.

Lifetime wear. The tough, plastic filaments of saran give LUMITE amazing durability. Can't be scuffed or scarred.

Easy to clean. Soap and water or cleaning fluid remove any dirt, grease, chewing gum, etc. without injury to fabric.

Woven to "breathe", Lumite is cool, never sweats or sticks, can't "cup", bulge or wrinkle, which insures seating comfort.

LUMITE DIVISION, Chicopee Manufacturing Corp.
47 WORTH STREET, NEW YORK 13, N. Y.

them the impression that they are being personally addressed in your institutional copy. An enterprising manager cannot hope for his share of the business unless he puts out a consistent advertising campaign that sets forth the regular advantages he has to offer in his theatre.

SAY IT AS A NEIGHBOR

Make it clear in your advertising that your house is a *community* service. Drive home a well defined idea in each piece of copy. Give your copy a simple, friendly feeling that will subconsciously give the reader an impression that he is being advised *personally*. This will go a long way towards bringing a close feeling of interest, and in my belief that your theatre and your patrons will respond accordingly.

Programs that are mailed to the homes in the community served by the theatre, are excellent places for institutional copy of a general nature. Trailers are good for both general and special messages, with emphasis on the latter since screen advertising should not get in the way of the attractions.

Newspaper space should be used whenever some improvement in the theatre, either physical or in policy, is installed. The day-in-and-day-out campaign, however, is the best suited to programs and trailers. Below are some examples of the kind of copy that can well find a place in such promotion, to keep the pot boiling when there is nothing in particular to write about—a time when such promotion becomes so difficult that it is often interrupted, and that should not happen. Many of you can doubtless do better, but here at any rate are some pieces that illustrate the idea:

Meeting Place

The Blank Theatre is your meeting place. In it we want you to find relaxation from hours of care and work. In it we try to make you feel at home. Only the best in motion picture entertainment is offered, and every thought of our employes is for your particular comfort and enjoyment.

We thus are at your service, constantly. Please be assured that every possible effort will be made to see that you are comfortably and favorably seated at any performance.

Whenever you feel the desire for the stimulation and satisfactions that only the Comedy and Drama of the Theatre can give you, we hope you will think of the Blank Theatre as the pleasantest as well as a convenient place to get it.

•

Sincerity

Success in all great undertakings depends primarily on sincerity of purpose. In direct proportion to this sincerity, temporary successes become permanent achievements.

Our Theatre's standards are built upon

Inspection Reminder-Guide

Stage Equipment

1—STAGE HEAD BLOCKS, PULLEYS, ETC.

Check for bent pipe battens, loose holding cleats or cable clamps, overloaded cables, cables not entering grooves of sheaves or pulleys smoothly, loose "belaying" pins at the pin-rail, defective tie-off clamps.

2—COUNTERWEIGHT ARBOR

See that counterweights are adjusted correctly in their up and down travel (guide lines should be stretched tight and the "rings" in the arbor should barely touch them when in operation). Check and tighten all floor and ceiling fastenings and all manila ropes or lines in the settings for shredding or other deterioration.

3—ASBESTOS CURTAIN

Check for signs of deterioration in fireproofing and breaks in the reinforcing framework makeup. Make sure lines are fastened correctly and at right places on curtain so that it is picked up smoothly without "jerks" and without any scraping at sides of smoke-pockets.

4—SOUND HORNS

When sound horns and baffles are installed to fly, check to see if lines are installed to fly, check to see if lines or cables are in good condition and are fastened solidly in brackets or cradle, and the cable clamps are tight and fan into grooves of the sheaves without undue friction or binding. Check counterweight arbor to see if the load of the horns is perfectly balanced with counterweights or set. Make sure sound cables that run from junction box or stage wall to horns are in good condition, that insulation has not deteriorated, and that they have not been fouled with other lines.

5—PUBLIC ADDRESS AMPLIFIER

This amplifier should be given same care and attention exercised in upkeep of the theatre sound amplifier. It is a good idea to install a heavy screen guard over this amplifier if none is already present, to protect it against damage due to handling of stage props or scenery.

6—PUBLIC ADDRESS HORNS

Check wiring connections at speaker unit terminal board to see that they are making a good connection. Check for dust inside housing as well as at the screen, or fabric covering on face of the unit. Make sure that no water from a leaky roof is entering these units.

7—MICROPHONES

A faulty microphone in most cases is due to shielding being broken at either the mike unit or at plug-in box on stage floor. Make sure that cable is coiled up properly. Check operating lines for length.

8—FOOTLIGHTS

Examine the entire trough for dirt and refuse. Check for breaks or bends in the metal and for corrosion. (Troughs, lights, etc., should be cleaned with a solution of diluted ammonia and the reflecting surfaces painted with a good grade of white enamel.) All wiring splices and insulation should be checked for deterioration or breaks, while the various circuits should be checked through to the a.c. contactor switches or directly to the switchboard.

9—BORDERLIGHTS

Check as for footlights. The hanging position should be checked carefully so that the equipment is moderately distinct from the cyclorama borders. Also check chain hangers and pipe battens for deterioration or corrosion (these pipe battens should be located correctly in the rings, as in time they have a tendency to move out). Electrical cables should be checked for breaks in insulation and to see if they are hanging properly. Check strip lighting in the same way.

10—FLOODLIGHTS

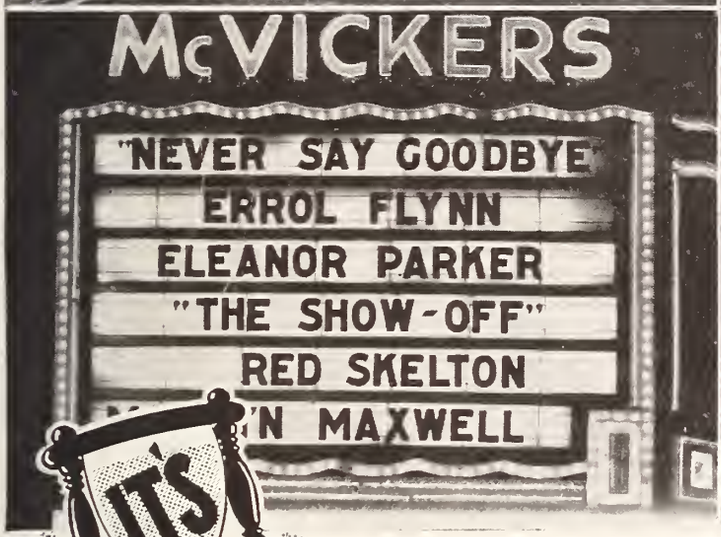
Make sure electrical feed cables are in good condition. Stage plug-boxes or pockets should be checked to see if receptacles are clean, not corroded or arced, and are well grounded. When a rheostat is used at base of flood or spot, check for cleanliness, condition of guard and control switch. (When the spot or floodlight is not in use, the cable should always be coiled-up evenly and be hung up.)

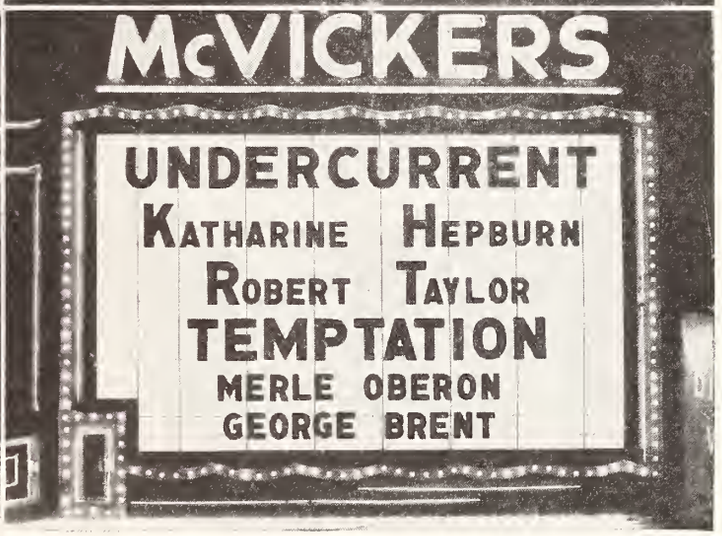
11—STAGE SWITCHBOARD

Check for cleanliness in and around the enclosure (dirt accumulated in resistors or dimmers and contact buttons can cause shorts, arcing and general deterioration). Check set screws on dimmer handle shaft collars for tightness (collars and friction bearing parts should be cleaned and slightly oiled, if necessary). Check individual color master switches and grand master to see if loose or otherwise not operating properly. Check operating rods from shaft collars to contact buttons on dimmer resistors for proper contact. (In cleaning dimmer contact buttons or pins use only fine sandpaper, No. 000 grade.) Check all electrical connections at straps on top of dimmers for looseness or corrosion; also note if insulation on circuit wiring is cracked.







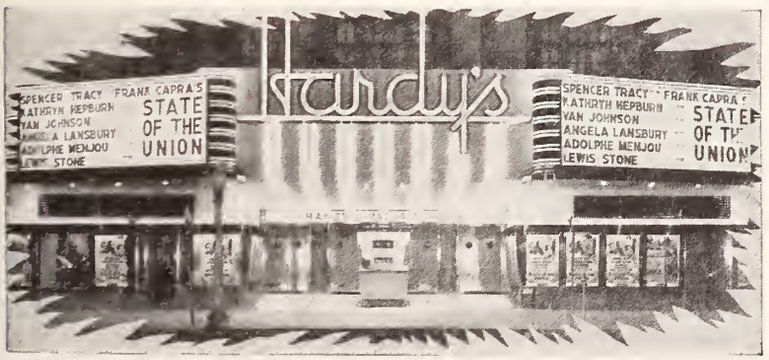




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•

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•

A Schedule of Play

The world owes you recreation periods. You have a schedule of work. Get a schedule of play! Don't let life cheat you of the hours that stimulate. They are the silver lining of the day's somber clouds. All of us, rich or poor, have a right to a certain amount of entertainment.

Modern life contains an over-proportion of routine. You fall spiritually ill unless you balance it with recreation of the kind only the Theatre can give you—the stories and music of fine artists brought to you in full expression of their talents.

At the Blank Theatre you can enjoy the Arts of the Theatre conveniently and in modern comfort.

•

The Brightest Spot

What's the brightest spot on Main Street? It's a place where hearts beat faster, where our community becomes a living unit of happiness.

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Service to You

Service is our aim, and we hope our achievement. So old friendships are fostered and maintained, new friendships invited and encouraged.

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Really, a motion picture performance can be enjoyed more in many smaller theatres than in huge ones. You know, in small theatres even rear seats are not too far from the screen, and the front rows are not wide enough to make the picture look distorted. Perhaps you never thought of that, but it is true.

The speech and music may be better in the smaller theatres, too — because we don't have to "adjust the volume" so that the sound is too loud at some rows, and too low at others.

Small theatres not only can bring you the biggest pictures—they can also be as big as the largest theatre in courtesy.

The Blank Theatre management confidently solicits your patronage in the belief that no theatre can offer you more.

Copy of this sort in programs and trailers supplies continuous propaganda of a sort that is always valuable and is especially indicated, I think, in these times. If any of these examples fit your needs, you are welcome to use them. But they by no means exhaust the possibilities—you who know your own theatre and community best, should be able to think up many topics for such use, of a general nature, like these, and others referring to specific attributes of your house and patronage.

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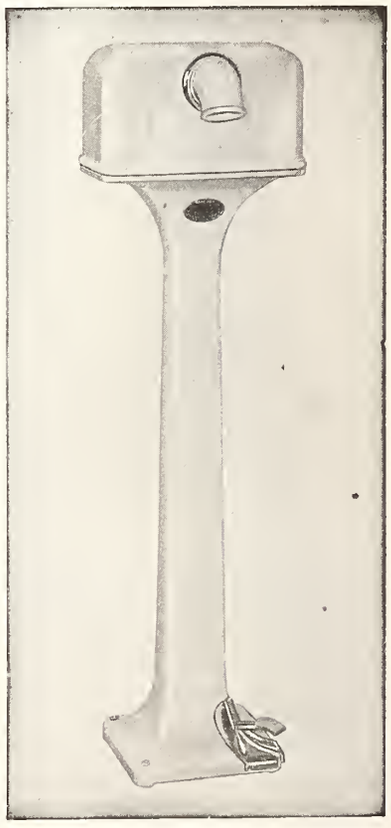
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Planning Lobby And Foyer Areas

(*Continued from page* 28)

line up for every 25 seats. This line up space must be out of the line of entrance and exit circulation.

The most efficient line up is of U-shape for smaller theatres, and S-shape for larger theatres, the three parallel lines of the S-shape, and the two parallel lines of the U-shape being the longer lines for greatest efficiency. A system of posts and tapes, or low attached panels, can be placed on the floor to outline these shapes for the line up.

The tendency of patrons to arrive in time for the beginning of the feature presentation, especially in small towns and neighborhoods, is increasing (maybe television will accelerate this tendency because it is desirable to adjust the theatregoing schedule to the key home television programs!). The ticket office, in any case, should be *visible from the street.*

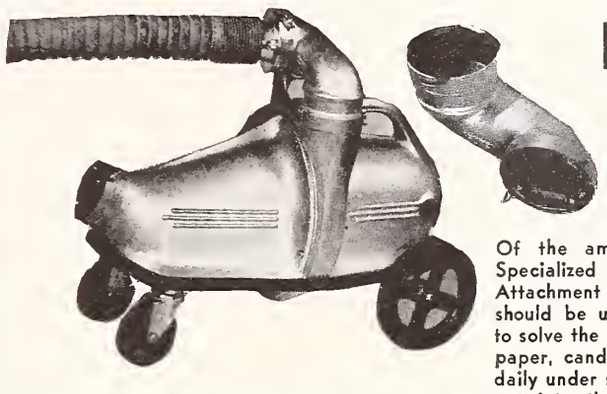
The counter for candy and drinks should be located at a point where it is reached soon after the ticket has been collected. The space where the patron stands to make such purchases should not be in the line of entrance and exit circulation. In some of the smaller theatres the ticket selling is grouped with the merchandising space so that one person can serve both functions during slow periods. It is important that only one set of doors be used for entrance, and that these doors take the patron automatically past the merchandise counter. To insure this, the entrance doors should be the only ones that have pull handles.

The space the patron finds himself in after giving up his ticket would be the foyer. This space sometimes is part of the space immediately behind the last row of seats in the auditorium. This latter arrangement is not desirable, especially where refreshment merchandising is arranged for in the foyer. *The auditorium seating area should be closed off from the foyer as much as possible to insure a maximum of quiet for the audience.*

Where plot and budget permit, a lounge is often placed between foyer and toilet rooms, but actually the function of a lounge *as a separate unit* is debatable for the average motion picture theatre. It has served more to create an elegant atmosphere and to impress the patron with the importance of the theatre. The amount of furniture that can be placed in the average lounge is negligible. While it does serve as a transition area leading to the toilet room, this function can be easily provided for in the design of the foyer.

As to creating "atmosphere" and impressiveness, it is possible to treat the foyer so as to meet this requirement. The patron

(*Continued on page* 45)



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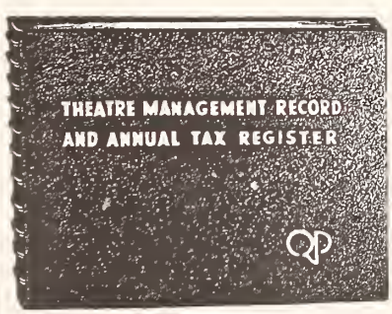
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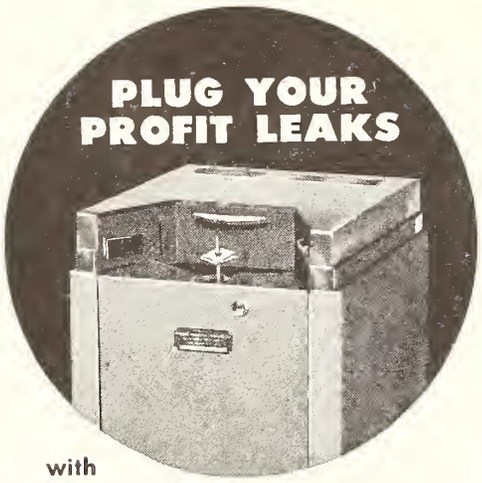


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A LINE O' LAW OR TWO



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By LEO T. PARKER, Member Ohio Bar

Individual Obligations in Business Partnerships

A SHORT TIME ago a theatre owner wrote this interesting letter: "A man named White wanted to go into the theatre business. He had no money but he was an experienced theatre and amusement operator, and I invested $40,000 in a partnership business which we operated under the name White Theatre. My name is not and never has been in the firm name. In fact few persons know that I invested any money in this partnership business.



LEO T. PARKER

"Lately two things have happened. First, White took $2,000 out of the theatre funds without my consent. Can I have him arrested and prosecuted for embezzlement? Second, the theatre business, due to White's negligence and lack of interest, is losing money fast. Who will have to pay the bills if the partnership goes bankrupt?"

The answer to these questions may very well prove important to many other readers, so, we shall answer them here.

First, it is important to know that all higher courts agree that the *one* partner and only one partner may be responsible for the *total* amount of partnership debts, although these debts greatly exceed the assets of the theatre partnership business.

On the other hand, if a theatre business is *incorporated* for, say, $5,000, the holder of a judgment for a large sum is limited to a recovery of $5,000, irrespective of the financial status of the incorporators of the theatre business. Hence partnerships have many glaring and distinctive defects and disadvantages.

The most glaring defect and risk is: If only one partner is financially responsible, he is obligated to pay *all* debts incurred by the partnership business, although such debts are authorized solely by a partner who has little or no financial investment in the partnership. And this law is applicable to a "silent" partner.

Another important point of law is that if *one* partner embezzles or "steals" funds from a partnership, he *cannot* be prosecuted for embezzlement or theft. This is so because all partners are *owners* in the partnership. (See Hoose, 205 S. W. [2d] 875).

LEGAL PARTNERSHIP

It is important to know that a valid and legal partnership is formed if (1) *both* parties agree to contribute "something" of value to the business. This "something" may be capital, property, or personal services; (2) both parties agree to share in *all* of the profits; (3) both parties agree to share in *all* the losses; and (4) the parties who signed the agreement *intended* to form a partnership."

The courts hold that an *agreement* to share profits and losses of a business does *not* constitute a valid partnership, if the testimony shows that *no* partnership was *intended* or *created*. In cases of doubt a jury may decide whether a valid partnership existed.

For example, in Quick v. Hoose, the testimony showed that two persons named Glosser and Hoose made an agreement whereby the Glosser Company was started as a partnership. However, there was *no* agreement that Glosser and Hoose each would share in *all* profits and losses of the business.

In subsequent litigation the jury decided that no valid partnership existed between Glosser and Hoose. The higher court said:

"It is clear, from the evidence, that Glosser and defendant (Hoose) shared in the profits and losses; but the jury had the right to find that defendant and Glosser were not parners generally and did not share in the profits and losses of *all* of the business.'

What Is Bailment?

A BAILOR is one who leaves his personal property in care of another. A theatre owner may be a bailee. If a bailment is for the *sole* benefit of the bailor, the theatre owner is liable only for *gross negligence* if the subject of the bail-

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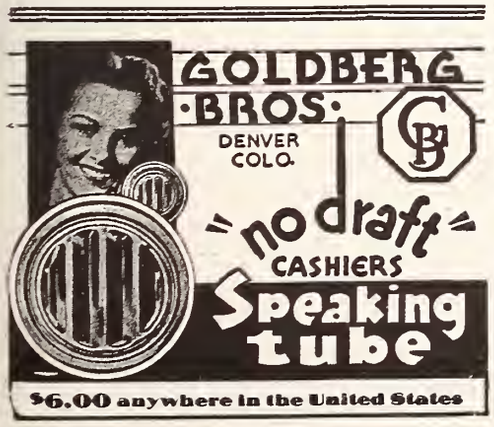
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ment is lost, stolen or destroyed. Gross negligence in this connection means the absence of even slight care. The jury will decide whether the bailee theatre owner is liable.

For example, in Maitlen v. Hazen (113 Pac. [2d] 1008), it was shown that a woman left an envelope containing $1,500, with a bailee. Later the woman sued the bailee for $1,500 for return of the $1,500, but the higher court held the bailee *not* liable. The higher court said:

"Whether or not a gratuitous bailee is guilty of gross negligence, in case of loss or injury to the thing bailed, is always to be ascertained from all the circumstances surrounding the particular bailment in question. . . ."

Also, see Bradford-Kennedy Company v. Buchanan, (91 Wash. 539) and Corwin v. Grays Washingtonian (292 p. 412). In each of these cases the higher court refused to hold a theatre owner liable for theft of money and other valuables left in his care. In one case the theatre owner left several hundred dollars of another person's money in the pigeonhole of his desk. It was stolen, but the higher court refused to hold the theatre owner liable.

Liability for Injuries Due to Rushing Seats

IT IS CERTAIN that an injured theatre patron cannot receive damages from a theatre corporation on which proves that the injury did not result from negligence of the theatre owner or employees.

But it is important to know that if the circumstances of the injury involved the theatre building, *the fact that the building was designed by a competent architect may provide an excellent defense.*

In Burns v. Elsa Amusement Company (58 Atl. [2d] 632), a theatre patron was forced to stand in the rear of the balcony while waiting for seats. The balcony was constructed by plans prepared by an experienced theatre architect. The patron was proceeding down the balcony steps to procure a seat, which had just been vacated, when, as she testified, "there was a rush of patrons to obtain the vacant seat," and she was knocked down the steps of the balcony, thereby sustaining serious injuries.

She sued the theatre corporation for damages on the grounds that the theatre management was negligent because it failed to have at hand attendants to keep patrons from "rushing" for vacated seats.

The counsel for the theatre corporation argued that the corporation was not obligated to provide attendants to prevent patrons rushing for vacant seats.

The higher court agreed with this argument and refused to award damages to





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the injured patron, since no testimony was given that the balcony steps were defective or dangerous in the way they had been designed. The architect employed had been experienced in such matters.

It must be remembered that *in all* the cases the theatre owner was a bailee for *for accommodation.* In other words, the theatre owner received no compensation for taking care of, or safeguarding, the bailee's valuables. If a theatre owner is a *paid* bailee, he must exercise "ordinary care" to safeguard the valuables, otherwise he is liable.

Now in Allison (132 So. 46), a patron paid admission to a theatre and checked his coat in the theatre checkroom. It was stolen. The higher court held the theatre owner liable for the value of the coat, because the testimony showed that it was stolen through *negligence* of the checkroom attendant. This court held that where a theatre owner receives compensation from the bailor, *as admission to the theater,* the law expects him to use "ordinary" care to safeguard the property or valuables. But, as above mentioned, if a theatre owner accepts money or other valuables and agrees to safeguard them *free,* he is not liable event though it is lost or stolen through his "gross negligence."

Hazardous Versus Nonhazardous Business

CONSIDERABLE discussion has arisen from time to time over the legal question: Is a theatre business hazardous or nonhazardous? It was an issue in Gonsoulin v. Southern Amusement Company, (32 So. [2d] 94).

Here it was shown that a motion picture corporation employed a carpenter who was injured when he was doing *hazardous* work of repairing a roof on the marquee. The higher court decided that since the carpenter was injured doing hazardous work, he could recover compensation from the theatre corporation, under the State Workmen's Compensation Act. The higher court said:

"The operation of a moving picture theatre is not designated in our Workmen's Compensation Act as a hazardous business, but it can safely be stated that the business of the defendant (theatre company) was both nonhazardous and hazardous; that part of its business being hazardous consists of operating moving picture machines, electric motors and fans in its cooling systems, automobiles and pick-up trucks, all essentials in the conduct of its business. . . . The business of repairing of any building or structural appurtenances is classified as a hazardous occupation. . . . The marquee is a necessary adjunct to the theatre and it had to be kept in repairs."

Double Taxation

AN EXAMPLE of double taxation is found in Shallat v. Glander (71 N. E. [2d] 588). Here was litigated a state tax law which requires theatre owners to pay a tax of 3% on the total admission price of tickets. A theatre operator figured this way:

If the admission price was $1 per ticket, he would set forth thereon separately $1 plus 20 cents for Federal tax, 3 cents for state tax, and 5 cents for city tax, making a total amount of $1.28 for such ticket. He would pay the state 3% on each $1.00. The state filed suit to collect 3% taxes on the gross amount received for each ticket, less the Federal tax.

The higher court held that the theatre owner must pay the 3% tax on each $1.05 received from patrons; therefore, he was compelled to pay 3% not only on each dollar admission, but also on the city 5% tax!

Extent of Liability For Injury to Employe

YOU PROBABLY are aware of the fact that an employe injured "outside the scope of employment" cannot recover compensation for the injury. But here's an interpretation of "scope of employment" with which you may not be prepared to reckon. It proceeds from the legal idea that if an employe is injured while doing something *for the benefit* of the employer, or for the benefit of *both* himself and his employer, an injury is compensable.

Now in Linderman v. Cownie (13 N.W. [2d] 677), it was shown that an amusement company paid expenses of certain of its employes on a fishing trip. One afternoon four of the employes were in a motor boat, and while they were proceeding to where they intended to fish, the boat sank and one employe was drowned.

His dependents sued the corporation for compensation under the State Workmen's Compensation Act. In holding the corporation liable, the higher court said:

"It is undisputed that the company paid all expenses, including meals and transportation in the cars and launch, and the company provided the motor boat. . . . There was evidence that the fishing trip was a part of the company's business enterprise designed to stimulate its employes to greater efforts."

featuring
Drive-In Theatre Planning and Operation
— in the next issue of BETTER THEATRES, Jan. 8th

The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS, MANAGERS AND THEIR STAFFS

"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." ——TERRY RAMSAYE

The Human Side of Getting A Well Illuminated Picture

By GIO GAGLIARDI
Assistant Chief Engineer of
Sound, Projection & Maintenance,
Warner Theatres, Newark Zone

DETAILED STUDIES of methods for improving the quantity and quality of light delivered to the screens of our motion picture theatres have been made by various manufacturers, and the results have been reported from time to time in the trade magazines and in the *Journals* of the Society of Motion Picture Engineers. In almost every case, some worthy suggestion has been made of a method which would tend to increase the efficiency of projected light; however, practically all of these reports have presupposed laboratory setups, or optimum field conditions.

In other words, the experimenter always strived for maximum efficiency under best conditions, and assumed that these would be carried out in the field. It is no wonder then, that when SMPE committees, and manufacturers' representatives investigate actual field results, they come back with data which indicate that field results fall below optimum conditions in a preponderant number of cases.

In a recent series of tests by the SMPE screen light committee, it was found that only 20% of the projection systems tested were able to utilize over 90% of the available light. The other 80% fell below this mark, many to such an extremely low level as 50% of maximum light.

It was found also that two projection systems in the same house varied sometimes as much as 50% in efficiency—a condition which, obviously, should not be tolerated.

Some of the causes of such inefficiency are mismatched and defective equipment. If lenses are not matched properly in speed with the lamp optical system, heavy light losses may occur; and if reflectors or condensers are badly pitted and dirty, or lenses are clouded and oil-soaked, the resulting light will be below optimum. These losses can be remedied only by change of equipment.

There are however, other losses produced by everyday operational procedure which I believe cause a great amount of annoyance and which can be remedied or at least alleviated by continuous and strict attention on the part of the operating projectionist. I refer to proper positioning, adjustment and operation of the light source and of the lamphouse optical system for the production of a steadily lighted screen.

It must not be forgotten that the light at the arc must be projected on the screen continuously minute after minute, hour after hour, without interruption or variation from house opening to closing time. There can be no greater annoyance, it seems to me, than to view a black-and-white feature and see it change intermittently from dirty blue to sepia brown. It seems an anomalous condition that the newest carbon trim (the suprex) which has given us the highest quality of light at a very economical price, is the greatest offender in the above respect. A study of this carbon's physical dimensions, and the optical systems with which it should operate, will give us a plausible explanation of this absurdity, and also supply the reason why the use of this type carbon requires careful supervision constantly.

USEFUL CRATER AREA

The useful crater of a suprex positive is extremely small. A 8mm suprex has an effective crater diameter of only about two tenths of an inch, and for a 7mm suprex the effective crater diameter is only one and a half tenths. Of these craters, even a smaller section is utilized in order to obtain better side-to-center light distribution, so that for 8mm suprex the crater

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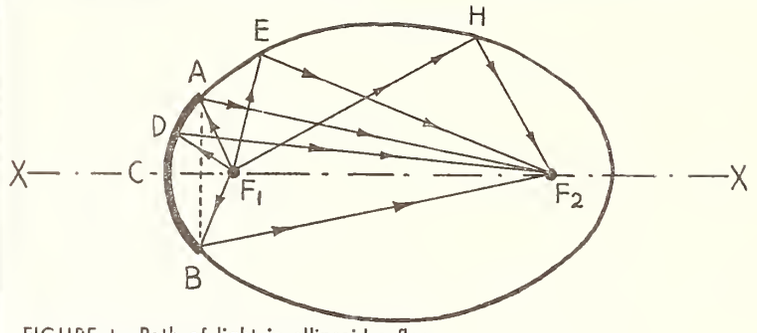


FIGURE 1—Path of light in ellipsoid reflector. F1 and F2 are focal points on axis X-X; A, B, C, etc., are points of reflection.

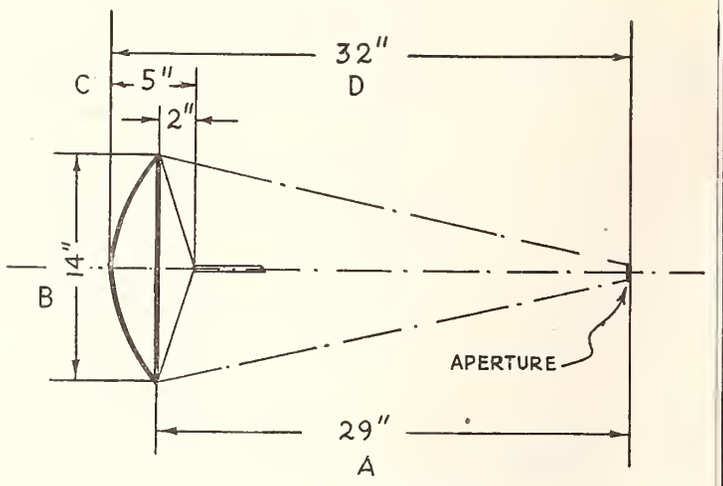


FIGURE 3—Diagram of a typical reflector lamp optical system. Letter symbols indicate distances as referred to in text.

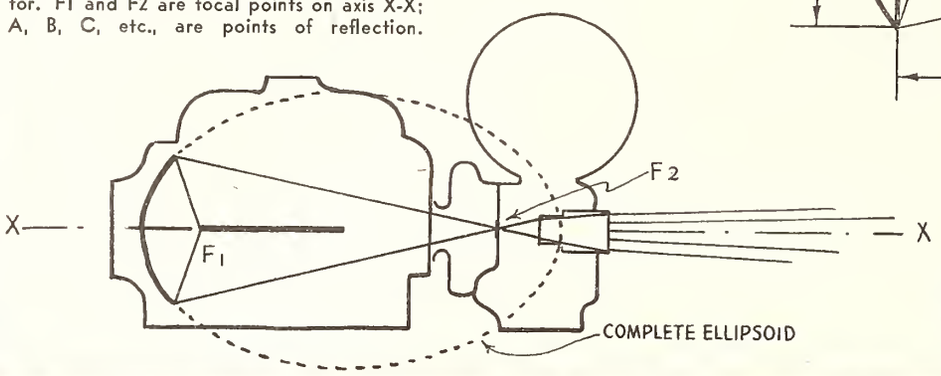


FIGURE 2—Scale drawing indicating proper location of lamp relative to projector. F1 is positive carbon crater; F2 is film aperture; both are conjugate focii of the ellipsoidal reflector.

area which supplies the maximum amount of light is only one and a half tenths of an inch in diameter. In order to cover the film gate completely, the image of this crater must be enlarged from six to seven times.

To perform this optical work, practically all modern lamphouses use a reflector which is shaped something like the tip end of a football. It is an *ellipsoid.*

All longitudinal sections of an ellipsoid look like ellipses, and all right-angle sections look like circles. As shown in *Figure* 1, an ellipsoid has two focal points F1 and F2 on its longitudinal axis X-X. Now if a reflector were made in the shape of an ellipsoid, any light coming from a light source placed at F1, would be reflected to the other focal point F2 as indicated by the rays F1 to D to F2, F1 to E to F2, etc.

Not all of the ellipsoid can be used as a reflector. Since the carbon crater projects light in one general direction, only the section of the ellipsoid facing the arc is used as a reflector (as indicated by the heavy arc A-C-B in *Figure* 1). The area, or size, of the reflector will determine the amount of light that will be collected from one focal point and reflected to the other focal point. Accordingly, in the lamphouse the carbon crater is placed at F1 facing the mirror, and the film aperture plate is placed at F2. *Figure* 2, which is drawn to scale, shows the proper location of a lamphouse and a projector in the complete development of the ellipsoidal optical system.

The diameter of the mirror A-B, the distance of the carbon from the mirror F1-C, and the distance of the film aperture plate from the mirror F2-C, are rigidly fixed and are entirely dependent upon each other. It is *absolutely imperative* that these dimensions be kept constant in order to hold the light output of the projection system at a maximum.

LAMP OPTICAL SPEED

All lamphouse manufacturers provide installation dimensions and operating instructions and these should be followed exactly. *Figure* 3 shows a typical optical diagram (the drawing is based on an Ashcraft lamp installation). You will note that the distance from the film aperture plate to the rear of the reflector is 32 inches, and that the distance from the carbon crater to the rear of the reflector is 5 inches. This indicates that the magnification factor for this system is 32 divided by 5, which equals 6.4. This means that the image of the carbon crater, in being reflected on the aperture plate, will be enlarged 6.4 times. The speed (*f* number) of this reflector can be computed by dividing the distance *A* by the dimension *B*. In this case, 29 divided by 14 gives a speed of approximately 2.08 (*f*/2.08).

Now let us assume that someone in the field does not like those particular dimensions and decides to change them. The lamphouse is moved, say, *back* 3 *inches.* Calculate what will happen to the light transmitted to the screen: *Distance D* has been changed to 35 inches, and *Distance A* now becomes 32 inches. The whole system has to be refocused as well as possible, and both the effective speed and the magnification have changed.

Assuming that the same optical laws apply, the new effective speed of the reflector becomes *A* divided by *B,* or 32 divided by 14, which gives us *f*/2.29, which is slower than before and will produce a loss in light. (The amount lost can be calculated by taking the *inverse* ratios of the squares of the *f* numbers—in other words, the light passed by the new speed of *f*/2.29, is to the light passed by the old speed of *f*/2.08, as 2.08 squared is to 2.29 squared; and that is 4.33 divided by 5.24, or approximately 83%).

So we have lost 17% of the light. But that is not all. The positive crater of the carbon is normally located at the proper focal center of the ellipsoidal reflector and should be kept there in order to utilize the full surface of the reflector. By changing dimension *D* to 35 inches, the magnification of the reflector will be increased to a value equal to 35 divided by 5—a magnification of 7. In that case the utilization of the arc spot on the film aperture is diminished, with a loss in light of approximately 16% (6.4 squared to 7 squared, or 40.96 divided by 49, or 84%, and 84 from 100 equals 16).

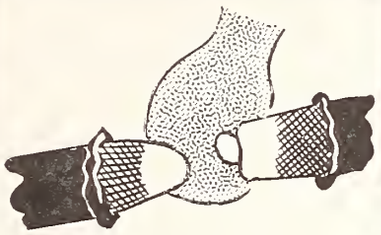
Thus the act of moving the lamphouse merely 3 inches away from its proper place, can decrease the projected light by as much as 33%!

The foregoing calculations are presented in order to show what may be one of the contributory causes of the difference in efficiency between field and laboratory measurements. Another defect of the projected picture, and this one is readily noticed by the theatre patron, is the change in light quality, or color. The National Carbon Company has published data on this effect in various issues of the SMPE *Journal.*

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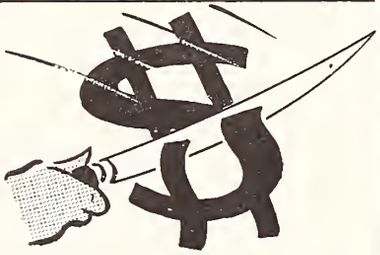
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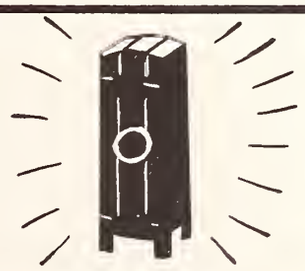
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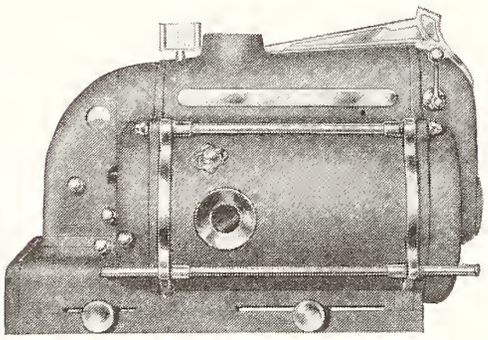
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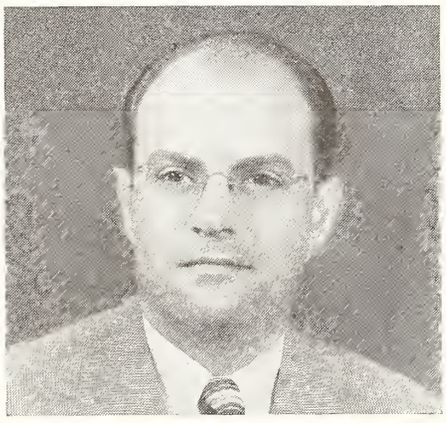
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One of the important requirements for uniform light on the screen is to have the arc *accurately maintained* at the proper distance from the reflector. This necessity can be made clear by looking at the crater diameter in its relation to the reflector.

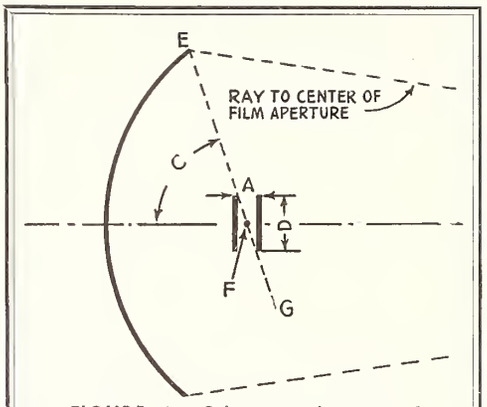


FIGURE 4—Schematic diagram of reflector in relation to light source. The movement indicated as A is the maximum which will permit light source D to transmit light rays to the center of aperture plate.

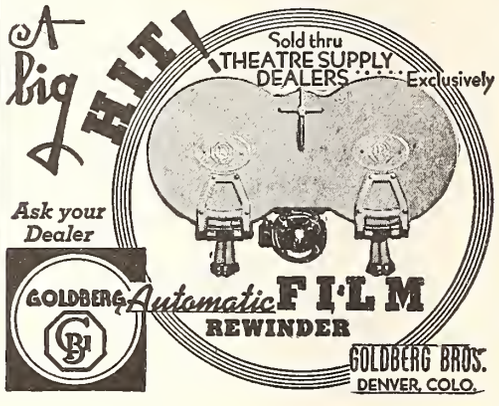
Figure 4 will be used for demonstration. This sketch is drawn out of proportion in order to emphasize the point. Let D represent the *useful* diameter of the carbon crater, which was pointed out to be only 0.15 inches for an 8mm carbon; F is the focal center of the reflector and should be the exact center of the crater in its proper burning position. The line E-G indicates the maximum collecting angle of the reflector, and you can see that a crater of diameter D can only be moved a maximum distance equal to A if we want the reflector to collect the light from all the useful surface of the crater.

Because of the large angle (C) of modern reflectors, distance A is only approximately one third of the useful crater diameter, or 0.05 inches. This means that the positive crater, in this instance, can move a maximum of only 0.025 inches on either side of the exact mirror focal center, otherwise the light will begin to suffer in intensity and distribution.

An increase in the motion of the crater will cause bad discoloration. If the positive carbon is moved too close to the reflector, the light rays traveling to the center of the aperture originate from the cooler portion of the carbon in *back* of the crater, which results in brownish light on the screen. Similarly, if the carbon is too far from the reflector, the rays originate from the arc stream in *front* of the crater, which results in a blue light on the screen.

Thus it is that *accurate positioning* of the arc is of critical importance. The accuracy and efficiency that can be maintained depend to a great extent upon the good quality and the operating characteristics of the lamphouse mechanism, and on the attentiveness of the projectionist as well.





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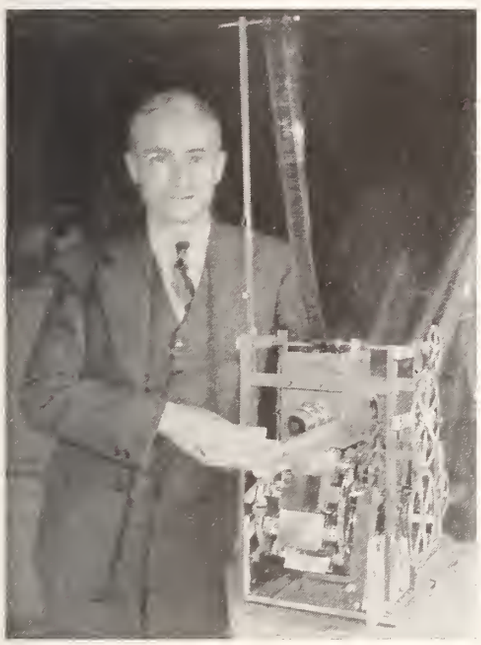
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The Booth
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J. G. JACKSON, projectionist at the Capitol theatre in Port Alberni on Vancouver Island, British Columbia, includes a continuous projector among the products of his "leisure" hours. His reel end alarm, which he commercialized about a year ago, is now being manufactured also in this country (BETTER THEATRES of November 20th, page 9), and his holidays have yielded a variety of devices such as program calculators, carbon savers and even fishing



J. G. Jackson pictured with a shop model of his non-intermittent projector mechanism.

tackle, for the wily salmon manages to lure him away from projection at times. His continuous projector is, of course, without either an intermittent movement or a shutter. It's done with mirrors—a single-frame aperture and an arrangement of moving mirrors in front of the projection lens. He has applied for patents on it in several countries, including the United States.

•

Locals 84 and 486, Hartford, Conn., held a combination screening and buffet lunch at Hartford's Labor Union Hall the night of December 2nd, with RUBE LEWIS of 84, and CHARLIE NORTH of 486, as co-chairmen. The screening was of the IATSE historical film.

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The National Carbon Company has issued a fourth edition of its Projector Carbon Handbook. The previous edition was published in 1935, and this has been revised

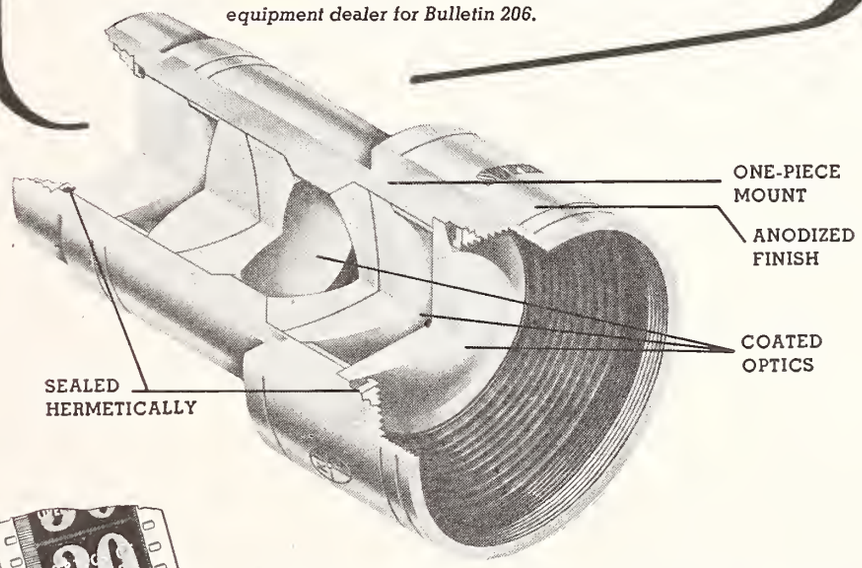
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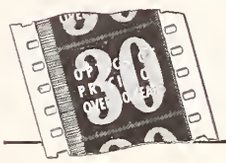
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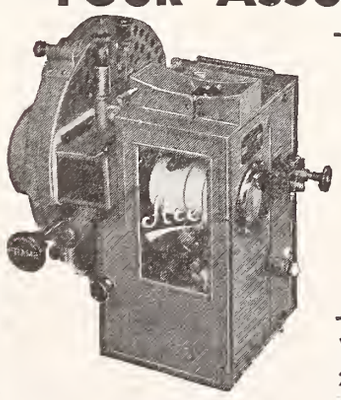




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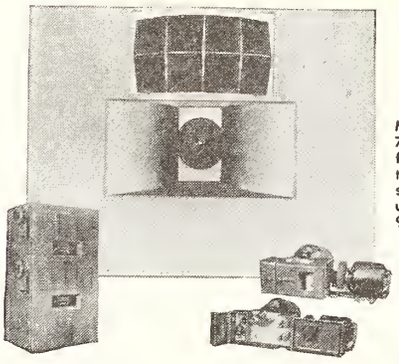
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Page 11.

to bring all data, charts, photographs, etc., up-to-date. The new edition includes carbon arc data for 16mm. Besides data on carbons themselves, the handbook offers practical advice concerning their adjustment and alignment, their amperage and voltage requirements, and the care of electrical equipment and optical systems.

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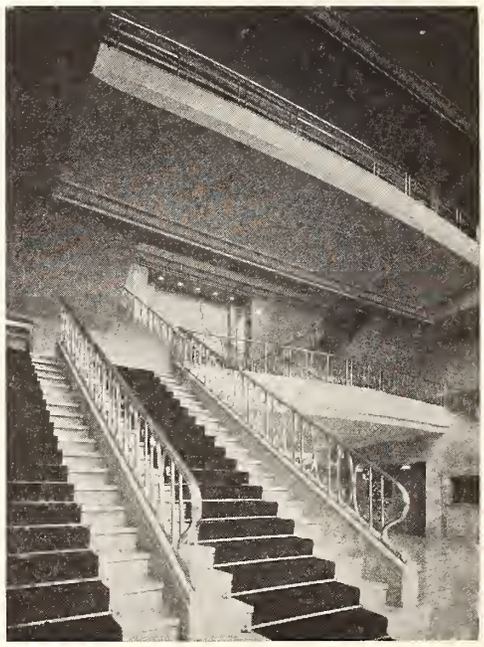
Standards for motion picture screens established by the Society of Motion Picture Engineers through the American Standards Association, have been published in the November issue of the SMPE Journal. Creating a series of standard sizes, each size is given a number identical with the overall width—that is, a screen 8 feet wide is a No. 8, and so on up to a No. 30. Minimum effective picture size is also cited for each, dimensions being 6 inches less than overall width. The standards call for the width to be not less than one-sixth of the distance from the center of the screen to the farthest seat, and the distance between screen and front row to be not less than 0.87-foot for each foot of screen width. A fabric reinforcing border from 2½ to 3 inches wide around the screen is prescribed, while it is

PROJECTION FACILITIES DOWN SOUTH AMERICA WAY



Theatre construction in Latin America continues at an accelerated rate, with American influence reflected in mechanical facilities and often in design as well. A recent example is the Gran Savoy in Buenos Aires. Projection equipment is entirely American, having been supplied by Compania Commercial Condor, which is headed by Senor Carlos Glucksmann, distributor for National Theatre Supply. The equipment includes Simplex projectors with Kollmorgen lenses, Peerless Magnarc lamps supplied by a Hertner motor-generator, Simplex sound system and a Walker screen.





recommended that within the image area, on each side, one inch of masking be provided for every 12 feet of width, with one inch the minimum.

•

LINUS H. ALBEE, projectionist at the State theatre in Hartford, and E. M. Loew's drive-in theatre at Newington, Conn., recently marked his 30th year as a projectionist. Mr. Albee started his apprenticeship in Springfield, Mass., in 1918.

•

It isn't unusual for a projectionist to have a side-line, but an unusual one would seem to be that of GEORGE RICHARDSON, who is in charge of projection at the Capitol theatre in Yarmouth, Nova Scotia. He is also the principal referee of boxing bouts in Yarmouth, and is also called on to officiate at ring shows elsewhere in his sector. And who goes into the booth when George is the third man in the ring? None other than the manager of the Capitol, ERNEST HATFIELD, who is very much a projectionist himself.

Lobby and Foyer Planning

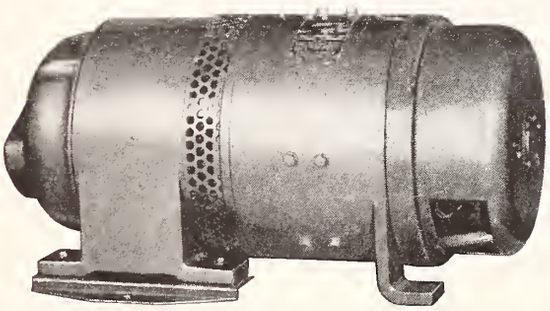
Continued from page 35)

will appreciate comfort in the auditorium more than in a lounge, for which most patrons have very little use.

It is also far more important to be a bit generous in the area of the ladies' powder room than to waste room for lounging. Sufficient area is also needed for the toilet rooms, to provide the right number of plumbing fixtures for the seating capacity of the auditorium. Toilet rooms should and could without any serious consequence, be compactly planned, so that they are just large enough to accommodate fixtures and provide for traffic.

A limited number of easy chairs and settee can be placed in the foyer to create a lounge atmosphere. Table lamps can also be used in a similar manner. The floor plan can usually be handled so as to provide foyer-lounge space without interference with traffic.

The accompanying sketch suggests positions for the various functions taking place outside of the auditorium proper. The *out* designation marked "A" would have all the front exits for which some laws call. The *out* designation marked "B" shows how the exiting at the street end could be split up among various positions to make for the fewer main entrance doors where local authorities permit.

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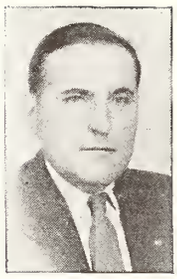
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John J. Sefing's WAYS & MEANS

in operation, installation, maintenance

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

Today's High Costs Advise Extra-Close Tabs on Plumbing

HOW LONG has it been since your general plumbing installation was last thoroughly checked? And what can be done to place it in condition to ward off trouble? As you certainly must appreciate, in winter deterioration proceeds more rapidly than at other times.

Plumbing labor and materials costs today advise detailed inspection and informed supervision of both planning and execution of the work. It pays to know exactly the condition all of the plumbing is in, and to correct every defect, no matter how small, in either piping or fixtures, before they develop into larger repairs. And it pays as well for the theatre operator to be in a position to know the kind of repairing that means getting his money's worth, particularly for the purpose of judging whether a certain repair may well be restricted to the immediate emergency, or ought to take the future into consideration.

The kind of inspection required really to reveal faulty conditions somewhere in the system, takes a bit of time. There are convenient "tricks of the trade," however—just as your doctor can get an idea of what's going on inside of you by tapping and squeezing you here and there on the outside. Let's go through the whole system together, selecting the significant details, but keeping the process as simple as possible.

WASH BASINS

Make sure that the lavatory is fastened *solidly and rigidly* in place so that any jarring of the fixture will not loosen it from the piping on the wall. The fastening bolts or screws on the lavatory supporting legs must be kept tightened so that there is not the slightest movement of the fixture when pushed by the hands, so make it a point to check the small brackets, the screws or toggle bolts that hold a lavatory to the wall.

In case the fixture is loose and cannot be made fast to the wall by the bolts, the only thing left to do is to install an entirely new backing in the wall, to which the fixture can be attached rigidly. Only the *smallest* Stillson wrench necessary should be used to tighten water pipe nipples, elbows or unions, as a large wrench may split open or even break off the parts at the slightest pull. And only a monkey wrench should be used for tightening the lock nuts, valves and faucets having square sides or hexagon shaped outer rims, as the teeth of a Stillson wrench will mar the finished surfaces. (White lead or other pipe thread dope should be used to cost the threads of any pip nipples, valves, elbows or unions before tightening them in place, so as to prevent leaks, especially if the threads are defective. Further porcelain cement or any other reliable patented sealer should be used for sealing badly chipped or cracked lavatories to prevent further cracking or chipping.)

PRECAUTIONS

Never use strong acids for cleaning the inside of any bowls, as the smooth glossy finish may be permanently marred, and a pitted surface not only is unsightly, but will tend to absorb and hold stains, residue and rust.

Don't let a leaky faucet or flushometer be in operation for any length of time, as not only will water be wasted, but a heavy rust stain will imbed itself on the finished surface of the fixture that will be difficult to remove.

FAUCETS

Employ only a reliable plumber to repair a faucet of the self-closing type as any haphazard tinkering may ruin the mechanism beyond ordinary repair. When this type of faucet becomes inoperative, the trouble may be that the spring in the self-closing mechanism is loose, broken or jarred out of adjustment; or it may be simply a case

of heavy sediment accumulated inside the valve.

Use either a good Stillson wrench or a pair of pliers in taking off the swivel cap-nut on the faucet, but one or the other must be adjusted for a rigid bite in the knurled rim before any turning is done. Remember that pliers or a wrench, applied improperly on this knurled portion, will shear off the ridges, making any future adjustment quite a job. Furthermore, sharp slivers of metal or burrs may be left extending that will injure the hand.

Make sure that only a good grade of fibre or composition washer is installed in the faucet, rather than of rubber, which deteriorates quite rapidly under constant usage. And be very certain that the washer fits the round cup *exactly,* both in diameter and thickness, before tightening down on the fastening screw with a screw driver.

All rust, dirt or other sediment should be cleaned out from the wall and seating surfaces before setting the faucet stem in place.

PRECAUTIONS

Do not strike the faucet with a wrench or any other hard object when the faucet is inoperative or is noisy in operation, thinking that this will remedy the trouble.

Don't force the handle down on the faucet stem, as the fitting grooves can be made irregular, making any future adjustments quite difficult, if not impossible.

Don't install a different type or make of handle on the faucet stem when the old one is either lost, stolen or broken, but wait until you have a new one of the right type to fit the stem.

FLUSHOMETER

Extreme caution should be exercised when repairing or replacing this particular valve on the water closet or urinal. As a rule, only a reliable plumber should do the servicing, but in an emergency, when a theatre employee must do the work, he must be very careful.

First, the water supply should be turned off, then the flushometer be taken apart bit by bit, *all the while noting how it is taken apart,* also how well the various parts fit and if they are defective in any way.

When it is found that the swivel ball at the end of the operating handle is out of alignment in the socket, it should either be filled, or be *gently* sandpapered until it fits perfectly in the housing of the valve. Any springs or cup-leathers in the main valve that are found defective should be replaced.

When the valve does not operate properly, make sure first that the water pressure is all right for either too high or too low a pressure will make it operate badly. If the water pressure is at fault, the two set-screws, one on top and one at the bottom of the valve, should be adjusted very gradually with a heavy crew driver.

Sometimes sediment will stick on the valve seat and cause it to work improperly. Also, in some unusual cases, it will be found that the inside of the water feed pipe is blocked up considerably with sediment and rust, which tend to cut down the inside opening of the feed pipe. This feed pipe should be at least 1 inch, and the water pressure should be from 15 to 30 pounds. When the water pressure is at fault, seek advice from the water department.

When a leak is noticed at the union coupling on the flushometer valve, or at the connection to the water closet, the locking nut should be tightened with a monkey wrench. Care should be taken that the threads are not crossed in doing so.

PRECAUTIONS

Don't ever kick or use extreme force on a stuck handle of the flushometer, as the entire valve seating may be knocked out of adjustment and alignment. Don't substitute a smaller flushometer for a large one, or vice versa, on the present piping system, as it will not work properly.

WATER CLOSET

Only a metal-to-metal floor flange should be installed at the floor fastening in order to make a rigid and good sanitary seal.

Presumably you use a hand plunger or a wire snake for opening up a blocked water closet. However, call in a reliable plumber in obstinate cases as any haphazard probing by inexperienced persons can easily damage the trap, sealing gasket, and the fixture.

PRECAUTIONS

Don't install a putty-joint, rubber gasket slip-joint, or rigid gasket joint at the bottom of the water closet.

Don't allow floor cleaning slop water with its cigarette butts, dirt, grit and other foreign material to be dumped into the water closet.

Don't use raw lye or any other harsh acid to open up a blocked water closet as these acids will tend to eat away the finish of the fixture and cause leaks in the connections. Don't use *any* chemicals for dislodging trapped materials unless there is *absolute assurance* of no harmful effects to the plumbing system.

Don't permit a new urinal to be installed with the drain, and especially the bottom flanged-lips, only slightly below the level of the floor.

TRAPS

Use care when turning off or on the screw at the bottom of the trap in case of





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blockage. Use a small monkey wrench in turning off the screw, remove the heavy clogged material, put a bucket underneath, then run clear water through the trap to remove all the dirt.

When replacing the trap clean out screw, make sure that it goes on easily with a few turns by hand before applying the wrench to it, otherwise the threads may be crossed, resulting in a permanent leak. A leaky trap will allow the water seal in it to escape, and sewer-gas will find free passage to the room from the sewer.

Check the vent pipe that runs from the trap to the roof for blockage, as a clogged up vent pipe will also make a trap defective and allow sewer gas to creep into the room. Traps are installed under the water closets, urinals, slop sinks and main sewer lines and they may be of lead, brass or cast iron. In any case, always use extreme care in making repairs or relieving blockages, as these traps are very essential to the plumbing system.

GENERAL PIPING

Check the entire piping system to see if any leaks are present at the elbows, couplings, union control valves, and in the run of the pipes themselves. It must be kept in mind that the piping system can be injured, more or less, by such things as contraction and expansion due to heat and cold, settling of the building, loosened or defective pipe hangers, chemical reaction between the metal, and the ground fill. Piping can also be damaged by corrosion caused by electrical grounds. Allow *only pipes of the best material to be installed, and only the longest sections possible in the repair work.*

Brass piping is commonly recommended today, but there is brass and brass. In some localities, where the water contains elements which eat into the threads, red instead of yellow brass is indicated for a durable installation; or better still, copper tubing.

Make a thorough check for leaks and weakness at the connections to the water company main pipes, especially where there is a possibility of freezing. Ice forming at leaks in the main water supply connection can disrupt the *entire* plumbing system.

Make sure that any hot water circulation pipes especially where exposed to the weather, and any hot water tanks are properly insulated. All joints in soil and waste piping should be gas-tight, and check the pipes themselves for water-tightness, especially where they may run exposed in trenches or in the basement under the auditorium. (The usual practice is making the joints gas-tight is to tamp oakum around the joint area, then to pour in molten lead. When the lead has cooled a little the joint is caulked tight by using a hammer and caulking chisel. Don't let a plumber use less than 12 ounces of fine soft pig lead for each inch of pipe diameter in such work.)



that dirty spots can be readily removed from walls with a paste of Fuller's earth and carbon tetachrachloride? Apply thickly to the spots and thin out at the edges beyond the soiled areas; then let dry over night, and finally remove the loose powder with a cloth or sponge dampened with cold water. Repeat this if necessary.

that wood paneling at a standee rail, wainscoting, etc., can be made to take hard wear without marring by treating the surface with linseed oil and rubbing it down with steel wool? Three such treatments should be given on successive days.

that water stains on woodwork which has been shellacked can be made less noticeable by rubbing over them with a little denatured alcohol?

•

Avoid Patchwork In Revarnishing

HIRING AN artisan to do a job is no guarantee that you are going to get a better result than if you did it yourself, if it is the sort of thing that isn't so very technical and doesn't require complicated tools. Painting, varnishing and such work is not so difficult, and in the case of small theatres, for the theatre owner to be handy at such work can mean considerable saving. Yep, it's work when you are not used to it; still, "a penny saved is a penny earned." And at today's high wages for "skilled" labor, it can be a pretty penny, indeed.

But what we really started out to talk about is a little redecoration job done recently in a small theatre. The owner was doing most of the work himself, but when it came to the varnishing job, he hired a local painter. Actually, this part of the redecoration didn't improve matters much. I know a dozen exhibitors who could do a better job themselves, and maybe the owner of this theatre could have, too.

Now varnish work requires special attention and treatment more than regular painting, and if done improperly it will appear unsightly and will not last long. Where varnish is to be used on open-grained wood, such as oak, maple, chestnut or ash, it should always receive, first, a good coat of paste filler. The paste filler paint should consist of a pigment such as silex or ground quartz, mixed with a quick drying varnish and turpentine or benzine.

The filler should be rubbed strongly into the grain of the wood with a short, stiff brush, and when it is set and dry, it should be rubbed off with a coarse cloth or a handful of excelsior; with the rubbing done *across* the grain.

For staining the wood, an oil stain may be mixed with this paste filler; however, if a close-grained wood is to be covered, the oil stain can be thinned to the desired color with turpentine and then be applied to the surface as a wash.

Puttying of any cracks scratches and other faults should be done next, then in about two days the first coat of varnish should be applied.

About five days later the surface should be rubbed with curled hair, or very fine sandpaper, to remove the gloss and make a good base for the next coat. For a first-class job three such coats of varnish should be applied *about five days apart,* each coat being rubbed as described, and the final coat left flat or with a natural glossy finish.

In case shellac-varnish is used for the finish, at least six coats should be put on as explained above.

Never finish a varnished surface that has been waxed before first removing every trace of wax. This should be done by a good scrubbing with soap and water, followed with a thorough wiping with a cloth saturated with turpentine or mineral spirits. If the surface is too glossy, it should be roughened with a light rubbing of fine sandpaper to give the new finish a base for good adhesion.

Where the surface has been shellacked. turpentine or mineral spirits should be used in addition to the soap and water, as alcohol would tend to dissolve the shellac and leave the surface sticky.

It is true all of this seems like a lot of unncessary work, but if a good-looking lasting job is desired, this procedure should be followed.

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PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Bad Men of Tombstone

***Allied Artists - King* —**
Realistic Western

The special realism which the King Brothers have always achieved in their pictures lifts this grim account of the lives and deaths of five bad men of the Old West into the top bracket of gun entertainment. Singularly, this is due in large part to their having given their principal characters brains as well as brawn, intelligence as well as hard courage, with the result that their motives are never in doubt, and the relation of cause to effect utterly clear throughout. The story, which is rounded out with a neat use of irony, consequently packs more power than a mere count of the innumerable bullets fired and killings accomplished would indicate. It's a very solid picture, expertly directed by Kurt Neumann and admirably enacted by Barry Sullivan, Broderick Crawford, Fortunio Bonanova, Guinn Williams, Marjorie Reynolds, and a large supporting cast.

The screenplay by Philip Yordan and Arthur Strawn, based on Jay Monaghan's "Last of the Bad Men," opens with arrival of Sullivan, a cool killer, in the Leadville of 1851. Low in funds, he tries a robbery, is caught, and meets Crawford, a likewise brainy outlaw, in a jail cell from which they are shortly rescued by Crawford's three pals. Sullivan joins the Crawford gang, which successfully conducts a long series of stage, train and bank holdups, and breaks up, under pursuit, to meet again in the still lawless Tombstone. Here Sullivan, having married Miss Reynolds meanwhile, finally comes to the parting of the ways with Crawford, whom he kills to gain possession of the loot accumulated by the gang. Having thus succeeded completely in his quest for riches, at the cost of many lives, he is shot down by the townsmen for having in his possession a horse which he doesn't even know has been stolen.

It is a directly told story, clear in outline, strong in treatment, remarkably realistic, and never even momentarily dull. It figures to take very good care of itself in any area of exhibition.

Previewed at the studio. Reviewer's Rating: *Very good.*—WILLIAM R. WEAVER.

Release date, Nov. 15, 1948. Running time, 75 minutes. PCA No. 13313. General audience classification.
Tom .....Barry Sullivan
Morgan .....Broderick Crawford
Julie .....Marjorie Reynolds
Fortunio Bonanova, Guinn Williams, John Kellogg, Dennis Hoey, Norris Ankrum, Robert H. Barrat, Louis Jean Heydt, Virginia Carroll, Julie Gibson, Ted Hecht, Joseph Crehan, Olin Howlin

Just William's Luck

***United Artists* — English Kid Stuff**

Produced in England and starring four youngsters who are supposed to represent typical adventure-seeking boys, "Just William's Luck" is a confused story, apparently designed solely for juvenile audiences. And even for these audiences the picture has its limitations for the dialogue is hampered by a strong British accent, while the players are practically unknown in this country.

Presented by A. R. Shipman and David Coplan under the production aegis of James Carter, the picture stars William Graham, a young boy from a middle class English family, who leads three other boys through a series of adventures. The climax is their attempts at haunting a mansion occupied by fur thieves. Of course, they are instrumental in the capture of the thieves, thus becoming heroes of the neighborhood.

The picture was written and directed by Val Guest, and supporting players include Garry Marsh and Jane Walsh, as William's parents; Hugh Cross, Kathleen Stuart and Leslie Bradley.

Reviewed in the United Artists projection room in New York. Reviewer's Rating: *Fair.* —GEORGE H. SPIRES.

Release date, December, 1948. Running time, 88 minutes. General audience classification.
William .....William Graham
Mr. Brown .....Garry Marsh
Hugh Cross, Kathleen Stuart, Leslie Bradley, A. E. Matthews, Muriel Aked, Brian Roper, James Crabbe, Brian Weske

Siren of Atlantis

***United Artists* — Fairy Tale**

On the continent of Atlantis, lost somewhere in the wastes of the Sahara desert, there dwells a strange, ageless queen, with an enormous appetite for men. By name Maria Montez, she inhabits a marble-and-gold palace, gloomily lighted by Aladdin lamps. All days she plays with pet black panthers, wraps one flimsy gown after another about her, and reclines on overstuffed divans. But at night she is bored. At night she sends out hunting parties to look for handsome men for her.

Fantastically beautiful, she teases her captives by making them play a game of chess with her and then, more human, more gracious—a kiss. When she tires of her men she turns them over to her mortician, a skilled gentleman who preserves the bodies in cases of beaten gold.

One night Jean Pierre Aumont and Dennis O'Keefe turn up in her dragnet. It is at this point that producer Seymour Nebenzal takes over. He makes Jean the earthy type and Dennis the spiritual type. Jean has a couple of ecstatic weeks and then, to his horror, he thinks that the queen is beginning to acquire a taste for Dennis. To get Dennis out of the way, Jean stabs him and watches while Dennis is wrapped up in gold leaf.

Horrified, Jean escapes from Atlantis, works his way back to his French Foreign Legion outpost and there confesses the murder. No one believes him because no one believes in Atlantis. He dies in a sandstorm, looking, again, for Atlantis and its queen.

This fairy tale has been directed by Gregg G. Tallas from the screenplay by Rowland Leigh and Robert Lax. It has been lavishly mounted, although color would have helped much, and provided with too much dialogue.

Seen at the home office. Reviewer's Rating: *Fair.*—RAY LANNING.

Release date, December, 1948. Running time, 75 minutes. PCA No. 12597. General audience classification.
Antinea .....Maria Montez
Andre St. Avit .....Jean Pierre Aumont
Jean Morhange .....Dennis O'Keefe
Blades .....Henry Daniell
Morris Carnovsky, Alexis Minotia, Milada Mladova, Allan Nixon, Russ Conklin

Angel on the Amazon

***Republic* — Jungle Adventure**

With a somewhat misleading title, Republic has attempted to turn out a film designed mainly for feminine audiences. Due, however, to stilted dialogue, stereotyped performances, and somewhat implausible plot, "Angel on the Amazon" remains just another routine film. The film has been allotted better than average production dress, with most of the scenes taking place against modern, lush backgrounds of key city South American locales.

The plot tells of a woman (Vera Ralston), ostensibly young and beautiful, who meets and falls in love with George Brent, during the latter's trek on a hunting expedition in the Amazon jungles. The lady is vague and mysterious, until Brent learns via flashbacks, that she is actually old enough to be his mother. It seems that when she was a young bride spending her honeymoon with husband Brian Aherne in the Amazon country, her fright at the sight of a panther attacking Aherne froze her into eternal youthfulness. Later her daughter was killed and this kept the curse intact. At the conclusion, Miss Ralston is shocked back into her own age, rejoining Aherne.

Seen at the Roosevelt theatre, Chicago. Reviewer's Rating: *Fair.*—JAMES ASCHER.

Release date, November 1, 1948. Running time, 86 minutes. PCA No. 13205. General audience classification.
Jim Warburton .....George Brent
Christine Ridgeway .....Vera Ralston
Anthony Ridgeway .....Brian Aherne
Dr. Karen Lawrence .....Constance Bennett
Fortunio Bonanova, Alfonso, Bedoya, Gus Schilling, Richard Crane, Walter Reed, Ross Elliott, K. Shayne

Family Honeymoon

***Universal-International*—**
Colbert-MacMurray Comedy

With their "The Egg and I" still verdantly memorable as a commercially successful comedy, Claudette Colbert and Fred MacMurray

(*Continued on following page*)

(*Continued from preceding page*)

appear sure to click again in this partly similar and partly very dissimilar presentation. It is funniest in its bucolic sequences, where physical humor predominates, but funny enough in its more sophisticated sections to catch those audience elements "The Egg and I" may have missed.

Frustration is the keynote, with all developments conspiring to keep newlyweds in separate beds throughout the honeymoon.

In the Dan Lussier screenplay, based on the Homer Croy novel, and directed tellingly by Claude Binyon, MacMurray is a college professor who marries Miss Colbert, widowed mother of three mischievous children who are forced by circumstances to go along on the Grand Canyon honeymoon. By getting lost, creating a furore in a hotel, and by creating confusion and havoc generally, the children precipitate an eventual separation of bride and groom. But the breach is mended at the conclusion, which leaves them alone at last.

The story borders on the risque, now and then, but doesn't offend outright.

Rita Johnson, Hattie McDaniel, Chill Wills and Lillian Bronson are firm adult support, while Gigi Perreau, Peter Miles and Jimmy Hunt score brilliantly in the children's roles.

John Peck and J. Wayne Griffin produced the film.

Previewed at the Carthay Circle theatre, where the picture collected solid laughs. Reviewer's Rating: Very Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 90 minutes. PCA No. 13364. General audience classification.
Katie Armstrong Jordon.....Claudette Colbert
Grant Jordon.....Fred MacMurray
Minna Fenster.....Rita Johnson
Ann Jo.....Lillian Bronson
Hattie McDaniel, Chill Wills, Gigi Perreau, Peter Miles, Jimmy Hunt

(*Review reprinted from last week's* HERALD)

SHORT SUBJECTS

JAN AUGUST AND HIS PIANO MAGIC (RKO Radio)

Screenliner (94,201)

Jan August, internationally famous pianist, wanders into his old studio where the furniture is being auctioned. The public isn't much interested in the piano, but after he plays the bidding goes way up. When he starts to leave, the auctioneer thanks him and asks why he was so interested in the piano. August explains that he used to own it. Mr. August plays "Misirlou," "Dark Eyes" and "Oye Negra," three of his most famous numbers. The August style never showed to greater advantage.

Release date, October 29, 1948 9 *minutes*

A LASS IN ALASKA (Columbia)

Vera Vague Laff Tours (1751)

In this new series Vera Vague takes her audience of club-women on a most unusual tour of Alaska. Miss Vague, in her usual vein, spends more time admiring the males than the scenery and the result is an hilarious reel.

Release date, October 28, 1948 10½ *minutes*

RAY EBERLE & HIS ORCHESTRA (Columbia)

Thrills of Music (1952)

This musical short features the band of Ray Eberle with Ray and Connie Haines handling the vocals. The first number is "Prisoner of Love." Then Ray and Connie Haines sing "How Come You Do Me Like You Do." The final song is "Tree in the Meadow" sung by Connie Haines.

Release date, November 4, 1948 10 *minutes*

LO, THE POOR BUFFALO (Columbia)

Color Rhapsody (1502)

The world's greatest buffalo goes a-hunting in this uproarious Technicolor cartoon with an innocent Indian mixed up in the chase.

Release date, November 4, 1948 7 *minutes*

ADVANCE SYNOPSES *and information*

THE SUN COMES UP (M-G-M)

PRODUCER: Robert Sisk. DIRECTOR: Richard Thorpe. PLAYERS: Jeanette MacDonald, Lloyd Nolan, Claude Jarmen, Jr., Lassie.

ADOPTION STORY. Miss MacDonald, a concert singer embittered by the death of her husband and the subsequent death of her small son, withdraws from the world and settles in a small town where her unkindness to children makes her unpopular with the neighbors. Jarman, from a nearby orphanage, gradually wins her sympathy, then love, and after a series of episodes, including the burning of the orphanage and some manifestations of preference by Lassie, she adopts the boy.

THE BRIBE (Metro-Goldwyn-Mayer)

PRODUCER: Pandro S. Berman; DIRECTOR: Robert Z. Leonard; PLAYERS: Robert Taylor, Ava Gardner, Charles Laughton, John Hodiak, Vincent Price.

MELODRAMA. Taylor, a government agent seeking evidence that condemned airplane engines are being reassembled on an island off Central America, falls in love with Miss Gardner, one of his suspects, who is married to Hodiak, another, and in the stress of circumstances arising from this state of affairs seriously consider accepting a bribe offered by Laughton, chief of the swindlers, but finally hews to the line of duty, winning the love of Miss Gardner, whose husband has been slain meanwhile, and killing Laughton in a street duel.

WAKE OF THE RED WITCH (Republic)

PRODUCER: Edmund Grainger. DIRECTOR: Edward Ludwig. PLAYERS: John Wayne, Gail Russell, Gig Young, Adele Mara, Luther Adler.

MELODRAMA: This title is based on the name of a ship owned by a rapacious Dutch East Indies trader and captained by Wayne, a ruthless adventurer who is bound to the trader by their common greed for gold and love of a girl. Their hatred for each other is intensified when the trader marries the girl, knowing she loves Wayne, and remains violent after her death, culminating in the death of Wayne, diving for treasure, and the despair of the trader in the consequent loss of the treasure.

TEMPTATION HARBOR (Monogram)

PRODUCER: Victor Skutezky. DIRECTOR: Lance Comfort. PLAYERS: Robert Newton, Simone Simon, William Hartnell, Marcel Dalio, Margaret Barton, Edward Rigby.

BRITISH DRAMA: From his railway tower in the Channel harbor, Mallinson witnesses a fight between two men for a possession of a suitcase. One falls into the water and is drowned and the other fighter, Brown escapes. The signalman recovers the suitcase, discovers it is full of banknotes and decides to keep the money as security for his motherless daughter, Betty. He goes on a spree and meets Carmelia, circus performer, who after a quarrel with her boss quits the show and moves in with Mallinson and his daughter. Meanwhile Brown tracks down Mallinson, but the police are also closing in. In a fight, Mallinson kills Brown, and with murder on his conscience, finally decides to turn the money and himself over to the police.

FAR FRONTIER (Republic)

PRODUCER: Edward J. White. DIRECTOR: William Witney. PLAYERS: Roy Rogers, Trigger, Andy Devine, Gail David, Riders of the Purple Sage.

WESTERN WITH MUSIC. This time Rogers sets out to find the missing Devine, a border patrolman, who has been knocked out by smugglers and, suffering amnesia, is being cared for by a rancher. The smugglers, who have been bringing escaped criminals into the country across the Mexican border for a price (concealed in oil drums) and then killing them, give Roy and the Riders of the Purple Sage lots of trouble before, by use of intercepted carrier pigeons, Roy gets the goods on them and then in a running battle, gets them into custody.

SMOKY MOUNTAIN MELODY (Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Roy Acuff, Smoky Mountain Boys, Russell Arms, Jason Robards, Guinn Williams, Sybil Merritt.

WESTERN. Acuff, a strolling fiddler commissioned by his uncle's will to take stewardship of the huge Corby Ranch for 90 days and decide whether it should be given over to the dead man's two sons, arrives at the place without immediately disclosing his identity and takes their abuse for a while, then assumes charge and institutes repairs and reforms contrary to their wishes but popular in the community. They plot variously against him, but he wins one of them over to his side, and thwarts the designs of the other, who thereupon reforms. Acuff gives them the ranch and goes on his way.

HARPOON (Screen Guild)

PRODUCERS: Danches Brothers. DIRECTOR: Ewing Scott. PLAYERS: John Bromfield, Alyce Louis, James Cardwell, Patricia Garrison, Jack George, Edgar Hinton, Holly Bane.

WHALING DRAMA: Mike, who has inherited from his father a hatred of a man named Dorsett, goes in search of him but learns that he has died and that his son is carrying on his father's mean tradition. Following a fight, Mike appropriates Dorsett's whaling ship and also the latter's girl, Kitty. In his first whale hunt, he is pulled overboard and believed drowned by his crew but actually is picked up by Dorsett's men who beat him and set him adrift in a small boat. He is rescued by Eskimos, whom he later befriends against the unscrupulous Dorsett. The inevitable meeting between the two men occurs, with Mike, the winner, joining Kitty for a happy reunion.

TAKE ME OUT TO THE BALL GAME (Metro-Goldwyn-Mayer)

PRODUCER: Arthur Freed. DIRECTOR: Busby Berkeley. PLAYERS: Frank Sinatra, Esther Williams, Gene Kelly, Betty Garrett, Jules Munshin, Richard Lane.

MUSICAL. Sinatra and Kelly are big league ball players who make hay in the off-season as a big time song-and-dance team. Miss Williams comes into their lives as owner of their baseball club. A plot by gamblers to fix the pennant race is thwarted in the nick of time and everything comes out okay for all the right people. Music and sports get approximately equal emphasis in the production.

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 4406-4407.

Running times are those furnished by the distributor.

A DAY AT CBS (Columbia)
Screen Snapshots Series 28 (1852)

The audience gets a look at the radio life of the stars in the Hollywood studios of CBS. Included are Jean Hersholt, Danny Thomas, Howard Duff, The Andrews Sisters, Dinah Shore, Penny Singleton and Arthur "Dagwood" Lake.

Release date, October 7, 1948 10 *minutes*

I'M A MONKEY'S UNCLE (Columbia)
All Star Comedies (1402)

It seems as if the Three Stooges are in "the cradle of civilization" days before almost anything. They run into three Neanderthal-ettes. All goes smoothly until the girls' boy friends enter in a blaze of rocks, eggs and pies.

Release date, October 7, 1948 16 *minutes*

SWING, MONKEY, SWING (Columbia)
Color Favorites (1602)

Swing hits monkey-land in this one-reel Technicolor short. "The Saint Louis Blues" forms the background for the sopranos and the chorus.

Release date, October 14, 1948 8 *minutes*

GO CHASE YOURSELF (Columbia)
All Star Comedies (1422)

The college where Andy Clyde teaches is annoyed by a mysterious "nightshirt bandit" and Andy sets out to get his man. Mistaken identity gives him a series of bops and bruises and audiences many laughs.

Release date, October 14, 1948 17 *minutes*

ACROBATIC BABIES (Columbia)
World of Sports (1802)

Training babies, some not older than seven months, in gymnastics to develop their bodies is new and Ralph Smith does a good job with these "acrobabes" on the bouncing trampoline. This reel gives audiences a new look at a new idea with Bill Stern supplying the commentary.

Release date, October 14, 1948 8 *minutes*

COMMUNITY SING (Columbia)
Series 3-*No.* 2 (1652)

The Song Spinners and Dick Liebert, organist, invite the audience to join in singing such favorites as "Nature Boy," "Woody Woodpecker," "My Happiness," "At a Sidewalk Penny Arcade" and "Bye Bye Blackbird."

Release date, October 21, 1948 10 *minutes*

AY TANK AY GO (Columbia)
Comedy Favorites (1442)

El Brendel goes hillbilly in this two-reel comedy and is pursued by two mountain lassies. The local bull attempts to prevent the elopement of El and the fair Mary Lou. A riotous chase ensues, but love conquers all amid complete confusion.

Release date, October 21, 1948 16 *minutes*

THE LITTLE MATCH GIRL (Columbia)
Color Favorites (1603)

The age-old tale of the little match girl at Christmas is realistically brought to the screen in this short feature. Treating of the joy Christmas brings to children all over the world, the film should warm the hearts of any audience.

Release date, November 25, 1948. 8½ *minutes*

WHO'S DELINQUENT? (RKO Pathe)
This Is America (83,114)

With juvenile delinquency a growing problem in this country, This Is America comes up with a timely and constructive subject in "Who's Delinquent?" The subject uses the technique of having a small-town editor assign his staff to an investigation of delinquency. They find that the problem usually begins at home but that society bears the responsibility. Among the causes are slums, overcrowded schools and insufficient playgrounds. The subject ends with the townspeople meeting and taking steps to solve the problem.

Release date, October 15, 1948 16 *minutes*

FROZEN FUN (RKO Radio)
Sportscope (94,302)

Here is an exciting trip to the famous showplaces of winter sports: Sun Valley, Lake Placid and Mont Tremblant in Canada. Champion skiers Gretchen Fraser, Alf Engen, and others perform, as well as the famed figure skater Gretchen Merrill.

Release date, October 22, 1948 8 *minutes*

RANGE RHYTHM (RKO Radio)
Ray Whitley Musical Western (93,502)

Under the terms of his uncle's will, Ray Whitley will inherit a ranch if he lives on it for a month without playing music. If he fails, the ranch goes to the foreman, Redick. Strangely enough, Virginia, a distant relative, is not mentioned in the will. Redick is foiled in his attempts to trick Ray and the Six Bar Cowboys into playing music and in the end Ray reveals that the supposed will is a forgery and the ranch really goes to Virginia. The finale is an old fashioned barn dance.

Release date, October 15, 1948 18 *minutes*

SOUP'S ON (RKO Radio)
Walt Disney Production (94,106)

Woe to Donald Duck as he tries to make his nephews wash before dinner. They steal the turkey from the table and when he chases them he gets knocked out by a rock. They dress him in an angel costume but his nature soon changes as he runs after them with a pitchfork. Of course there is a lot of hilarious byplay involved.

Release date, October 15, 1948 7 *minutes*

THE UNINVITED BLONDE (RKO Radio)
Leon Errol Comedy (93,701)

Leon awakens after a wild party to find an unknown blonde in the bedroom of his wife, who is away on vacation. He just manages to get her out before his wife returns only to find that the blonde, whose name, he learns, is Lulu, has gone off with his wife. The hysterical pace keeps up as Leon finds and loses the coat and ultimately ends up in a brawl with his wife, Lulu and her boy friend.

Release date, November 12, 1948 16 *minutes*

THREE FOR BREAKFAST (RKO)
Walt Disney Donald Duck (94,107)

Chip and Dale, the two chipmunks, try to steal Donald's breakfast and the house is almost wrecked during a wild chase and a tug-of-war with a rubber pancake.

Release date, November 5, 1948 8 *minutes*

READIN', 'RITIN' AND RHYTHMETIC (Paramount)
Screen Song in Polacolor (X8-1)

Comedy and music in this color short with the animals taking a music lesson to the tune of Gus Edwards' "School Days."

Release date, October 22, 1948 7 *minutes*

THE GNU LOOK (Paramount)
Speaking of Animals (Y8-1)

The animal world comes up with a series of zany comments on the dress fashions. Mrs. Gnu starts it all by sayin: "I may have that Gnu look, but I've got the same old kisser."

Release date, October 29, 1948 10 *minutes*

HOT ROD SPEEDSTERS (Paramount)
Grantland Rice Sportlight (*R*8-1)

Grantland Rice takes us to the Mojave desert in California where the youthful speedsters with their rebuilt, "hopped-up" jalopies tear along at 100 miles an hour. Speed and more speed as we see the tiny model racers at Fresno, and the breakneck professional midget racers at the Los Angeles Colosseum.

Release date, November 5, 1948 10 *minutes*

ROBIN HOODWINKED (Paramount)
Popeye (*E*8-1)

Popeye, Olive and Bluto take their capers to Sherwood forest where Popeye makes a riotous archer but, as always, uses spinach and muscles to rescue Olive from Bluto.

Release date, November 12, 1948 7 *minutes*

HARE SPLITTER (Warner Bros.)
Bugs Bunny Special (4720)

Bugs Bunny and Casbah Bunny are rivals for the hand of the same girl. To get rid of his rival Bugs dresses up as the girl and takes her place. Bugs Bunny finally gets the girl.

Release date, September 25, 1948 7 *minutes*

THE STUPOR SALESMAN (Warner Bros.)
Technicolor Cartoon (4714)

Daffy Duck, a house-to-house salesman accidently calls on McSlug, a thief wanted by the police. Daffy's high pressure salesmanship fails, but he does succeed in interesting McSlug in a lighter, leading to just what one would expect.

Release date, Nov. 20, 1948 7 *minutes*

KIT FOR CAT (Warner Bros.)
Technicolor Cartoon (4713)

Kind Elmer Fudd takes in Sylvester Alleycat for one evening, but this conniving guest plans to out-do Elmer's kitten, thus creating a permanent, new home for himself. The kitten out-maneuvers him, but a surprise ending follows.

Release date, Nov. 20, 1948 7 *minutes*

JUNGLE MAN KILLERS (Warner Bros.)
Technicolor Sports Parade (5501)

A professional tiger hunting party in Hyderabad, India, sets out to destroy a tiger turned man-eater already killing many villagers and threatening many more. The villagers turn out as beaters, driving the tiger within the hunter's shooting range. Finally, the hunting party kills the tiger and its mate.

Release date, Nov. 6, 1948 10 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4406-4407, issue of December 4, 1948.

Feature product listed by Company on page 4411, issue of December 4, 1948. For complete listing of 1947-48 Features by Company, see Product Digest, pages 4292-4293, issue of August 28, 1948.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	REVIEWED Advance Synopsis Page	Service Data Page
† ABBOTT and Costello Meet Frankenstein	Univ.	664	Abbott and Costello	July,'48	83m	July 3,'48	4225	4219	4343
Accused, The	Para.	4808	Loretta Young-Robert Cummings	Jan. 14,'49	101m	Nov. 20,'48	4389	4383	....
Act of Violence	MGM	....	Van Heflin-Robert Ryan-Janet Leigh	Feb.,'49	82m	.....	....	4410	....
Adventures of Gallant Bess (color)	EL	905	Fuzzy Knight-Audrey Long	Oct. 10,'48	73m	July 31,'48	4257	....	....
Adventures of Don Juan (color)	WB	....	Errol Flynn-Viveca Lindfors	Not Set	110m	.....	....	4410	....
Alias Nicky Beal	Para.	4812	Ray Milland-Audrey Totter	Mar. 4,'49	93m	.....	....	4383	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May,'48	94m	Feb. 21,'48	4065	4010	4291
Angel in Exile	Rep.	719	John Carroll-Adele Mara	Sept. 3,'48	90m	.....	....	4283	....
Angel on the Amazon (formerly Drums Along the Amazon)	Rep.	720	George Brent-Vera Ralston	Nov. 1,'48	86m	Dec. 18,'48	4425	4335	....
Angels With Dirty Faces (R.)	WB	807	James Cagney-Pat O'Brien	Dec. 11,'48	97m	Oct. 9,'48	4342	....	....
Angry God, The (color)	UA	....	Alicia Parla-Casimiro Ortega	Oct. 19,'48	57m	Oct. 30,'48	4365	....	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May,'48	111m	May 1,'48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June.'48	107m	Apr. 17,'48	4125	4038	4190
† Apartment for Peggy (color)	20th-Fox	842	Jeanne Crain-William Holden	Oct.,'48	99m	Sept. 18,'48	4318	4310	4408
Appointment with Murder	FC	....	John Calvert-Catherine Craig	Nov. 24,'48	67m	Oct 16,'48	4350	4318	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	4207
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	May,'48	63m	Apr. 3,'48	4110	4103	4207
Arkansas Swing, The	Col.	953	Hoosier Hot Shots-Gloria Henry	July 29,'48	63m	.....	....	4219	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May,'48	63m	Apr. 10,'48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19,'48	66m	May 1,'48	4145	4139	4207
† BABE Ruth Story, The (AA)	Mono.	AA10	Wm. Bendix-Claire Trevor	Sept. 6,'48	106m	July 24,'48	4249	....	4408
Back Trail	Mono.	4757	Johnny Mack Brown-Mildred Coles	July 18,'48	54m	.....	....	4235	....
Bad Men of Tombstone (M)	Mono.	....	Barry Sullivan-Marjorie Reynolds	Nov. 15,'48	75m	Dec. 18,'48	4425	4335	....
Bad Sister (Brit.)	Univ.	663	Margaret Lockwood-Ian Hunter	July,'48	90m	June 12,'48	4199	....	....
Behind Locked Doors	EL	906	Lucille Bremer-Richard Carlson	Oct. 17,'48	62m	Sept. 11.'48	4309	4303	....
Belle Starr's Daughter	20th-Fox	846	George Montgomery-Ruth Roman	Nov.,'48	85m	Nov. 6,'48	4373	4342	....
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10,'48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6,'48	75m	Oct. 9,'48	4341	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Betrayal, The	Astor		Martin Eden-Myra Stanton	June '48	195m	July 10,'48	4233	....	....
Beyond Glory	Para.	4726	Alan Ladd-Donna Reed	Sept. 3,'48	82m	June 19,'48	4205	4039	4408
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	4343
Big City	MGM	827	Margaret O'Brien-Robert Preston	June 3,'48	103m	Apr. 3,'48	4111	4103	4291
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26,'48	80m	May 29,'48	4182	4155	....
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30,'48	62m	May 29,'48	4183	4146	....
Bill and Coo (color)	Rep.	....	Bird Picture	Apr. 1,'48	61m	Dec. 27,'47	4000	....	....
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4175
Black Arrow	Col.	942	Louis Hayward-Janet Blair	Aug.,'48	76m	July 3,'48	4225	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr.,'48	80m	Feb. 7,'48	4051	4000	4291
Black Eagle, Story of a Horse	Col.	903	William Bishop-Virginia Patton	Sept. 16,'48	76m	Nov. 20,'48	4390	4243	....
Blanche Fury (Brit.) (color)	EL	....	Stewart Granger-Valerie Hobson	Sept. 11,'48	93m	Aug. 28,'48	4290	....	....
Blazing Across the Pecos	Col.	968	Charles Starrett-Smiley Burnette	July 1,'48	55m	.....	....	4226	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20,'48	72m	May 22,'48	4174	4103	....
Blondie's Reward	Col.	912	Penny Singleton-Arthur Lake	June 3,'48	67m	.....	....	4165	....
Blondie's Secret	Col.	....	Penny Singleton-Arthur Lake	Dec. 23,'48	68m	.....	....	4410	....
Blood on the Moon	RKO	909	Robert Mitchum-Barbara Bel Geddes	Nov. 21,'48	88m	Nov. 13,'48	4382	4375	....
Bodyguard	RKO	905	Lawrence Tierney-Priscilla Lane	Sept. 4,'48	62m	Sept. 11,'48	4309	4275	....
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15,'48	60m	May 1,'48	4146	4069	....
Boy With the Green Hair (color)	RKO	911	Pat O'Brien-Robt. Ryan-Barbara Hale	Not Set	82m	Nov. 20,'48	4389	4358	....
Bribe, The	MGM	....	Robert Taylor-Ava Gardner	Mar.,'49	....	.....	....	4426	....
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6,'48	90m	May 8,'48	4154	....	....
Bungalow 13	20th-Fox	847	Tom Conway-Margaret Hamilton	Nov.,'48	65m	Nov. 27,'48	4398	4310	....
CALIFORNIA Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	4207
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18,'48	58m	May 15,'48	4162	4127	....
Canon City	EL	826	Scott Brady-Charles Russell	July 6,'48	82m	June 26,'48	4213	4165	4408
Carson City Raiders	Rep.	755	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Champagne Charlie (Brit.)	Univ.	....	Tommy Trinder-Stanley Holloway	Aug. 6,'48	72m	Aug. 14,'48	4274	....	....
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July,'48	67m	Aug. 14,'48	4273	....	....
Chicken Every Sunday	20th-Fox	907	Dan Dailey-Celeste Holm	Feb.,'49	94m	Dec. 11,'48	4418	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	62m	.....	....	4086	....
Code of Scotland Yard (Brit.)	Rep.	713	Oscar Homolka-Derek Farr	Oct. 24,'48	60m	Sept. 4,'48	4302	4283	....
Command Decision	MGM	....	Clark Gable-Walter Pidgeon	Not Set	....	.....	....	4311	....
Connecticut Yankee in King Arthur's Court (color)	Para.	4814	Bing Crosby-Rhonda Fleming	Apr. 15,'49	107m	.....	....	4375	....
Coroner Creek (color)	Col.	939	Randolph Scott-Marguerite Chapman	July,'48	90m	June 12,'48	4197	4190	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	73m	.....	....	4127	....
Count of Monte Cristo, The (R.)	EL	738	Robert Donat-Elissa Landi	Oct. 24,'48	119m	Sept. 11,'48	4310	....	....
Countess of Monte Cristo	Univ.	4762	Sonja Henie-Michael Kirby	Dec.,'48	77m	Nov. 6,'48	4373	....	....
Courtin' Trouble	Mono.	4768	Jimmy Wakely-Cannonball Taylor	Nov. 21,'48	55m	.....	....	4375	....
Cowboy Cavalier	Mono.	....	Jimmy Wakely-"Cannonball" Taylor	Not Set	57m	Sept. 25,'48	4325	....	....
Creeper, The	20th-Fox	839	E. Ciannelli-O. Stevens-J. Vincent	Sept.,'48	64m	Sept. 4,'48	4302	4283	....
Cry of the City	20th-Fox	841	Victor Mature-Richard Conte	Oct.,'48	95m	Sept. 18,'48	4317	4303	....
DAREDEVILS of the Clouds	Rep.	716	Rob't Livingstone-Mae Clarke	Aug. 10,'48	60m	July 31,'48	4258	4175	....
† Date With Judy, A (color)	MGM	818	Wallace Beery-Jane Powell	July 29,'48	113m	June 19,'48	4206	4139	4408
Dead Man's Gold	SG	4708	Lash LaRue-Fuzzy St. John	Sept. 10,'48	60m	.....	....	4335	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	....
Decision of Christopher Blake	WB	809	Alexis Smith-Robert Douglas	Dec. 25,'48	75m	Dec. 4,'48	4405	4398	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	July,'48	85m	July 3,'48	4225	4039	....
Denver Kid, The	Rep.	758	Allan "Rocky" Lane-Eddy Waller	Oct. 1,'48	60m	.....	....	4335	....
Design for Death	RKO	907	Documentary	Aug.,'48	48m	Feb. 28,'48	4077	....	....
Desperadoes of Dodge City	Rep.	757	Allan "Rocky" Lane-Eddy Waller	Sept. 15,'48	60m	Dec. 4,'48	4407	4318	....
Disaster	Para.	4806	Richard Denning-Trudy Marshall	Dec. 3,'48	60m	Oct. 23,'48	4357	....	....
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	4207
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr.,'48	135m	Jan. 11,'47	3409	3363	3933
Duke of West Point (R.)	SG	S-7	Louis Hayward-Joan Fontaine	Oct. 1,'48	108m	June 19,'48	4207	....	....
Dulcimer Street (Brit.)	Univ.	....	Richard Attenborough-Alastair Sim	Nov.,'48	112m	Nov. 13,'48	4381	....	....
Dynamite	Para.	4809	William Gargan-Virginia Welles	Jan. 28,'49	68m	Nov. 20,'48	4390	4383	....
† EASTER Parade (color)	MGM	829	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	4343
El Dorado Pass	Col.	165	Charles Starrett-Smiley Burnette	Oct. 14,'48	56m	.....	....	4318	....
Embraceable You	WB	732	Dane Clark-Geraldine Brooks	Aug. 21,'48	80m	July 31,'48	4257	4175	....
† Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	4408
Enchantment	RKO	953	David Niven-Teresa Wright	Mar.,'49	102m	Dec. 11,'48	4417	4398	....
End of the River, The (Brit.)	U-I	676	Sabu-Raymond Lovell	July,'48	80m	June 26,'48	4214	....	....
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Sept.,'48	78m	May 29,'48	4183	....	....
Every Girl Should Be Married	RKO	908	Cary Grant-Franchot Tone-Diana Lynn	Dec. 25,'48	84m	Nov. 13,'48	4381	4375	....
Eyes of Texas (color)	Rep.	732	Roy Rogers-Lynne Roberts	July 15,'48	70m	July 24,'48	4249	4219	....
FAMILY Honeymoon	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	90m	Dec. 18,'48	4425	4410	....
Far Frontier, The (color)	Rep.	841	Roy Rogers-Andy Devine	Dec. 29,'48	67m	.....	....	4426	....
Feudin', Fussin' and A-Fightin'	Univ.	665	Donald O'Connor-Marjorie Main	July,'48	78m	June 12,'48	4199	....	....
Fighter Squadron (color)	WB	806	Edmond O'Brien-Robert Stack	Nov. 27,'48	96m	Nov. 20,'48	4389	4375	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug.,'48	61m	July 17,'48	4242	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	4190
Fighting Ranger, The	Mono.	4753	Johnny Mack Brown-Christine Larson	Aug. 15,'48	57m	.....	....	4303	....
Force of Evil	MGM	....	John Garfield-Beatrice Pearson	Mar.,'49	....	.....	....	4410	....
† Foreign Affair, A	Para.	4724	Jean Arthur-John Lund	Aug. 20,'48	116m	June 19,'48	4206	4139	4343
† Forever Amber (color)	20th-Fox	838	Linda Darnell-Cornel Wilde	Sept. 15,'48	139m	Oct. 18,'47	3885	3475	3933
† Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr.,'48	127m	Mar. 13,'48	4094	..	4343
For the Love of Mary	Univ.	672	Deanna Durbin-Edmond O'Brien	Sept.,'48	90m	Sept. 4,'48	4301	4275	....
Four Faces West	UA	....	Joel McCrea-Frances Dee	July 9,'48	90m	May 15,'48	4162	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	56m	.....	....	4175	....
† Fuller Brush Man	Col.	928	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	4291
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	4190
GALLANT Blade, The (color)	Col.	132	Larry Parks-Marguerite Chapman	Nov.,'48	81m	Oct. 23,'48	4358	....	....
Gallant Legion, The	Rep.	715	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....
Gay Intruders, The	20th-Fox	840	John Emery-Tamara Geva	Sept.,'48	68m	June 19,'48	4206	....	....
Gentleman From Nowhere, The	Col.	916	Warner Baxter-Fay Baker	Sept. 9,'48	66m	.....	....	4283	....
Girl From Manhattan, The	UA	....	D. Lamour-C. Laughton-G. Montgomery	Oct. 1,'48	81m	Sept. 18,'48	4318	4243	....
Give My Regards to Broadway (color)	20th-Fox	827	Dan Dailey-Nancy Guild	June,'48	89m	May 29,'48	4181	4165	4291
Golden Eye, The	Mono.	4720	Roland Winters-Mantan Moreland	Aug. 29,'48	69m	Sept. 25,'48	4325	4311	....
† Good Sam	RKO	962	Gary Cooper-Ann Sheridan	Sept. 1,'48	114m	July 31,'48	4257	4146	4408
Grand Canyon Trail (color)	Rep.	734	Roy Rogers-Jane Frazee-Andy Devine	Nov. 15,'48	67m	Nov. 27,'48	4397	4375	....
† Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	4207
Gunning for Justice	Mono.	4758	Johnny Mack Brown-Raymond Hatton	Nov. 7,'48	55m	.....	....	4375	....
Guns of Hate	RKO	819	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
HAIRY Ape, The (R.)	FC	....	Wm. Bendix-Susan Hayward	Sept.,'48	91m	Sept. 4,'48	4303	....	....
Hamlet (Brit.)	U-I	Spcl.	Laurence Olivier-Jean Simmons	Not Set	153m	July 3,'48	(HERALD page 17)		
Harpoon	SG	4804	John Bromfield-Alyce Louis	Sept. 24,'48	....	.....	....	4426	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May 8,'48	4154	4117	....
He Walked By Night	EL	910	Richard Basehart-Scott Brady	Nov.,'48	80m	Nov. 13,'48	4381	4375	....
High Fury (Brit.)	UA	....	Madeleine Carroll-Michael Rennie	Nov. 19,'48	71m	Nov. 13,'48	4382	....	....
Hills of Home (color)	MGM	909	Edmund Gwenn-Janet Leigh	Dec.,'48	91m	Oct. 9,'48	4341	4235	4408
Hollow Triumph	EL	904	Paul Henreid-Joan Bennett	Oct. 3,'48	83m	Aug. 14,'48	4273	....	4343

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
† Homecoming	MGM	....	Clark Gable-Lana Turner	May 27,'48	113m	Apr. 3,'48	4109	4079	....
Homicide for Three	Rep.	801	Warren Douglas-Jane Frazee	Jan. 23,'49	60m	Dec. 4,'48	4407	4375	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7,'48	85m	Feb. 7,'48	4050	4039	4071
I, JANE Doe	Rep.	710	Ruth Hussey-John Carroll	May 25,'48	85m	May 22,'48	4173	4155	....
Incident	Mono.	4803	Warren Douglas-Jane Frazee	Jan. 23,'49	66m	.....	....	4335	....
Indian Agent	RKO	910	Tim Holt-Nan Leslie	Dec. 11,'48	65m	Nov. 20,'48	4390	4375	....
Inner Sanctum	FC	....	Charles Russell-Mary Beth Hughes	Oct.,'48	62m	Oct. 23,'48	4358	....	....
Innocent Affair, An	UA	....	Fred MacMurray-Madeleine Carroll	Oct. 15,'48	90m	Sept. 4,'48	4302	4226	4408
In This Corner	EL	903	Scott Brady-Anabel Shaw	Sept. 20,'48	62m	Sept. 11,'48	4310	....	....
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes	(T) Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4291
† Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May,'48	87m	May 15,'48	4163	4127	4291
Isn't It Romantic	Para.	4802	Roland Culver-Veronica Lake	Oct. 8,'48	88m	Aug. 21,'48	4281	4243	....
I Surrender, Dear	Col.	113	Gloria Jean-David Street	Oct. 7,'48	68m	Nov. 6,'48	4373	4318	....
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23,'48	70m	May 8,'48	4154	4127	....
JIGGS & Maggie in Court	Mono.	4805	Joe Yule-Renie Riano	Dec. 12,'48	66m	Dec. 4,'48	4405	4375	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27,'48	68m	May 22,'48	4174	4255	....
Joan of Arc (color)	RKO	963	Ingrid Bergman-Jose Ferrer	Not Set	145m	Oct. 30,'48	4366	4335	4408
† Johnny Belinda	WB	804	Jane Wyman-Lew Ayres	Oct. 23,'48	102m	Sept. 18,'48	4317	4310	4408
Judge Steps Out, The (formerly Indian Summer)	RKO	....	Alexander Knox-Ann Sothern	Not Set	91m	.....	....	3865	....
† Julia Misbehaves	MGM	903	Greer Garson-Walter Pidgeon	Oct. 8,'48	99m	Aug. 14,'48	4273	4165	....
† June Bride	WB	805	Bette Davis-Robert Montgomery	Nov. 13,'48	97m	Oct. 23,'48	4357	4335	....
Jungle Goddess	SG	4802	George Reeves-Wanda McKay	Aug. 13,'48	61m	Nov. 13,'48	4382	4275	....
Jungle Jim	Col.	....	Johnny Weismuller-Virginia Grey	Dec.,'48	....	.....	....	4410	....
Jungle Patrol	20th-Fox	848	Kristine Miller-Arthur Franz	Nov.,'48	70m	Oct. 9,'48	4341	....	....
Just William's Luck (Brit.)	UA	....	William Graham-Gary Marsh	Dec.,'48	88m	Dec. 18,'48	4425	....	....
† KEY Largo	WB	731	H. Bogart-E. Robinson-Lauren Bacall	July 31,'48	101m	July 10,'48	4233	4226	4408
Kidnapped	Mono.	4725	Roddy McDowall-Sue England	Nov. 28,'48	71m	Sept. 25,'48	4325	....	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10,'48	60m	May 29,'48	4183	4117	....
Kissing Bandit, The (color)	MGM	....	Frank Sinatra-Kathryn Grayson	Jan.,'49	100m	Nov. 27,'48	4397	....	....
Kiss the Blood Off My Hands	Univ.	681	Joan Fontaine-Burt Lancaster	Nov.,'48	79m	Oct. 16,'48	4349	4342	....
LADIES of the Chorus	Col.	....	Adele Jergens-Marilyn Monroe-R. Brooks	Not Set	59m	Oct. 23,'48	4358	....	....
Lady at Midnight	EL	831	Richard Denning-Frances Rafferty	Aug. 15,'48	61m	July 24,'48	4249	....	....
Lady from Shanghai, The	Col.	938	Rita Hayworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	4291
Larceny	Univ.	669	John Payne-Joan Caulfield	Aug.,'48	89m	Aug. 14,'48	4275	....	....
Last of the Wild Horses	SG	4806	James Ellison-Jane Frazee	Nov. 12,'48	82m	.....	....	4383	....
Leather Gloves	Col.	119	Cameron Mitchell-Virginia Grey	Nov. 11,'48	75m	Oct. 9,'48	4341	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Let's Live a Little	EL	907	Hedy Lamarr-Robert Cummings	Nov.,'48	85m	Oct. 30,'48	4365	....	....
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	4190
Letter to Three Wives, A	20th-Fox	906	J. Crain-L. Darnell-A. Sothern	Feb.,'49	103m	Dec. 4,'48	4405	....	....
† Life With Father (color)	WB	702	Irene Dunne-William Powell	Aug. 14,'48	118m	Aug. 16,'47	3781	3475	3909
Live Today for Tomorrow (formerly An Act of Murder)	Univ.	....	Fredric March-Florence Eldridge	Jan.,'49	91m	Aug. 28,'48	4289	4275	....
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	....	....
† Loves of Carmen, The (color)	Col.	129	Rita Hayworth-Glenn Ford	Oct.,'48	98m	Aug. 21,'48	4281	4243	4408
Luck of the Irish, The	20th-Fox	837	Tyrone Power-Anne Baxter	Sept.,'48	99m	Sept. 4,'48	4301	4258	4408
Lulu Belle	Col.	941	Dorothy Lamour-George Montgomery	Aug.,'48	87m	June 19,'48	4205	....	....
Luxury Liner (color)	MGM	901	George Brent-Jane Powell	Sept.,'48	98m	Aug. 21,'48	4281	....	4408
MACBETH	Rep.	Spcl.	Orson Welles-Jeanette Nolan	Oct.,'48	107m	Oct. 16,'48	4350	4335	....
Man-Eater of Kumaon	Univ.	666	Sabu-Wendell Corey-Joanne Page	July,'48	79m	June 26,'48	4213	....	4408
Man from Colorado, The (color)	Col.	133	Glenn Ford-Wm. Holden-Ellen Drew	Dec.,'48	99m	Nov. 20,'48	4390	....	....
Manhattan Angel	Col.	116	Gloria Jean-Ross Ford	Not Set	67m	Dec. 4,'48	4407	....	....
Mark of the Lash	SG	4807	Lash LaRue-Fuzzy St. John	Oct. 15,'48	60m	.....	....	4335	....
Marshal of Amarillo	Rep.	756	Allan Lane-Eddy Waller	July 25,'48	60m	Oct. 23,'48	4358	4283	....
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
† Melody Time (color)	RKO	991	Disney Feature	Aug.,'48	75m	May 22,'48	4173	4155	4291
Mexican Hayride	Univ.	....	Bud Abbott-Lou Costello	Dec.,'48	77m	Dec. 11,'48	4419	....	....
Michael O'Halloran	Mono.	4719	Scotty Beckett-Allene Roberts	Aug. 8,'48	79m	June 19,'48	4205	....	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23,'48	87m	June 19,'48	4205	4155	4291
Million-Dollar Weekend, The	EL	908	Gene Raymond-Francis Lederer	Nov.,'48	73m	Oct. 16,'48	4350	....	....
Mine Own Executioner (Brit.)	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7,'48	105m	June 12,'48	4197	4190	4343
Miracle in Harlem	SG	X-3	Stepin Fetchit	June 11,'48	71m	Aug. 14,'48	4274	3919	....
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	Sept.,'48	83m	Aug. 14,'48	4274	4219	4291
Miss Annie Rooney (R.)	SG	S-8	Shirley Temple-William Gargan	Oct. 1,'48	88m	June 19,'48	4207	....	....
Miss Tatlock's Millions	Para.	4805	Wanda Hendrix-John Lund	Nov. 19,'48	101m	Sept. 18,'48	4317	4303	....
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15,'48	73m	Apr. 3,'48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	Oct. 1,'48	90m	Sept. 18,'48	4317	4219	....
Mourning Becomes Electra	RKO	904	Rosalind Russell-Michael Redgrave	Oct. 17,'48	121m	Nov. 22,'47	3941	3919	4131
Mozart Story, The	SG	4805	Hans Holt-Winnie Markus	Nov. 13,'48	93m	Nov. 20,'48	4390	....	....
† Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June,'48	94m	Apr. 3,'48	4110	4010	4343
Mr. Peabody and the Mermaid	U-I	667	William Powell-Ann Blyth	Aug.,'48	89m	July 10,'48	4233	....	4408
My Dear Secretary	UA	....	Laraine Day-Kirk Douglas	Nov. 5,'48	94m	Sept. 11,'48	4309	4303	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	.....	....	4095	....
My Own True Love	Para.	4810	Phyllis Calvert-Melvyn Douglas	Feb. 4,'49	84m	Dec. 11,'48	4419	4398	....
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1,'48	66m	June 26,'48	4214	....	....
Music Man	Mono.	4721	Jimmy Dorsey-June Preisser	Sept. 5,'48	66m	July 24,'48	4251	....	....
NIGHT at the Opera, A (R.)	MGM	908	Marx Bros.-Kitty Carlisle	Dec.,'48	93m	Oct. 30,'48	4366	....	....
Night Has a Thousand Eyes	Para.	4803	Edw. G. Robinson-Gail Russell	Oct. 22,'48	81m	July 17,'48	4241	4226	....
Night Time in Nevada (color)	Rep.	733	Roy Rogers-Andy Devine	Sept. 5,'48	67m	Oct. 30,'48	4365	4283	....
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....

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Night Wind	20th-Fox	843	Charles Russell-Virginia Christine	Oct.,'48	68m	Sept. 4,'48	4302	....	....
No Minor Vices	MGM	904	Dana Andrews-Lilli Palmer	Nov. 12,'48	96m	Oct. 16,'48	4349	4283	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	77m	Apr. 10,'48	4117	4079	4343
Northwest Stampede (color)	EL	901	Joan Leslie-James Craig	Sept. 5,'48	76m	July 3,'48	4225	4219	....
OKLAHOMA Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	56m	.....	....	4095	....
Oliver Twist (Brit.)	EL	828	John H. Davies-Robert Newton	Not Set	....	.....	....	4219	....
Old Fashioned Girl, An	EL	....	Gloria Jean-Frances Rafferty	Not Set	82m	Dec. 11,'48	4419	....	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	88m	July 10,'48	4233	4127	....
Olympic Cavalcade	UA	....	Documentary	Sept. 24,'48	56m	Sept. 4,'48	4301	....	....
Olympic Games of 1948 (color)	EL	902	Documentary	Sept.,'48	94m	Sept. 25,'48	4325	....	....
† On an Island With You (color)	MGM	828	Esther Williams-Peter Lawford	June 24,'48	107m	May 1,'48	4145	4139	4408
One Sunday Afternoon (color)	WB	810	Dennis Morgan-Dorothy Malone	Jan. 1,'49	90m	Dec. 11,'48	4418	4398	....
One Touch of Venus	Univ.	670	Robert Walker-Ava Gardner	Aug.,'48	82m	Aug. 28,'48	4290	4275	4408
On Our Merry Way (formerly A Miracle Can Happen)	UA	....	Paulette Goddard-J. Stewart-H. Fonda	June 15,'48	107m	Feb. 7,'48	4049	4038	4131
Open Secret	EL	813	John Ireland-Jane Randolph	May 5,'48	70m	Jan. 17,'48	4018	....	....
Outlaw Brand	Mono.	4764	Jimmy Wakely-Cannonball Taylor	Oct. 24,'48	57m	.....	....	4335	....
Out of the Storm	Rep.	717	Jas. Lydon-Lois Collier	Sept. 11,'48	61m	Sept. 4,'48	4302	4258	....
PALEFACE, The (color)	Para.	4807	Bob Hope-Jane Russell	Dec. 24,'48	91m	Oct. 30,'48	4366	....	....
Partners of the Sunset	Mono.	4765	Jimmy Wakely-Dub Taylor	May 6,'48	53m	Aug. 14,'48	4274	4021	....
Pearl, The	RKO	903	Pedro Armendariz-Maria Marques	Aug. 7,'48	77m	Feb. 14,'48	4057	....	4131
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Jan.,'49	88m	Feb. 7,'48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	June 10,'48	102m	Apr. 3,'48	4110	3865	4343
Pitfall, The	UA	....	Dick Powell-Lizabeth Scott	Aug. 13,'48	86m	Aug. 7,'48	4267	4226	....
Plot to Kill Roosevelt, The	UA	....	Derek Farr-Marta Labarr	Oct. 22,'48	83m	Oct. 30,'48	4366	....	....
Plunderers, The (color)	Rep.	721	Rod Cameron-Ilona Massey	Dec. 1,'48	87m	Nov. 6,'48	4373	....	....
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	4139	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Aug. 6,'48	68m	.....	....	3919	....
Prairie Outlaws	EL	....	Eddie Dean-Roscoe Ates	May 12,'48	57m	.....	....	4183	....
QUICK on the Trigger	Col.	....	Charles Starrett-Smiley Burnette	Dec. 2,'48	54m	.....	....	4410	....
RACE Street	RKO	821	G. Raft.-Wm. Bendix-M. Maxwell	Sept. 19,'48	79m	June 26,'48	4214	4207	4343
† Rachel and the Stranger	RKO	901	Loretta Young-Robt. Mitchum	Oct. 2,'48	93m	Aug. 7,'48	4265	4258	....
Racing Luck	Col.	118	Gloria Henry-Stanley Clements	Nov. 18,'48	66m	Nov. 13,'48	4382	4350	....
Range Renegades (formerly Arizona Sunset)	Mono.	4766	Jimmy Wakely-Jennifer Holt	June 6,'48	54m	.....	....	4146	....
Rangers Ride, The	Mono.	4767	Jimmy Wakely-Cannonball Taylor	Sept. 26,'48	56m	.....	....	4335	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26,'48	78m	May 22,'48	4173	....	4291
† Red River	UA	....	John Wayne-Montgomery Clift	Sept. 17,'48	125m	July 17,'48	4241	3575	4408
Red Shoes, The (Brit.) (color)	EL	....	Anton Walbrook-Marius Goring	Oct. 15,'48	133m	Oct. 23,'48	4357	....	....
Renegades of Sonora	Rep.	862	Allan "Rocky" Lane-Eddy Waller	Nov. 24,'48	60m	.....	....	4410	....
Return of October, The (color)	Col.	131	Glenn Ford-Terry Moore	Nov.,'48	89m	Oct. 23,'48	4357	....	....
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17,'48	90m	May 15,'48	4162	4146	4343
Return of Wildfire	SG	4801	Richard Arlen-Mary Beth Hughes	Aug. 13,'48	81m	Oct. 2,'48	4334	4258	....
River Lady (color)	Univ.	661	Yvonne DeCarlo-Dan Duryea	June,'48	78m	May 8,'48	4153	4010	4190
† Road House	20th-Fox	844	Ida Lupino-Cornel Wilde	Nov.,'48	95m	Oct. 2,'48	4333	4311	....
Rogues' Regiment	Univ.	682	Dick Powell-Marta Toren	Nov.,'48	86m	Oct. 2,'48	4333	....	....
† Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3,'48	99m	June 12,'48	4197	4190	4343
† Rope (color)	WB	802	James Stewart-John Dall-Joan Chandler	Jan. 17,'49	80m	Aug. 28,'48	4289	4243	4408
Rose of the Yukon	Rep.	....	Steve Brodie-Myrna Dell	Jan. 5,'49	....	.....	....	4410	....
Rusty Leads the Way	Col.	111	Ted Donaldson-Sharon Moffett	Oct. 21,'48	59m	.....	....	4335	....
'SAINTED' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	4291
San Francisco (R.)	MGM	907	Clark Gable-Jeanette MacDonald	Dec.,'48	115m	Oct. 30,'48	4366	....	....
Saxon Charm, The	Univ.	671	R. Montgomery-J. Payne-S. Hayward	Sept.,'48	88m	Sept. 11,'48	4310	4275	4408
Scatterbrain (R.)	Rep.	8601	Judy Canova-Alan Mowbray	Nov. 30,'48	73m	Dec. 11,'48	4419	....	....
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	4190
Sealed Verdict	Para.	4804	Ray Milland-Florence Marly	Nov. 5,'48	83m	Sept. 11,'48	4309	4243	....
Search, The	MGM	830	M. Clift-A. MacMahon-Ivan Jandl	Aug. 6,'48	105m	Apr. 3,'48	4111	....	4131
Secret Land, The (color)	MGM	905	R. Montgomery-R. Taylor-V. Heflin	Oct. 22,'48	71m	Aug. 28,'48	4289	....	....
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31,'48	60m	June 5,'48	4189	4155	....
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	72m	Apr. 17,'48	4126	4069	....
Shanghai Chest, The	Mono.	4718	Roland Winters-Mantan Moreland	July 11,'48	65m	.....	....	4226	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21,'48	70m	Aug. 14,'48	4274	4155	....
Shep Comes Home	SG	4810	Robert Lowery-Margia Dean	Dec. 3,'48	62m	.....	....	4410	....
Sheriff of Medicine Bow, The	Mono.	4754	Johnny Mack Brown-Raymond Hatton	Oct. 3,'48	55m	Dec. 11,'48	4419	4335	....
Shine On, Harvest Moon (R)	Rep.	871	Roy Rogers-Mary Hart	Oct. 31,'48	57m	Nov. 27,'48	4398	....	....
† Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	May 8,'48	4153	4021	4291
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr.,'48	61m	Apr. 10,'48	4118	....	....
Silver Trails	Mono.	4763	Jimmy Wakely-Christine Larson	Aug. 22,'48	53m	.....	....	4303	....
Singin' Spurs	Col.	954	Hoosier Hot Shots-Pat White	Sept. 23,'48	62m	.....	....	4283	....
Siren of Atlantis (formerly Atlantis)	UA	....	Maria Montez-J. P. Aumont	Dec. 17,'48	75m	Dec. 18,'48	4425	4103	....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr.,'48	84m	Feb. 28,'48	4077	4039	4343
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25,'48	82m	Aug. 28,'48	4290	4155	....
Smart Girls Don't Talk	WB	803	Virginia Mayo-Bruce Bennett	Oct. 9,'48	81m	Sept. 18,'48	4318	....	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	....
Smoky Mountain Melody	Col.	....	Roy Acuff-Smoky Mountain Boys	Dec. 16,'48	....	.....	....	4426	....
Smugglers Cove	Mono.	4726	Leo Gorcey-Huntz Hall	Oct. 10,'48	66m	.....	....	4335	....
Snake Pit, The	20th-Fox	901	Olivia de Havilland-Leo Genn	Jan.,'49	108m	Nov.13,'48	4383	4039	....
So Dear to My Heart	RKO	992	Bobby Driscoll-Beulah Bondi	Dec.,'48	84m	Dec.11,'48	4418	....	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6,'48	109m	May 29,'48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	Sept.,'48	83m	Aug. 21,'48	4281	4183	....
Son of God's Country	Rep.	741	Monte Hale—Pamela Blake	Sept. 15,'48	60m	.....	....	4258	....
Son of Monte Cristo, The (R.)	EL	739	Louis Hayward-Joan Bennett	Oct. 24,'48	102m	Sept. 11,'48	4310	....	....
† Song Is Born, A (color)	RKO	952	Danny Kaye-Virginia Mayo	Nov. 6,'48	113m	Sept. 4,'48	4302	....	....

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Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30,'48	66m	.....	....	4059	....
Sons of Adventure	Rep.	718	Russell Hayden-Lynne Roberts	Sept. 1,'48	60m	Nov. 27,'48	4398	4258	....
† Sorry, Wrong Number	Para.	4801	Barbara Stanwyck-Burt Lancaster	Sept. 24,'48	89m	July 31,'48	4257	4243	4408
S.O.S. Submarine	SG	4803	Semi-documentary	Sept. 17,'48	69m	.....	....	4283	....
So This Is New York	UA	....	Henry Morgan-Virginia Grey	June 25,'48	79m	May 15,'48	4161	4127	....
Southern Yankee, A	MGM	902	Red Skelton-Brian Donlevy	Sept. 24,'48	90m	Aug. 7,'48	4265	4139	4408
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	Aug.,'48	79m	Aug. 7,'48	4267	4127	4343
Stagecoach War (R.)	SG	HC24	William Boyd-Russell Hayden	Oct. 22,'48	63m	Sept. 11,'48	4310	....	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	....
State Department, File 649	FC	....	William Lundigan-Virginia Bruce	Dec.,'48	....	.....	....	4410	....
† State of the Union	MGM	824	Spencer Tracy-Katharina Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	4291
Station West	RKO	906	Dick Powell-Jane Greer	Oct. 24,'48	92m	Sept. 4,'48	4301	4283	4408
Strange Mrs. Crane, The	EL	909	Marjorie Lord-John McGuire	Not Set	60m	Nov. 6,'48	4373	....	....
Streets of Laredo (color)	Para.	4813	Macdonald Carey-William Holden	Mar. 25,'49	....	.....	....	4375	....
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Aug.,'48	79m	Apr. 24,'48	4137	4067	....
† Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July,'48	91m	June 26,'48	4213	4165	4408
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4291
Sun Comes Up, The (color)	MGM	....	J. MacDonald-L. Nolan-C. Jarman, Jr.	Feb.,'49	....	.....	....	4426	....
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	76m	May 15,'48	4163	....	....
TAKE Me Out to the Ball Game	MGM	....	Frank Sinatra-Esther Williams	Feb.,'49	....	.....	....	4426	....
† Tap Roots (color)	Univ.	668	Van Heflin-Susan Hayward	Aug.,'48	109m	July 3,'48	4226	4010	4408
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	4291
Temptation Harbor (Brit.)	Mono.	4804	Robert Newton-Simone Simon	Jan. 9,'49	....	.....	....	4426	....
Texas, Brooklyn and Heaven	UA	....	Guy Madison-Diana Lynn	Aug. 27,'48	77m	July 17,'48	4242	4190	4291
† That Lady in Ermine (color)	20th-Fox	836	Betty Grable-Douglas Fairbanks, Jr.	Aug.,'48	89m	July 17,'48	4241	4226	4408
That Wonderful Urge	20th-Fox	902	Tyrone Power-Gene Tierney	Jan.,'49	82m	Nov. 27,'48	4397	....	....
They Drive by Night (R.)	WB	808	George Raft-Ann Sheridan	Dec. 11,'48	95m	Oct. 9,'48	4342	....	....
They Live by Night (formerly The Twisted Road)	RKO	820	Cathy O'Donnell-Farley Granger	July,'48	95m	June 26,'48	4213	....	....
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	May 29,'48	4182	4051	....
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
3 Godfathers (color)	MGM	....	John Wayne-Pedro Armendariz	Jan.,'49	106m	Dec. 4,'48	4405	4342	....
Three Musketeers, The (color)	MGM	906	Lana Turner-Gene Kelly	Nov. 26,'48	125m	Oct. 16,'48	4349	4189	....
Thunderhoof	Col.	904	Preston Foster-Mary Stuart	July 8,'48	77m	Aug. 28,'48	4290	4165	....
Thunder in the Pines	SG	4809	George Reeves-Marian Martin	Nov. 19,'48	62m	.....	....	4410	....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15,'48	67m	July 3,'48	4226	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	July 30,'48	98m	May 29,'48	4182	4174	4343
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095	....	....
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	....
Trail to Laredo	Col.	967	Charles Starrett-Smiley Burnette	Aug. 12,'48	54m	.....	....	4243	....
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28,'48	60m	July 17,'48	4242	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4239	....
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20,'48	56m	Aug. 14,'48	4274	4219	....
Triple Threat	Col.	104	Richard Crane-Gloria Henry	Sept. 30,'48	70m	Oct. 2,'48	4333	4283	....
Trouble Preferred	20th-Fox	851	Peggy Knudsen-Lynne Roberts	Dec.,'48	63m	.....	....	4375	....
Two Guys from Texas (color)	WB	801	Dennis Morgan-Jack Carson	Sept. 4,'48	86m	Aug. 7,'48	4265	4258	4408
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jana Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Unfaithfully Yours	20th-Fox	850	Rex Harrison-Linda Darnell	Dec.,'48	105m	Oct. 9,'48	4341	....	....
Unknown Island (color)	FC	....	Virginia Grey-Barton MacLane	Oct.,'48	75m	.....	....	4235	....
Untamed Breed, The (color)	Col.	130	Sonny Tufts-Barbara Britton	Oct.,'48	79m	Nov. 13,'48	4382	4275	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June,'48	87m	May 29,'48	4181	4010	4291
Urubu	UA	....	Native cast	Sept. 24,'48	65m	Aug. 21,'48	4282	....	4343
VARIETY Time	RKO	902	Edgar Kennedy-Leon Errol	Aug. 21,'48	59m	Aug. 14,'48	4273	....	....
Velvet Touch, The	RKO	961	Rosalind Russell-Leo Genn	Aug.,'48	97m	July 24,'48	4249	4139	4408
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30,'48	77m	June 5,'48	4189	....	....
WAKE of the Red Witch	Rep.	....	John Wayne-Gail Russell	Mar. 1,'49	....	.....	....	4426	....
Walk a Crooked Mile	Col.	128	Dennis O'Keefe-Louise Allbritton	Sept.,'48	91m	Sept. 11,'48	4310	4283	4408
Wallflower	WB	726	Joyce Reynolds-Robert Hutton	June 12,'48	77m	May 22,'48	4173	3876	....
† Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug.,'48	106m	July 17,'48	4242	4165	4343
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	4207
When My Baby Smiles at Me (color)	20th-Fox	845	Betty Grable-Dan Dailey	Nov.,'48	98m	Nov. 13,'48	4381	4303	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Jan. 15,'49	91m	.....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	....
Whispering Smith (color)	Para.	4811	Alan Ladd-Brenda Marshall	Feb. 18,'49	88m	Dec. 11,'48	4418	4410	....
Who Killed Doc' Robbin?	UA	....	Virginia Gray-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Will It Happen Again	FC	....	Documentary	April,'48	61m	.....	....	4226	....
Winner Take All (formerly A Joe Named Palooka)	Mono.	4802	Joe Kirkwood-Elyse Knox	Sept. 19,'48	64m	Aug. 28,'48	4290	4174	....
Winner's Circle, The	20th-Fox	829	Jean Willes-J. Longden-M. Farley	Aug.,'48	70m	.....	....	4275	....
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	4190
Wolf Man (R.)	FC	....	Claude Rains-Evelyn Ankers	Sept.,'48	70m	Sept. 4,'48	4303	....	....
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	4207
Words and Music (color)	MGM	910	Judy Garland-Mickey Rooney	Dec.,'48	119m	Dec. 11,'48	4417	4311	....
YELLOW Sky	20th-Fox	849	Gregory Peck-Ann Baxter	Dec.,'48	98m	Nov. 27,'48	4397	4342	....
Yokel Boy (R)	Rep.	8602	Joan Davis-Eddie Foy, Jr.	Nov. 30,'48	68m	Nov. 27,'48	4398	....	....
You Gotta Stay Happy	Univ.	....	Joan Fontaine-James Stewart	Jan.,'49	100m	Oct. 30,'48	4365	4358	....

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGE 4411

☆

Mary Ann Theatre

BURGETTSTOWN, PA.

December 3, 1948.

Quigley Publishing Company, Inc.,
Rockefeller Center,
New York City, New York.

Dear Sirs:

Kindly send me two "Theatre Management Record and Annual Tax Register" books for my business daily records.

I originally used these books and went off of it. However, the Internal Revenue man advised me to go back to this type of book as it served my business much better. I will need these to start the new year. Am ordering two so that I can be sure of having another for the next year.

If you would rather have the money in advance, kindly rush me the amount for two books and I will immediately send check for them. However, I must have them for January 1st, 1949. This is very important.

Gratefully yours,

Donald D. Mungello

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MOTION PICTURE HERALD

Keeping the Faith

▪ If, through all his days, a man in business tells the truth as he sees it, keeps his word as he gives it, works for his industry, for its own sake along with his, he gets what is known as a good reputation.

▪ It is like that, too, with journals of business. Publications that matter have the attributes of personality.

▪ Motion Picture Herald is happy in the consciousness of, and responsibility to, a good name.

REVIEWS (In Product Digest): COMMAND DECISION, ACT OF VIOLENCE, WHIPLASH, MR. PERRIN AND MR. TRAILL, LAST OF THE WILD HORSES, THE DENVER KID, THE VALIANT HOMBRE. *(In News Section)*: THE ADVENTURES OF DON JUAN.

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CHRISTMAS



SOCK!

Oh how the folks love its thrills and romance! In its first 150 engagements it joins "Easter Parade," "Cass Timberlane," and "Green Dolphin Street" among M-G-M's ALL-TIME GREAT!

M-G-M presents Alexandre Dumas' "THE THREE MUSKETEERS" Starring LANA TURNER • GENE KELLY • JUNE ALLYSON • VAN HEFLIN • ANGELA LANSBURY • FRANK MORGAN • VINCENT PRICE • KEENAN WYNN • JOHN SUTTON • GIG YOUNG ROBERT COOTE • Color by TECHNICOLOR • Screen Play by Robert Ardrey • Directed by GEORGE SIDNEY • Produced by PANDRO S. BERMAN • A Metro-Goldwyn-Mayer Picture.



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"WHIPLASH"
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"A Letter to Three Wives"

From the company of champions 20th Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 173, No. 13 — December 25, 1948

YANKWICH vs. JOHNSTON

A JUDGE sitting in a motion picture case in Los Angeles has contributed a sensational chapter to the record of the Federal judiciary with a denunciatory discussion of the industry, its policies and purposes.

The action is the case of Lester Cole, screen writer, in suit against Metro-Goldwyn-Mayer, seeking reinstatement in his employment and judgment for salary for the period since he was suspended by the studio in sequel to his refusal to affirm or deny relation with the Communist party at the 1947 hearings before the Un-American Activities Committee in Washington.

After a jury finding in behalf of Mr. Cole, Judge Leon Yankwich ruled in the writer's behalf, with extended remarks from the bench.

While the case at law concerned Mr. Cole's employment contract, the colour of the proceedings tended to create the impression that Mr. Eric Johnston, as president of the Motion Picture Association, had been on trial.

Mr. Johnston had indeed been a witness in the course of the eleven-day hearing.

The eminent and long distinguished Judge Yankwich created and took occasion to discuss Mr. Johnston, as reported by the press, as exercising "persuasion, persistence, dogged determination and high-pressure methods" as the author of an anti-Communist policy for the industry. He considered that Mr. Johnston had stamped himself as "dogmatic, doctrinaire, absolutist".

The judge did not, it appears, find occasion for any discussion cognizant of the fact that the motion picture industry had in truth and fact experienced serious invasion and corrosive suspicion in the field of public opinion as a result of the conduct of the intransigeant and "Unfriendly Ten" screen writers in Washington. There was apparently no recognition of the unhappy vulnerability of a popular art in service to the whole people of America, or of the indicated necessity for remedial steps.

A special element of interpretation came into the judge's observation when he asserted that employers "have a right to adopt any policy that they choose as long as they do not violate the law", but that an employer might not base a suspension on a ground "not in the minds of the parties at the time the contract was written". It would appear difficult to require the signatories to any contract to be so prescient as to anticipate every possible contingency of invasion of the interests involved.

Curiously, the judge went into historic citations of sorts including Cotton Mather, Oliver Cromwell and the Drogheda massacre, and certain remarks of one Timothy Dwight to Thomas Jefferson. None of them were in court or named in the pleadings.

There was also a certain tinting of the historic discourse in the judge's observation, anent Mr. Johnston, that "That dogmatic state of mind has existed in the United States for a long time. In the past it has been confined to a certain type of clergyman. Eric Johnston has demonstrated to me that it has now reached the sacred precincts of business." That was the first introduction of an impingement of religious consideration in the case at bar.

It would appear entirely possible that the judge's gratuitous findings pertaining to Mr. Johnston, being a part of the record of the adjudication, might find a place in the literature of the probable appeal.

■ ■ ■

BUDGET PRECEDENT

JUST possibly developments of the revolutionary current period may find even "Colossal" cut down to its size. From Hollywood comes announcement that Metro-Goldwyn-Mayer is to engage in a series of "experimental low budget" films. It starts with one calculated at slightly over a half a million dollars. It will take the escape route by way of an announced documentary technique, which usually means location work and natural settings as against the re-creation of the world on a sound stage. It is also to be noted that the shooting schedule has been set at twenty-eight days.

That old saw: "Time is money" is nowhere so arithmetically demonstrated as on the picture stage. The economy of time can be achieved by many devices, the most important of which is preparation on paper.

Considerably the Hollywood technique has been influenced by those precedents of earlier days when even the best directors did their thinking on the set and shot the picture quite as much off-the-cuff as off the script. The perfect exemplification was in the earlier work of Mr. Charles Chaplin who commonly exposed more than a hundred thousand feet of negative to make a two-reeler requiring about sixteen hundred feet of picture negative.

Creative work is better, more efficiently done in the mind and on paper. The camera is an instrument of record.

The customer is concerned only with what is on the screen. He is not interested in what it cost.

■ ■ ■

THE passing of Sir C. Aubrey Smith in the fullness of his eighty-five years, removes a figure of distinction on the screen these thirty-and-odd years and of stage fame antecedent to the motion picture. Down the years he has contributed performance of impressive competency and has the while conferred dignity on his profession and contribution to the relations of the art as a leader in the British colony of Hollywood.

—Terry Ramsaye



Happy are we all that again we are come to the time of Holiday rejoicing and that all of us are dedicated to the art and industry which serves the happier hours of the whole people. God rest ye merry, Gentlemen, for Christmas this 1948

This week in the news

Convinced

Hollywood Bureau

HAL ROACH will henceforth devote all his activities to production for television. He is withdrawing completely from the motion picture production field. Mr. Roach announced Tuesday that he is setting up the Hal Roach Television Corp., which will immediately launch a production program of a series of six half-hour shorts, with 12 additional series to follow. Said Mr. Roach in connection with his switch-over: "Following the entertainment-seeking trend of the public mind has been my life work since the inception of motion pictures. I am thoroughly convinced that the insatiable desire to be entertained will find its greatest satisfaction through television."

Wholesale Films

London Bureau

THE CO-OPERATIVE Wholesale Society, it is reported this side, has plans well advanced to enter the film business in all three branches—production, distribution and exhibition. The CWS is one of this country's wealthiest trading concerns with fabulous financial resources. Over a number of years, it has flirted with the idea of owning motion picture theatres, but this thought has not yet been realized, probably because of the tight hold the Kinematograph Renters Society has been able to maintain over rental practices. However, it is believed that CWS leaders have renewed their discussions with government officials.

Cooperative

THE DRIVE-IN theatre Owners Association of the two Carolinas is a cooperative as well as a protective organization. In a recent bulletin sent to the membership, attention was called to a fire that caused R. D. Drum to close his drive-in at Hudson, N. C., and of the equipment that was being rushed to Mr. Drum to enable him to reopen his theatre. The bulletin stated: "Mr. Drum reopened his theatre within a week because of the Drive-In Theatre Owners Association. With the help of the members, equipment was located that was not at the time in use and rushed to Mr. Drum. Even a member who was in competition with Drum's theatre helped serve and saw to it that he got the necessary equipment and could open as soon as possible."

MOTION PICTURE HERALD

for December 25, 1948

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COLE wins Metro suit; judge attacks Johnston, industry replies Page 13

AMERICAN companies in first move to sell away from Rank Page 16

TELEVISION facing big year; screen alert to developments Page 18

SLIDING scale remains as part of Metro sales policy, says Rodgers Page 20

INDUSTRY watchful as Congress set plans for new session Page 21

JOE SCHENCK, veteran exhibitor-producer, discusses status quo Page 22

CONCILIATION procedure approved by three additional exhibitor units Page 24

COYNE to be general manager for Gamble's theatre circuit operations Page 24

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 25

MARY SEMELROTH runs houses by "trying to please people" Page 35

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TV Report

"THE MOVIE producers have not even got their feet wet in television. Just as Hollywood moved slowly in taking up sound 21 years ago, it is, for the most part, holding aloof from television."

This statement was part of a report on the television industry, circulated to industry executives this week by the research department of The Curtis Publishing Company in Philadelphia. Representing a digest of television progress up to August, 1948, the 57-page neatly bound volume covers all aspects of the new medium and is crammed with facts and figures on its growth and proposed expansion.

Taking the fact that television "has no obstacle in its way to prevent it from becoming a great industry," the report deals with such topics as station progress, networks, programs, its relations to the film industry, commercials, color television, installation and service and costs.

"Better Get Wise"

Hollywood Bureau

SAMUEL GOLDWYN announced here last week that he had cancelled his contract with Teresa Wright, star of "The Best Years of Our Lives," because she allegedly refused to cooperate in promoting "Enchantment," a new Goldwyn release in which she also stars. Mr. Goldwyn declared that film stars no longer fulfilled their contracts unless they cooperated in selling the picture to the public. "I am sick and tired," he said, "of what is going on in this town where people have no respect for the company for which they work and for the money they receive. Hollywood had better get wise to itself. The day is past when stars can get away with this sort of behavior."

Blinded

WHEN THE SUN shone theatre owner Samuel Wernick couldn't see the customers entering his theatre—neither who or how many and that wasn't good business. Reason was that the sun shone on the next-door tonsorial shop painted a blinding white. So Mr. Wernick, who runs a theatre in Chicopee Falls, Mass., took his trouble to Superior Court in Boston and there sued the barber to get that shop painted a nice soft color, something that would absorb that sunshine, not reflect it into his eyes.

FOR THE RECORD

THE TOP-GROSSING PICTURES OF THE 1947-48 SEASON

Motion Picture Herald herewith lists alphabetically the top-grossing pictures in the 1947-48 season (September to September):

BACHELOR AND THE BOBBY SOXER (RKO Radio)

CASS TIMBERLANE (Metro-Goldwyn-Mayer)

GREEN DOLPHIN STREET (Metro-Goldwyn-Mayer)

LIFE WITH FATHER (Warner Brothers)

MOTHER WORE TIGHTS (20th Century-Fox)

ROAD TO RIO (Paramount Pictures)

UNCONQUERED (Paramount Pictures)

Ports in Storm

THE Skouras Theatres feel that community service can go beyond just entertaining the cash customers, and they demonstrated this in a practical way when the No. 1 Blizzard of December '48 hit the New York area last Sunday. When the snow flakes started to flake in uncomfortable depths, and the weather bureau predicted (correctly, this time) a fall of some 19 inches, the Skouras circuit decided to offer some ports in the storm. Each of the 64 theatres in the group including those in New Jersey, were kept open all night providing sandwiches and coffee for the strandees. "It's part of a community plan," said a Skouras spokesman, "every time there's a storm we hold our theatres open all night to make sure the citizens of our community are comfortable."

Polls, Again

DON'T KNOW what you think of polls since Truman was reelected, but here's some figures a poll of the Institute of Student Opinion turned up as relayed to us by *Scholastic* magazine. More than 67 per cent of junior and senior high school students attend the motion picture theatres at least once in seven days. Approximately 10 per cent attend three or more times in that period; 19 per cent attend twice, and 39 per cent once. Balloting of 79,755 students was conducted by the 1,600 high school newspaper-members of the Institute. The students were divided as to the most important factor influencing their choice of features to see. In fact, says *Scholastic,* the highest percentage, 19.10, said they "just went" for no particular reason. This group was closely followed by those who said they went because they read about the picture in a magazine (18.46 per cent) and those who heard their school friends talk about it (16.33 per cent).

Actor Clark

Washington Bureau

TOM CLARK, U. S. Attorney General, makes his bow as a film actor in Universal-International's "Illegal Entry." Mr. Clark and Watson B. Miller, head of the U. S. Immigration and Naturalization Service went to work here last Thursday to provide a prologue for the film, reportedly the first documentary feature to be made with the full cooperation of the Immigration Department.

PEOPLE

ARTHUR LOCKWOOD, president of the Theatre Owners of America, will be guest of honor of the Variety Club of New England at a banquet in recognition of his election to that position. The banquet will be held January 11 at the Copley Plaza Hotel, Boston.

GEORGE J. BONWICK, executive vice-president and director of Pictorial Films, Inc., a subsidiary of Pathe Industries, Inc., has been elected Pictorial's president by the board of directors.

ALFRED CROWN, foreign sales manager of Samuel Goldwyn Productions, with headquarters in New York, has been elected a vice-president of the company.

SIMON B. SIEGEL and SIDNEY M. MARKLEY, both of the Paramount home office, will take over the treasurer's duties for Paramount Theatres Service Corp. on January 1 when the resignation of MONTAGUE F. GOWTHORPE becomes effective.

HERMAN M. LEVY, Theatre Owners of America general counsel, was made an honorary colonel on the staff of the Governor of Oklahoma last week, following a meeting of the Oklahoma Theatre Owners Association.

ABE DICKSTEIN, assistant to EDWARD M. SCHNITZER, United Artists' eastern division sales manager, will become New York district manager January 1 when the resignation of JACK ELLIS, now district manager, becomes effective.

TOM WALLER and ARCH REEVE have been named by the Industry Film Project Committee as eastern and western coordinators, respectively, of the All-Industry Film Series. Mr. Waller is director of information for the Motion Picture Association in New York, and Mr. Reeve is a member of the Association's west coast office.

SAM DEMBOW, JR., has been appointed New York representative in charge of sales and promotional activities of "Lucky Stiff," the film produced by Jack Benny's Amusement Enterprises.

IRENE DUNNE, film actress, last week was named as the person "who has done the most in 1948 to promote better understanding among the peoples of all faiths," by the National Conference of Christians and Jews. An award will be presented to Miss Dunne at a New York luncheon February 4.

FRED BAROVICK, a member of the Cinema Stamp Collectors' Club, New York, was the principal speaker at a meeting of the club Wednesday night.

ROBERT KAUFMAN, Connecticut exploitation man for Twentieth Century-Fox, has been named an associate member of the International Association of Police Chiefs.

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This week in pictures

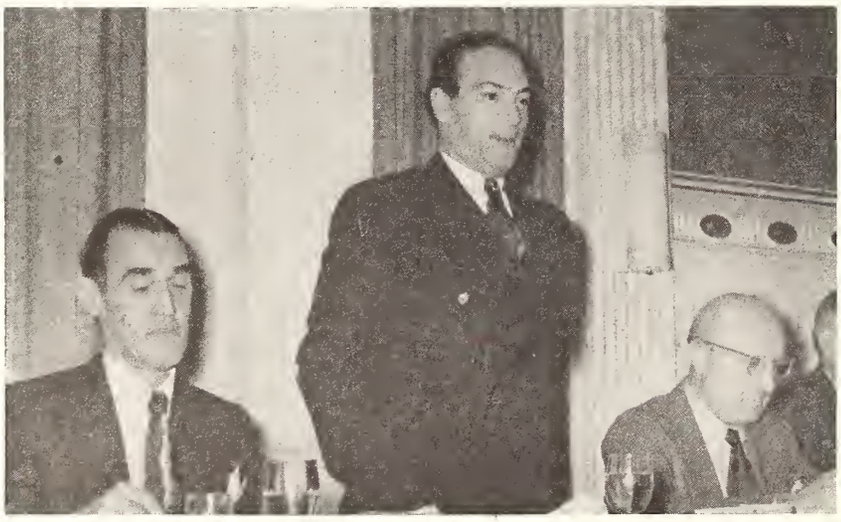




By the Herald

MAXWELL SHANE, producer-writer-director, as he told trade writers in New York last week that "City Across the River," for U-I, would give exhibitors what he said they've been asking for: new faces and an exploitable story. For more on Mr. Shane and his views, see Hollywood Scene, page 23.

LAUNCHING the 1949 Ned Depinet Drive at the RKO Los Angeles exchange: Left to right, at the special meeting, are Fred Calvin, Harry Levinson, Bernard Cobb; Walter Branson, western division manager; Harry Cohen, branch manager; J. H. MacIntyre, western district manager and drive captain; Ed Ashkins, Max Factor, James Powell, and David Cantor.



AS MONTAGUE GOWTHORPE, left, resigned from Paramount after 28 years, to become Butterfield circuit, Michigan, president and general manager. The farewell luncheon in New York last week: with him are Leonard Goldenson, standing, Paramount vice-president, and Barney Balaban, president.



Photos by the Herald

THEATRE PARTNERS paid tribute to the Paramount treasurer: above, E. V. Richards, Louisiana and Mississippi exhibitor, and Robert O'Donnell, Texas Interstate general manager, chat with vice-president Paul Raibourn.



PLANNING BROTHERHOOD WEEK. The industry's whole-hearted cooperation is discussed at a recent New York meeting between Ned E. Depinet, chairman, and trade paper publishers. Above, Gil Golden, of Warners, Martin Quigley, Jr., of Quigley Publications, and Mr. Depinet, right, examine a theatre poster sketch.



RESERVED SEATS at the Fulton Theatre, around the corner, right, and continuous performances at the Victoria, front, where RKO's release, "Joan of Arc," opened. The continuing overwhelming demand led to the placement at the Fulton also, for the Walter Wanger production released by RKO Radio.



AT THE RECENT Hollywood dinner for Darryl F. Zanuck, chosen "Man of the Year" by the Beverly Hills B'nai B'rith. Producer Sid Rogell presents a plaque-humidor to Mr. Zanuck, right, as Eric A. Johnston, left and Lt. Gov. Goodwin Knight watch.



AMONG the estimated 1,200 persons thronging the Biltmore Hotel Bowl were all Hollywood's top men. Above, a dais sample: Spyros Skouras, Joseph M. Schenck, and Clinton Anderson, New Mexico Senator-elect and principal speaker.



ON THE SET of National Screen Service's New Year trailer. Sam Rosen, left, Fabian Theatres partner, and George Dembow, NSS vice-president in charge of sales, watch actor Will Geer pan gold. Mr. Geer is cast as an old '49er who greets 1949ers and points up the blessings of the past 100 years.

20TH-FOX, PARAMOUNT TO END PARTNERSHIPS

Trust Trial Adjourned to March 30 as Three Majors Submit Divorce Plans

Paramount and Twentieth Century-Fox stand ready to break with many of their partners and divest themselves of a sizeable slice of their theatre holdings. Warner Brothers has agreed to let go of a handful of houses.

Company attorneys informed the three-judge court of their intentions Monday as the long postponed hearings in the Paramount, *et al,* anti-trust suit resumed in New York District Court.

After a day and a half of fast talking—the hearings opened Monday, recessed Tuesday noon—it was apparent that there are going to be a great many more independent theatres when the Paramount suit is finally settled than there were before the Government started its anti-trust action.

Twentieth Century-Fox announced that it had reached an agreement with the Department of Justice for the dissolution of 28 of its 29 partnership companies, operating 251 theatres.

Paramount announced that it was "prepared to terminate" joint ownerships —by a variety of methods—to the point where it would control only about 600 wholly owned theatres.

Warner Brothers agreed with the Department to let go of 15 houses.

That major business out of the way, hearings were postponed to March 30, when oral arguments will be heard. The defendants were given to January 31 to submit their findings and proposed judgment to the Government. The Government was given to March 1 to present its findings to the court and defendants.

Monday morning the industry's Paramount, *et al,* legal talent wrapped itself in mufflers and rubbers to plow through the drifted remnants of a near-record blizzard. Once they had wetly gained the safety of the courthouse—a marble island in a sea of slush—they opened their brief cases and let loose their own paperwork blizzard.

All Concerned Submit Pounds of Evidence

Pounds of tabulations, stipulations and theatre lists were offered by both the Government and the defense. The Government, of course, was offering evidence in support of its continued plea for complete divorcement.

The defense was attempting to show that the industry had changed its distribution methods so extensively after the opinion and decree of the District Court and the decision of the Supreme Court that there was no longer any need for further divestiture—that the new methods of selling, as ordered by the courts and put into effect by the defendants, had effectively done away with any monopoly once found.

It was the usually stern and taciturn John Caskey, 20th-Fox counsel, who summed up for the defense the mass of documentary evidence presented.

"I do not know," he told the court, "whose sins have been washed the whitest, but at least we make a respectable showing."

JUDGE WON'T ADMIT HE ENJOYED HIMSELF

Judge Augustus Hand, senior jurist in charge of the anti-trust hearing in U. S. District Court, Tuesday wound up proceedings for the time being with some compliments and subtle digs at both the defendants' and U. S. Government counsel.

In true spirit of the season Judge Hand said that both sides had presented their arguments with good-will and considerable skill. "In fact," he added ruefully, "if it (the case) wasn't so complex I'd say I enjoyed myself. But I won't commit myself."

"Maybe," he added, "that's because the evidence is so weighty." With the latter remark his eyes fell mischievously on a six-inch thick, three feet by two feet volume which one of the defendants had submitted as document for the record.

20th CENTURY-FOX

That showing was most in evidence in 20th-Fox's agreement with the Government on dissolution.

Under terms of that agreement the company must, within one year of entry of the order, either sell its holdings in jointly-owned companies to persons or corporations not affiliated with other defendants, or divide the assets.

Court signature on that order may well either be sold by the 20th-Fox or the assets divided: Rubidoux Theatres Corp., Sacramento Theatres, Inc., Principal Theatres, Inc., Fox Western Mountain Theatre Corp., and San Luis Obispo Theatres.

Interests in the following companies must be sold by 20th-Fox or the assets divided: Rubidoux Theatres Corp., Sacramento Theatres, Inc., Principal Theatres, Inc., Fox Western Mountain Theatre Corp., and San Luis Obispo Theatres.

In the following companies 20th-Fox may either sell or divide, except that it is stipulated that the company cannot have more than one theatre in any community where the jointly-owned corporation has any theatre interests: Anaheim Theatres, Inc., Broadway Theatre Co. of Santa Ana, West Coast-Santa Ana Theatre Corp., Fullerton Building Co., W. C. Wilmington Co., Valley Theatres, Muskantine Amusements, West Coast Compton Theatres. With respect to Anaheim and Fullerton, Calif., National may have one theatre in either city, but may not operate theatres in both of the cities.

West Coast Theatres Would Be Dissolved

National Theatres, 20th-Fox's wholly owned subsidiary, and United Artists Theatres would dissolve United West Coast Theatres so that those houses which each originally brought into United West Coast would be returned to National and UA. Under terms of the separation, National may relinquish its interest in the Egyptian theatre, Hollywood, which is owned by UA Theatres, and, in turn, National may acquire UA's interest in the Chinese theatre.

National will dispose of its interests in Golden State Theatres and Realty Corp. and T. and D., Jr., Enterprises, or will eliminate the joint ownership by a division of assets. In return for its stock in both companies, National may acquire the theatres of the company, provided they do not exceed the value of the stock.

National, which owns 90 per cent of Fresno Theatres, Inc., would be allowed to buy the other 10 per cent, but must dispose of one first run in Fresno, Calif., which is operated by the Fresno company. National, which owns 81 per cent of Golden State Theatre Corp., may buy the remaining 19 per cent, but must dispose of one house in Hanford, Calif., and one in Visalia, Calif. Cascade Theatres, owned by National and John Hamrick, will be dissolved in a manner similar to the dissolution of United West Coast Theatres.

National is not required to alter its interests in these divided ownerships: Fox Salina Theatres, Gateway Theatres, Marstrand Theatre Co., Pico Theatre Corp., Transbay Theatre, Inc., West Coast Hollywood Circuit, and the Carlton Rivoli.

The one partnership which 20th-Fox is not prepared to dissolve is that of Evergreen State Amusement Corp., Seattle, operating 36 houses.

PARAMOUNT

Paramount's attorney, A. C. Bickford, told the court that his company was preparing a plan for the dissolution of various partnerships and asked a period of grace to give him time to present a specific plan for the program.

(Paramount executives were in Washington Monday, conferring with Herbert Berg-

(*Continued on page 16, column 1*)

COLE WINS METRO SUIT; COURT HITS JOHNSTON

Writer To Get Back Pay and Job; Judge Says MPAA Head Set Studio Policy

Hollywood Bureau

United States District Judge Leon Yankwich this week ordered the reinstatement of Lester Cole, screen writer, to his former position at Metro-Goldwyn-Mayer, which commands a salary of $1,350 a week, and payment to the writer of $72,000 in back salary.

Mr. Cole was one of the "Hollywood Ten" who refused to tell the House Un-American Activities Committee in Washington whether or not he was a Communist. The decision is considered precedent-setting since similar suits, filed by three other writers in Mr. Cole's position, are pending against MGM, Twentieth Century-Fox and RKO. All were laid off, in spite of contracts, under the anti-Communist employment policy adopted by the studios.

Condemns Johnston for "High Pressure Method"

The judge coupled his ruling with a scathing attack on Eric Johnston, president of the Motion Picture Association of America, who, he said, had established the studios' policy through "persuasion, persistence, dogged determination and high-pressure methods."

Judge Yankwich's decision came after a Federal District Court jury last week found that Mr. Cole, in his conduct at the committee's Washington hearings, had not jeopardized the studio's public relations to a degree warranting his suspension. The jury further held that the studio actually had given tacit sanction to his conduct by leaving him in his position for a month after the hearings.

The plaintiff, 44, has been a screen writer for 20 years.

"Morals" Clause Invoked To End Cole Contract

Mr. Cole, and the three other writers, had been laid off under the "morals" clause in their contract. The jury found that it could not be invoked since Mr. Cole had not brought himself "into public hatred, contempt, scorn or ridicule" and had not tended to "shock, insult or offend the community." Judge Yankwich said MGM executives who had testified at the trial had made it apparent they themselves had not felt that Mr. Cole's conduct had violated the morals clause to an extent to cause his dismissal and that they had "reluctantly" joined with the other producers in the anti-Communist policy into which they had been "pressured" by Mr. Johnston.

The court, after ordering the reinstatement of Mr. Cole, said it retained jurisdiction "to protect his rights" and gave MGM 20 days in which to file an appeal. MGM executives said a decision on whether to appeal or not would have to await studio executive conferences.

Mr. Johnston, as well as Louis B. Mayer, had testified during the 11-day hearings. Judge Yankwich sarcastically likened the MPAA head to Cotton Mather, identified with the Salem witch trials in Colonial days, and to Oliver Cromwell and said he had stamped himself as "dogmatic, doctrinaire and absolutist" in urging the anti-Communist policy at several producers' meetings.

"That dogmatic state of mind," the judge said, "has existed in the United States for a long time. In the past it has been confined to a certain type of clergymen. Eric Johnston has demonstrated to me that it has now reached the sacred precincts of business."

The judge stressed that he was not ruling on whether the industry had to employ Communists or suspected Communists and that the employers had a right "to adopt any policy they choose as long as they don't violate the laws," but that the employers could not base suspensions on a ground "not in the minds of the parties at the time the contract was written."

He then modified his castigation of Mr. Johnston by declaring: "I don't wish to appear critical of Mr. Johnston. He is a man of distinguished achievements. He feels very certain of his position. And he must have given satisfaction to his employers."

In instructing the jury last week, Judge Yankwich asked them to find categorical answers to four questions: Had Mr. Cole's conduct violated the two main sections of the morals clause? Did his activities "prejudice the defendant as his employer or the motion picture industry generally? Did the studio continue to employ him for a period following the Washington hearings in October, 1947, thereby giving tacit sanction to his activities in Washington and in effect waiving its right to discharge him as a liability?

The defense had objected, saying that the automatic answer to the fourth question rendered inconsequential the answer to the other three questions.

THE INDUSTRY REPLIES

Eric Johnston, president of the Motion Picture Association of America; Spyros P. Skouras, president of Twentieth Century-Fox, and Ned E. Depinet, president of RKO, issued statements Tuesday replying to Judge Yankwich. Mr. Johnston said:

"Federal Judge Leon Yankwich yesterday in Los Angeles made extended references to me in rendering his decision in the case of Lester Cole, one of the ten Hollywood men cited for contempt by Congress.

"I wish to comment on two points referred to by the Court.

"One: Judge Yankwich referred to my 'high pressure methods' in persuading motion picture producers not to employ persons whom the public thought to be communists.

"What actually happened, as I testified, is that I presented the producers with two alternatives: Either they could employ persons thought by the public to be communists and defend their employment, or they could dismiss them. The choice was up to the producers and I told them it was up to them to fish or cut bait. The decision was entirely theirs. They made it unanimously.

"Two: The Judge said my attitude was dogmatic, doctrinaire and absolutist.

"I want to repeat what I have said many times: I would not employ a known communist in a responsible position. If that decision makes me dogmatic, doctrinaire and absolutist, I plead guilty on all three counts.

"In this attitude I find myself in reputable company. The Government of the United States will not employ communists. Our national labor unions are purging communists from positions of leadership.

"This is my position. I intend to stand by it."

Mr. Skouras said:

"I wish to state publicly that neither I nor the company was 'high pressured' by Mr. Johnston or anyone else. The action with respect to the so-called 'Hollywood Ten' was taken by directors of 20th-Fox independently and on our own initiative. As a matter of fact, this action was taken prior to the meeting of industry executives at which the policy was agreed to."

Mr. Depinet told the press that RKO had decided to terminate the services of Edward Dmytryk and Adrian Scott "after a full review of the facts" and "not by reason of any urging by Mr. Johnston."

the 3 Biggest Names in Pictures Today Are...

ONE OF PARAMOUNT'S

TAL





PALE

THE "BUTTONS AND BOWS" PICTUR

Loretta YOUNG Robert CUMMINGS in Hal Wallis' production "THE ACCUSED" with Wendell Corey • Sam Jaffe • Douglas Dick Directed by William Dieterle • Screenplay by Ketti Frings.



ACCU

FIRST DATE TOPS COMPARAB

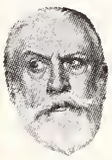
LOCK

IGGEST SINCE "THE EMPEROR WALTZ"

JOHN LUND
WANDA HENDRIX
BARRY FITZGERALD
MONTY WOOLLEY
in "MISS TATLOCK'S MILLIONS" with Ilka Chase • Robert Stack Dorothy Stickney Elizabeth Patterson Produced by Charles Brackett • Directed by Richard Haydn • Screenplay by Charles Brackett and Richard L. Breen.









FACE

FIRST DATES TOP "ROAD TO RIO"

BOB HOPE
JANE RUSSELL
in "THE PALEFACE" Color by TECHNICOLOR • Produced by Robert L. Welch • Directed by Norman Z. McLeod • Original Screenplay by Edmund Hartmann and Frank Tashlin • Additional Dialogue by Jack Rose Songs by Jay Livingston and Ray Evans.

SED

947 BUSINESS BY 45%

... 3 in a Row— and All From Paramount

TRUST SUIT

(*Continued from page 12*)

son, head of the Department of Justice's Anti-Trust division. These include Leonard Goldenson, vice-president in charge of theatres; Robert O'Brien, corporate secretary, and Walter Gross, theatre department attorney, all, quite possibly working out the plan which Mr. Bickford hopes to present.)

Mr. Bickford figured, he said, that Paramount would emerge wholy owning 600 of the 1,000 theatres now operated under partnerships. This would be in addition to the 400 the company now wholly owns.

Estimates Paramount's Holdings, Future Sales

He figured this way: Paramount intends to sell its interest in Butterfield Michigan and W. S. Butterfield Theatres, Inc., operating about 110 houses. Examining the list of 500 theatres which the Justice Department has charged as being jointly operated, Mr. Bickford said Paramount would dissolve these holdings and probably lose 250 to 300 of the houses in the process. Further, he told the court that Paramount had lost 106 theatres in various ways—by termination of leases, by stock sales—since the June 11, 1946, opinion handed down by the U. S. District Court.

Paramount listed these partnerships, among others, which it is prepared to dissolve: Arkansas Amusement, in which it owns 50 per cent; Birmingham Theatres Operating Corp., 60 per cent; Central States Theatres, 50 per cent; Jefferson Amusement, 57 per cent; Malco Theatres, 50 per cent; Publix Netoco Theatres Corp., 50 per cent; Texas Consolidated, 50 per cent, and numerous other smaller firms.

WARNER BROTHERS

The Warner Brothers plan for dissolution, agreed to by the Government, calls for:

The disposal of its interests in the Harold Theatre Co., Mt. Oliver Theatre Co., MacArthur Corp., and W. F. Theatre Co., operating a total of nine houses.

Dissolving its agreement with the Regent State Corp., Springfield, O., with Warner Brothers keeping two houses and Regent three.

Dissolving its interest with Atlantic Theatres, New Jersey, with Warner taking eight out of 11 theatres. Warners will, however, keep no more than one theatre in any one town, with the exception of Bridgetown, where it may keep two.

Warners may acquire RKO's interest in the Allen theatre, Cleveland, O.

All these plans for divestiture—the Warner and the 20th-Fox plan already approved by the Government and the Paramount plan yet to be submitted to the Government—must be approved by the court.

Meanwhile, the Department of Justice, according to Robert L. Wright, attorney prosecuting for the Government, still is pressing for complete divorcement.

Come, Come, Mr. Arnall, Who'll Be Left But You and Me

Ellis Arnall, newly-named president of the Society of Independent Motion Picture Producers, told a press conference in New York last week that he favored elimination from the industry "not only of stars, but of everyone convicted of breaching moral standards."

The former governor of Georgia was commenting, before a large and interested audience of reporters at the Waldorf Astoria Hotel, on the present state and future course of the industry. He had been asked about Allied's proposal to discipline errant stars.

Mr. Arnall reiterated statements made by him earlier in Los Angeles, and emphasized that the film industry should work through the State Department to put itself into a stronger position when dealing with Great Britain and other foreign nations. He expressed hope for cooperation with the Motion Picture Association of America in working out foreign problems. And he once again repeated his view that "monopolistic practices" are in strong evidence in the industry.

Pittsburgh Theatre Sues Majors in Trust Action

Rudolph Navari and Samuel C. Navari, owners of the Eastwood theatre, Pittsburgh, filed an anti-trust action Tuesday in Federal Court, Pittsburgh, charging 16 motion picture producers and distributors with conspiring to deny them first run features. They seek damages totalling $195,000 and attorney fees of $100,000.

The suit asks that the defendant concerns be enjoined from withholding films from neighborhood theatres, pending a hearing.

Defendants include Paramount, Twentieth Century-Fox, Warner Brothers, MGM, RKO Radio, Columbia, Universal, United Artists, Monogram and Republic.

Government Will Need Ten Days for Griffith Suit

Washington Bureau

The Government will need a minimum of a week to 10 days to present the rest of its evidence in the Griffith anti-trust suit and "it will probably drag on for two weeks," according to a statement last week from a Department official. The hearings are scheduled to resume in Oklahoma City District Court January 24. "We were out there presenting evidence for two weeks, and put on 21 witnesses," the official stated. "We have about that many more to put on, although the testimony of a few of them may be a bit shorter than the testimony of most of the people we've put on already."

New Procedure Outlined For Schine Hearings

Hearings on the Schine anti-trust suit should resume in Buffalo District Court January 18, under orders filed this week with the court. Schine attorneys must notify the Department of Justice by January 8 whether they wish to submit any further evidence. If they wish to do so, there will be a hearing on January 18 to determine whether the evidence should be submitted. Should the court rule it should be, Schine must be ready to present the evidence immediately.

U. S. SELLING AWAY FROM RANK

London Bureau

First big-scale American breakaway from the J. Arthur Rank circuits has come in announcements from Paramount and Twentieth Century-Fox that they will sell top product to independents. Paramount will offer exclusively to independents no fewer than eight features of the calibre of "Emperor Waltz," "Beyond Glory," "Dream Girl," "Sorry, Wrong Number" and others. With bookings maturing during January, February and March next, 20th-Fox will offer the independents six top-grade pictures.

In their decisions, the two companies implicitly concede the rental revolution produced by the 45 per cent quota and the increasing hold which Mr. Rank seeks to create on the distribution business.

Says F. E. Hutchinson, Paramount's general sales manager: "We have abandoned the first release date plan. The country will be sold by areas. . . . Essentially it will mean that the independent exhibitor who hitherto has occupied the subsequent run position will become a first run house."

Also anticipated is a decision of the Motion Picture Association to abandon the Eric Johnston plan for selling American films on a "unit" system. Exhibitors believe that the Johnston plan has not been an unqualified success. Non-MPAA distributors have been plying a rich trade in booking American pictures as support for British features. Allegations also have been made that there has been a breach of faith on the part of Americans unable to furnish exhibitors with a second feature in support of a top feature.



EVERY CRITIC POINTS TO *The* Accused AS A NEW MILESTONE IN ENTHRALLING DRAMA

Paramount presents
Loretta Young · Robert Cummings
in
HAL WALLIS' production
"THE ACCUSED"
with
WENDELL COREY
m Jaffe · Douglas Dick · Directed by William Dieterle
eenplay by Ketti Frings · Based upon a novel by June Truesdell

- "Top Entertainment" —Daily Variety
- "Marquee Dynamite" —Boxoffice
- "Certain Boxoffice Hit" —Hollywood Reporter
- "One of 1949's First Hits" —Look Magazine
- "High-Grade Melodrama" —Variety
- "Another Wallis Click" —Los Angeles Examiner
- "Slick Melodramatics" —Los Angeles Daily News
- "Grade A Thriller" —Los Angeles Herald-Express
- "One of Best Melodramas" —Seventeen

TELEVISION FACING BIG YEAR; SCREEN WATCHFUL

FCC Rules Paramount Not Eligible for New Stations Due to DuMont Control

Watch Television in 1949!
Its growth spells competition.

As the year 1948 rounded out its eventful course, the up-and-coming medium stood up strongly in the limelight of show business attention. Its executives, somehow proud of the fact that their industry was making giant strides, while operating consistently in the red, predicted rapid nationwide expansion for 1949.

Events of the past week indicated not only the motion picture industry preoccupation with television, but they also gave a glimpse of things-to-come. Depending on where you sat, the view was either rosy or dim.

In Washington, the Federal Communications Commission, ruling that Paramount Pictures controlled the Allen B. DuMont Laboratories, held that neither Paramount nor DuMont could apply for or receive further television permits.

The Radio Manufacturers Association, reporting a television set production increase of 28 per cent in November over October, announced that the industry had turned out the record total of 122,304 viewing sets during that month. Assuming that this speed would be maintained during December, total 1948 television set production then would reach 827,600.

If the production end held its pace, a survey disclosed that at the sales end, television receivers were being snapped up by the customers in preference to regular radio sets. Television executives saw in this trend an indication of customer appreciation of the widening scope of television programs.

The Government, it was learned, was almost ready to enter into consent decrees with General Precision and Television Productions, isolating Scophony, Ltd., of England. The New York District Court was then to be asked to rule against Scophony without any further trial.

FCC Decision Eliminates Paramount, DuMont Bids

The FCC's ruling of last week, holding that Paramount, as the largest DuMont stockholder, does in fact exercise control over the DuMont Laboratories, proposed to deny to DuMont, Paramount—as long as it controls DuMont—or any Paramount subsidiary applications for television stations and to prevent the companies from making any new applications.

The decision, unanimous, with the exception of a partial dissent by one of the Commissioners, would specifically dismiss Paramount and DuMont applications for stations in five cities. Permit requests are pending for DuMont in Cleveland and Cincinnati; for United Detroit Theatres in Detroit; for New England Theatres in Boston; and for Television Productions, Inc., in San Francisco. It presumably applies also to Gulf Theatres' application for a station in Tampa.



The Bell System coaxial cable and radio relay network as it will appear January 12, when, with the completion of the Philadelphia-Pittsburgh-Cleveland link, the first television program will go out over interconnected stations in the East and the Midwest.

Ruling Called First Step In Test of Station Limit

The Tampa application, filed after the Paramount-DuMont issue came before the FCC, was considered as a possible challenge to the FCC's ruling, limiting any one company to five stations. Paramount executives this week refused to comment, but Paul Raibourn, Paramount vice-president in charge of television, declared that "the FCC decision constitutes only a preliminary step in the final determination of the question of station ownership." It was indicated that Paramount may choose to go to court over the issue. Meanwhile it will appeal.

The FCC at present would not have ruled on the Paramount-DuMont applications anyway since all action on station permit requests have been frozen. As of this week, 49 stations were on the air, 75 had received permits and 310 applications were pending. With the Bell Telephone Company's coaxial cable network expanding rapidly—the midwest and eastern television networks will be linked January 12—the end of next year should see 123 television stations on the air, serving 70 cities in 35 states.

The decision against Paramount pointed out that the company is the second largest Class "A" stockholder in DuMont and the sole holder of Class "B" stock. Paramount's Class "A" holdings amount to 42,000 shares. It also owns 560,000 Class "B" stock. Mr. Raibourn has declared on several occasions that negotiations for the purchase of Paramount's DuMont stock interest are going on, but, as Dr. Allen B. DuMont put it at a recent convention: "They're always asking just a little more than what the other party is willing to give." Paramount reportedly invested $164,000 in DuMont between 1938 and 1943.

Television expansion, although carried on in some measure with the aid of kinescope recordings, still depends on the establishment of networks. The Bell System, which at present has 3,400 miles of intercity channels operating, plans to triple this mileage by the end of 1950, adding 21 cities to the 14 to be linked soon. Other companies, such as Western Union, will take part in the expansion program. Western Union has announced that it has a relay system capable of handling up to six television broadcasts at the same time.

WU Files Relay System Rates, Data With FCC

The FCC now is holding hearings on rates and interconnection. Should FCC approval be obtained, Western Union will build a relay system from New York as far west as Minneapolis and south to Atlanta. It already has a circuit between New York and Philadelphia and an additional circuit connecting New York, Pittsburgh and Washington. The Bell system's greatest expansion will be in the area south of Toledo.

By the end of 1950, and probably earlier, San Francisso and Los Angeles will be connected and cities like Hartford, Conn.; Reading, York, Harrisburg, Johnstown, Youngstown and Erie, Pa., and Fort Wayne, Ind., will be linked to the network on request. Some of these relays will be via radio. A coast-to-coast hookup also is an A.T.&T. goal.

EVERYBODY *

WINS THE ENTERTAINMENT PRIZE WHEN
THE EXPERTS COMPLETE THIS SENTENCE:

"'My Own True Love' is a truly great motion picture because: **It's a truly great story**"



says
M. D. (Babe) COHN
Manager, Paramount Theatre
Kansas City, Missouri



Father and son—rivals for the love of the same bewitching beauty. What a situation to shock-sell! You'll go right along with Babe Cohn—it's a "great story" as it turns a hot spot-light on today's war-hardened morals.

* Number 1 of a Series

PARAMOUNT'S successor to
"MISS TATLOCK'S MILLIONS"
"THE PALEFACE"
"THE ACCUSED"

"My Own True Love"

A Paramount Picture Starring

PHYLLIS CALVERT

and

MELVYN DOUGLAS

with

WANDA HENDRIX · PHILIP FRIEND

BINNIE BARNES

Produced by VAL LEWTON

Directed by COMPTON BENNETT

Screenplay by Theodore Strauss and Josef Mischel

Adaptation by Arthur Kober

Based on a Novel by

Yolanda Foldes

SLIDING SCALE STAYS: RODGERS

Insists Policy Has Proved Worth; Would Expand Aid for Small Units

Loew's, Incorporated, has not abandoned its sliding-scale policy on film rentals, William F. Rodgers, MGM vice-president and general sales manager, emphasized last Friday at a trade press luncheon at the Hotel Astor in New York. In a prepared statement he said:

"Reports to the contrary notwithstanding, Loew's, Incorporated, has not abandoned the sliding scale policy as a basis of rental terms for the use of MGM product. As a policy it has been considered by us and thousands of our customers to be eminently fair.

Faith in the Future

"Having faith in our product and the future of this business we intend to aggressively solicit even a greater number of our customers to play even a greater number of our pictures on this proven method of fair merchandising.

"We have not adopted a policy of specific percentage terms except where we are unable to mutually agree upon a basis to govern a sliding scale arrangement.

"Loew's, Incorporated, has not changed its sales policies except that we are prepared to even expand, if necessary, our existing policy of special consideration for some small operations who find it difficult and sometimes impractical to play our pictures at the present time on a participating arrangement."

Loew's will celebrate its 25th anniversary next year with appropriate advertising and exploitation campaigns. A feature of the anniversary observance, Mr. Rodgers said, will be a year-long effort to sell to new customers.

He said it is Loew's continuing aim to adjust costs and income so that the company will be able to show a profit on domestic business alone. He said it is difficult at this time to say without qualification that the objective can be realized.

Sales Meeting on Coast

Last week Mr. Rodgers also announced that the company would call its entire executive field sales force to Los Angeles February 6 to 12 for the express purpose of seeing the company's new product far in advance of its general release. The field sales force will comprise sales managers, their assistants, district and branch managens. Approximately 15 completed pictures will be screened, as well as a number of films not finally edited but in rough form. The pictures to be shown will represent part of the product released from March on.

Attending will be 46 men from the field, made up of five sales managers, five assistants, four district managers and 32 branch managers. In addition, there will be a home office contingent.



Herald Photo

WILLIAM F. RODGERS was emphatic on Loew's sales policy, and optimistic on the industry, at a trade press luncheon last Friday in New York.

The five sales managers and their territorial assistants will include John P. Byrne, eastern, New York, and his assistant Herman Ripps, Albany; John J. Maloney, central, Pittsburgh, and Frank C. Hensler, Detroit; Rudolph Berger, southern, Washington, and John S. Allen, Dallas; Burtus Bishop, Jr., midwestern, Chicago, and Ralph W. Maw, Minneapolis; George A. Hickey, western, Los Angeles, and Samuel J. Gardner, San Francisco.

The four district managers are John J. Bowen, metropolitan New York; Robert, Lynch, Philadelphia; Charles E. Kessnich, Atlanta, and Walter E. Banford, Chicago.

Legislative Committee Appointed by KMTA

The board of directors of the Kansas-Missouri Theatre Association, meeting in Kansas City last Thursday, completed its legislative committee by the appointment of members representing the several legislative districts of the exchange area. Legislative committee members for Kansas are: J. E. Pennington, Topeka; R. R. Biechele, Kansas City; Ed Dorrell, Emporia; Huston Sterrett, Insley; Dal Danielson, Russell.

Homer Strowig is legislative committee chairman for Kansas-Missouri. The district committee members are: W. O. Lenhanhart, Trenton; Elmer Bills, Salsbury; Virgil Harbison; Tarkio; J. A. Becker, Independence; Richard Brous, Kansas City; Charles Borg, Osceola, Harley Fryer, Neosho.

C. E. Cook is chairman for Missouri and Mr. Biechele is general chairman of this committee of the KMTA.

REPORT METRO TO TRY LOW BUDGET FILMS

The production of a series of experimental, low budget films will be started in January by MGM when the company puts into production "Border Incident," which it hopes to make at a cost of $550,000, it was reported from Hollywood this week. This would be a decided departure in MGM's studio operation. "Border Incident" was purchased from Eagle Lion last month for $50,000. Anthony Mann, who has been associated with the picture since before the MGM purchase, will direct it on an estimated schedule of 28 days. The picture, which concerns Mexican agricultural workers coming into the United States, will have Ricardo Montalban in a leading role.

Protest BBC Video Plan

London Bureau

With objections from at least two American companies to the use of their pictures by the British Broadcasting Corporation's television service, another meeting of film industry delegations with BBC was to have been called shortly to reconsider criticism by exhibitors of the six-month experimental television agreement.

The deal, if ratified by both sides, would give BBC a number of feature pictures in return for which BBC would permit theatres to pick up certain sporting and public events via large-screen television.

There is little doubt that the pact will be ratified at this next meeting and that it will become effective next month. BBC already has picked 18 films it would like to broadcast. The list covers both British and American motion picture features, none of which is currently in general commercial circulation.

The Americans are split in their attitude towards television. Two managers have come out flatly against permitting their pictures to be televised. There is at least one other American manager, however, who is pressing his colleagues to recognize the inevitability of television and who has counselled a realistic attitude.

Columbia Reports $23,000 Loss for 13-Week Period

Columbia Pictures Wednesday reported net loss of $23,000 for the 13-week period ended September 25, 1948. For the similar period to September 27, 1947, Columbia reported an operating profit of $630,000 which, after taxes of $260,000, resulted in a net profit of $370,000. The figures are estimated and on a consolidated basis according to the company announcement.

INDUSTRY WATCHFUL AS CONGRESS SETS AGENDA

Tax Prospect Not Bright; Trust Legislation and Labor Changes Seen

Washington Bureau

Five key fields will be watched by the film industry in the 81st Congress, which convenes next month—taxes, anti-trust legislation, labor laws, Ascap and business controls. Present indications are there will be important developments in all subjects.

There is little cheer in the tax prospect, for the motion picture industry or any other industry. There will be the usual spate of bills to cut the admissions tax, the usual hearings, the usual promises of "reducing excises that bear too heavily on the consumer." But there seems little doubt that the Administration's need to keep revenues high will kill any move to reduce so lucrative a levy as that on motion picture admissions.

See Little Support for Excess Profits Tax

Support for restoring a modified excess profits tax is fast fading in Administration circles, and in any event would run into stiff opposition on Capitol Hill, among Democratic financial king-pins as well as among the Republicans. Talk now centers on a boost in the regular corporate income tax, and there's also a strong possibility of a Truman-sponsored drive to increase the personal income tax on the upper income brackets.

In the last session, Paramount and other theatre-owning defendants in the Government's anti-trust suit pushed a proposal to make tax-free any proceeds realized from the sale of property ordered by a Federal court in anti-trust suits, providing the proceeds were reinvested in the same business. This ran into strong opposition from the Administration and was scrapped. Treasury and Justice Department officials felt anti-trust law violators should not be rewarded by the tax laws. Despite current talk of "narrowing down" this provision and pushing it again next year, there seems to be little reason for believing the Administration's opposition will be any less.

Congress Still Talks of A New Tax Reform Bill

Both in the House and Senate, tax leaders still talk about putting through a non-controversial tax reform bill, and this seems likely to happen. It will make changes in current tax provisions on stock options, gift and estate taxes, certain types of corporate reorganizations, and other technicalities. It will make the accountant's load simpler, but on the whole won't change too greatly any corporate profit-and-loss statements.

THE PROSPECTS

From the film industry standpoint, Congressional activity in the session to come will focus on five major fields.

TAXES — Little cheer in the tax prospect. Support for a modified excess profits tax is fading fast, but there is a strong possibility of an increase in the income tax in the upper brackets.

ANTI-TRUST — Tightening of the Sherman and Clayton Acts is in the wind. The administration is working on an anti-trust program. A bill barring corporations from acquiring the physical assets of another firm where the results lessen competition will be presented.

LABOR — The repeal of practically all of the Taft-Hartley Law is a certainty.

ASCAP—The Lewis bill to force Ascap to deal with producers may turn up.

BUSINESS CONTROL — A modification of the administration's demands in the price control, rationing and allocation fields is probable. Voluntary controls are likely to remain.

Developments in anti-trust legislation may well be the most significant in years. The House Small Business Committee, which got much testimony on the film industry during its hearings this autumn, probably will make drastic recommendations for tightening the Sherman and Clayton Acts—possibly call for divorcement of production, distribution and retail outlets, possibly support the anti-trust courts pushed by Allied leader Abram F. Myers.

Administration Preparing Own Anti-Trust Program

The Truman Administration is working on an anti-trust program of its own, and this seems likely to get a favorable hearing on the Hill. Funds for the anti-trust division of the Justice Department will be kept at the same high level as this year. Congress will be asked to pass the O'Mahoney-Kefauver bill, barring corporations from acquiring the physical assets of another firm where the result substantially lessens competition—the Clayton Act now bars only acquisition of stock in such circumstances.

Top Administration brains, including those of the Council of Economic Advisers, are currently mulling several other proposals in the anti-trust field, including higher penalties for violating the law, further curbs on mergers, limitations on the Webb-Pomerene Act, which permits export associations like the Motion Picture Export Association to operate without falling afoul of the anti-trust laws, and other changes in current laws.

Allied leaders claim recent court decisions take away any reason for pushing the Lewis bill, to force Ascap to deal with the producers for exhibition royalties, but some members of the House Judicial Committee, which last year considered the Lewis bill, wouldn't be too surprised if it turned up again.

Little Future for House Labor Sub-Committee Seen

The Democratic sweep also seems to drive the last nail into the coffin of the House Labor sub-committee headed by Rep. Kearns, which conducted such lengthy hearings on the Hollywood jurisdictional disputes. Democratic Labor committeemen are considered very unlikely to want to drag this one on any longer.

The Administration also is apparently ready to temper its demands in the price control, rationing and allocation field. It now leans more toward the "stand-by powers," to use only if the general economic situation gets worse, prices continue to soar, and materials tighten. As it is, the Government economists feel, this is unlikely, and most of the rough spots can be passed over with voluntary agreements plus stand-by mandatory controls.

Repeal of practically all of the Taft-Hartley Law is almost a foregone conclusion. This would do away with the provision requiring National Labor Relations Board elections before a union shop can be certified. This section, which has been objected to strongly by the studio unions, is acknowledged to be bad by even some of the Republican sponsors of the law. Another section which has been causing controversy in the industry and which now seems slated for the junk-pile is that requiring union officers to sign affidavits that they are not Communists before their locals can participate in NLRB elections.

Industry to Keep Watch On Agency Appropriations

There'll be many other developments, of course. Appropriations for a dozen Federal agencies will be watched by the industry. The ECA program and the Far Eastern recovery program will be up for more funds, including money to continue and possibly expand the program guaranteeing films and other information media the convertibility of their distribution costs in those areas. ECA may also ask for Congressional clarification of how this program is to be worked out.

Senator Ed Johnson, who will head the powerful Senate Interstate Commerce Committee, can be counted on to push legislation to strengthen the Federal Communications Commission's regulatory powers over the airways. The reciprocal trade program will be extended.

Joe Schenck, Veteran Exhibitor-Producer, Discusses Status Quo

by RED KANN
in Hollywood

"Exhibitors—I'm one myself—show no vision when they refuse to give the producer a greater proportion of the box office dollar.

"They are failing to support production on a basis which gives reasonable assurance of an uninterrupted flow of quality pictures.



Joseph M. Schenck

"The theatre man ought to be concerning himself less with terms and considerably more with the source of his supply. He has something to worry about as well as the operation in Hollywood.

"It is not impossible that Hollywood will not have enough money returned here to continue making worthwhile box office product."

This is Joseph M. Schenck talking on a two-way approach—as a production executive of 20th Century-Fox and one of Hollywood's "elder statesmen" whose views have been known to parallel those of his brother, Nicholas M. Schenck, president of Loew's, Inc., and as president and board chairman of United Artists Theatre Circuit, Inc., which is interested in far more theatres throughout the United States than is commonly realized.

Must Be Found Elsewhere

Mr. Schenck reflects much of the upper level thinking prevailing in Hollywood these days. Like others, he has no serious complaint about foreign business which, in the instance of his company, he declares to be 60 per cent of 20th Century-Fox's total income. Applied to operations, however, this income is largely unproductive because restrictions in blocked money make it impossible to convert it into dollars in New York. But in order to keep the production wheels whirling, dollars deposited to Hollywood's credit for this purpose have to be found elsewhere, he points out.

This is why he is so emphatic in his statement the remaining 40 per cent returned from the domestic market is out of balance and why the American exhibitor must understand it is proper for him to share more of the burden.

Mr. Schenck does not whitewash Hollywood, on the other hand. He is frank in acknowledging the studios were careless during the period when the excess profits tax was on the books. "Expenditures became loose and out-of-hand. The condition, moreover, was not easy to correct. It took time, lots of persuasion and considerable education here in Hollywood. But I think that is behind us now. Insofar as this company is concerned, I know it is," he states.

He is also frank in his approach to the widely-discussed problem of cutting production costs but finds it so complex and so difficult that it may prove impossible without invading quality standards. This is his analysis:

"First, it has to be realized that a picture which cost $1,000,000 to make in 1942-43-44 costs $2,000,000 today. That's right. Just double. Departmental economies have been effected and some cuts have been introduced. But there always seems to be present uncontrollable factors which make this process difficult and sometimes impossible.

Trying to Trim Scripts

"Today we are analyzing scripts more carefully than ever before. We are trying to trim them because, when we do, shooting time which means money can be reduced. This method, however, is not always successful and, in many ways, is dangerous because of the toll on the end result—quality—which it may exact.

"With an over-generous script, at least, we get the photographed film from which we can eliminate. But where the script may be too thin before the film enters production, the results also may be so thin that the completed film becomes less well-rounded and, consequently, skimpy in values. It isn't easy, but we are trying."

Without designating Allied by name, Mr. Schenck is caustic about that organization's New Orleans resolution attacking compulsory percentage selling. "The independent exhibitor's source of supply is threatened seriously as matters stand today," he observes. "Yet in the face of this, he concerns himself with efforts at reducing the return to the producer. The independent ought to be concerning himself with increasing that return as insurance to keep himself in business."

Asks More Promotion

Broadening his base to embrace all of exhibition, the 20th Century-Fox executive holds positive views on cooperative advertising, stressing his conviction that the theatre man is the one who should be advertising the merchandise he offers for sale. "The situation is badly out of hand," he feels. "Cooperative advertising skyrocketed during the war years until the point was reached when the distributor was carrying the burden. We are as culpable as the next one. Even today, 58 per cent of our first run rentals in Los Angeles (in wholly controlled Fox West Coast Theatres) is spent on advertising those runs. In Boston, it is 24 per cent." And on television:

"I am not seriously worried over television. It may hurt us while in the novelty stage. What I am principally concerned over is the industry's ability to maintain the flow of important attractions under severely restricted foreign markets and in light of the American exhibitors' persistent resistance to a more equitable division of the domestic box office dollar."

DARRYL ZANUCK NO PROPHET OF DOOM

Darryl F. Zanuck—though unhappily not without problems—is, however, not enrolled in any "prophet of doom" column.

"We have eight pictures in work here and two abroad. This is the greatest volume of simultaneous production in all my experience and I do not exclude the years I was with Warner," declares 20th Century-Fox's vice-president in charge of production.

The problems confronting him actually combine into just one—production costs. Mr. Zanuck places them at approximately 35 per cent greater than 1942 and, as a mitigating factor, finds current theatre business running at that year's level. "The problem, of course, is to reduce costs. Some reductions have been made, but not in proportion to the increases," he finds and agrees with Joseph M. Schenck that a solution may not be possible.

However, Mr. Zanuck is very firm in the conviction that curtailing output is no answer. "We have to keep on making pictures or go out of business. We are going to keep on making them," he states.

A flat, unequivocal statement:

"When the year is ended, it will be this company alone which will show a profit from production and distribution operations. The others will not. I ascribe this to the fortunate fact 20th Century-Fox has enjoyed a large proportion of hits this year."

Edward Cullins Head Of New Allied Unit

Edward Cullins of Memphis has been named president of the newly-formed Allied Independent Theatre Owners of the Mid-South. The group comprises some 75 exhibitors in the area. Elected to other executive posts were: John C. Mohrstadt of Hayti, Mo., vice-president, and Mrs. Clara M. Collier of Drew, Miss., as sceretary-treasurer. The following are on the board of directors: J. A. West, T. A. Ballas, David Flexer, Lyle Richmond, W. L. Landers and W. Emalin. Speaker at the organizational meeting was W. A. Prewitt, Jr., president of Gulf States Allied.

The Hollywood Scene

Production Index Rises As Nine Films Start

by WILLIAM R. WEAVER
Hollywood Editor

The production index, which historically dips in advance of the holidays, rose from 31 to 35 on the completion of five features and the start of nine.

Samuel G. Engel started "Come to the Stable," directed by Henry Koster and presenting Loretta Young, Celeste Holm and Elsa Lanchester, for 20th-Fox. William Perlberg turned cameras on "It Happens Every Spring," 20th-Fox, with Ray Milland, Jean Peters and Paul Douglas directed by Lloyd Bacon.

U-I's Leonard Goldstein started "And Baby Makes Three," with Donald O'Connor, Gloria DeHaven and Charles Coburn. George Sherman directs.

Irving Starr launched "Hounded," with George Raft, Nina Foch and George Macready under direction of Ted Tetzlaff, for Columbia.

James S. Burkett rolled "Murder in the Air" for Monogram, a Charlie Chan number directed by Lesley Selander.

"Outlaw Marshal" is a Johnny Mack Brown Western for Monogram, produced by Barney Sarecky and directed by Ray Taylor.

Producer Ron Ormond and director Reeves Easton started "Rimfire," a Lippert production for Screen Guild, with Henry Hull, James Millican and Mary Beth Hughes heading the cast.

Phil Krasne started shooting "The Darling Caballero," a Cisco Kid melodrama with Wallace Fox directing Duncan Renaldo and Leo Carrillo, for UA release.

Falcon Productions, releasing through Film Classics, started "Danger Street," produced and directed by Jack Bernhard, with John Calvert and Myrna Dell topping the cast.

Thomas on New Faces

The following letter commenting on an interview with Maxwell Shane published on this page December 11 has been received from William C. Thomas, of Pine-Thomas Productions. Mr. Shane is credited with writing the scripts of 19 pictures produced by P-T in the 1941-46 period.

I was interested in your interview with Maxwell Shane in which he expressed the desire to discover whether exhibitors really mean it when they say the screen needs new blood and new faces. Now I believe Max and I are both experts on blood, new or old; we shed plenty of it in scripts and pictures we turned out together over the years. However, I'm afraid my old pal is a little off the beam in some of his statements to you.

Max says he has read for years that exhibitors claim the public wants to see some new faces on the screen, and that he finally determined to do something about it. What he says he did was acquire a story entitled "The Amboy Dukes." The second thing he should have done was change that title—or didn't he bring that up in the extensive correspondence he tells you he carries on at all times with exhibitors? And then he persuaded his studio to let him make it without using known personalities in the cast.

I doubt, had Max been making this picture independently with his own or borrowed money, he would have been willing to go ahead without any name value in his cast. I know he didn't have that viewpoint when he was working for us. . . .

Max says he went to Brooklyn and recruited the players, most of them totally unknown and without previous screen experience. Who played the leads in his picture? Were they totally unknown and without previous experience. I doubt it.

Where Max misses the boat is that he keeps talking about new faces. What the exhibitors I talk to are asking for are new personalities with that elusive quality that leads to stardom and eventual box office draw. . . .

When it comes to new faces, Max wants to do it wholesale—make everybody an unknown. Out of this mob it is possible he may be lucky enough to come up with one that will crack through and mean something. But I don't follow his reasoning at all when he says that the integrity of exhibitors in asking for some new faces can only be proven by their going all out and putting his picture over at the box office. And furthermore, in his next letter to them he's going to put it up to the theatre men right straight from the shoulder. I don't know just who his pen pals are, but I can give him a long list of boys he'd better forget. . . .

You've got to do a lot more than shove a mob of new faces into a picture and hope this array of unknowns will make everybody happy, including the exhibitor and the public. You've got to search hard and long for new talent, hand-pick it, and then nurture it in carefully selected parts, hoping to develop a new star once in a while that will lift the load of selling tickets. . . .

I can point out an example of how I believe you get the public to discover a new star. And that's what you have to do—get the public to discover them; you can't make them a star just because you found them in Brooklyn wearing a new face. Take "Red River"—they had a sure-fire box office draw in John Wayne to carry the ball and sell tickets, but they introduced Montgomery Clift, and he will sell tickets for his next picture.

We are trying to do the same thing in "El Paso," which we just finished for Paramount. We have John Payne, Gail Russell, Sterling Hayden, George "Gabby" Hayes, Dick Foran and others well known in the cast, but we present a brand new personality in Eduardo Noriega. . . .

Please know that I have great respect for Max Shane as a showman. Probably his trouble is that he has been writing all those letters to exhibitors who are too busy selling candy and popcorn to answer him.

Monday Universal-International adopted Mr. Shane's alternate title for his picture, "City Across the River."—EDITOR.

STARTED

COLUMBIA
Hounded

FILM CLASSICS
Danger Street (Falcon)

MONOGRAM
Murder in the Air
Outlaw Marshal

SCREEN GUILD
Rimfire (Lippert)

20TH CENTURY-FOX
Come to the Stable
It Happens Every Spring

UNITED ARTISTS
The Daring Caballero (Inter-Amer)

UNIVERSAL-INTERNATIONAL
And Baby Makes Three

COMPLETED

COLUMBIA
Night in Havana

EAGLE LION
Shamrock Hill (Equity-Vinson)

FILM CLASSICS
Amazon Quest (Agay)

MONOGRAM
Gun Law Justice

WARNER BROTHERS
Happy Times

SHOOTING

COLUMBIA
Secret of St. Ives

EAGLE LION
Rim of the Canyon (Autry)
All the King's Men
Jolson Sings Again

M-G-M
In the Good Old Summertime
The Stratton Story
Neptune's Daughter
The Great Sinner

PARAMOUNT
Easy Does It
Samson and Delilah
Top o' the Morning
Manhandled (Pine-Thomas)

REPUBLIC
Hellfire

RKO RADIO
Roseanna McCoy (Goldwyn)
It's Only Money

SCREEN GUILD
Omoo

20TH CENTURY-FOX
You're My Everything
Mr. Belvedere Goes to College
Hard Bargain
Slattery's Hurricane

UNITED ARTISTS
The Crooked Way (Bogeaus)
The Great Dan Patch (Frank)
Africa Screams (Nassour)

UNIVERSAL-INTERNATIONAL
The Lady Gambles
Illegal Entry

WARNER BROTHERS
Task Force

Coyne Gets Gamble Post As Manager

Robert W. Coyne, formerly executive director of Theatre Owners of America, has been named as general manager and special counsel of Gamble Enterprises and now is working out, with Ted Gamble, head of the circuit, a partnership arrangement.



Robert W. Coyne

Mr. Gamble, whose Monarch circuit has been merged with Gamble Enterprises, last week announced the acquisition of the 30 theatres of the Standard circuit in Wisconsin. At present operating 21 houses in the midwest and the Pacific Northwest, he eventually hopes to have a total of 70 houses, shifting his activities mainly to the midwest and giving up his Pacific Northwest holdings.

Although long connected with show business, this is Mr. Coyne's first actual theatre managing job. After a distinguished record as field director of the War Finance Division, U. S. Treasury, he in 1946 became executive director of Theatre Owners of America. In his new position with Gamble Enterprises he will make his headquarters either in New York or in Chicago.

While refusing to state the extent of his partnership, now being worked out with Mr. Gamble, Mr. Coyne said that he would have an interest in all of Mr. Gamble's theatre operating activities.

As far as the theatres under his management were concerned, Mr. Coyne said year-end reports showed an eight per cent drop in admissions, but no drop in dollar volume. This he attributed to Mr. Gamble's policy of developing refreshment sales in the theatres and, also, to a slight rise in admission prices in some spots.

The Gamble theatres are playing a few British pictures now and have booked two Italian films—"Open City" and "Furia"—for the smaller situations, Mr. Coyne said. Other foreign films of merit will continue to receive showing. Both Mr. Gamble and Mr. Coyne, long an enthusiastic observer of the development of theatre television, are closely watching progress in that field, the latter said.

The deal, involving the acquisition of the Standard Circuit, was closed at the reported cost to Mr. Gamble of $3,000,000. It is the first of several similar transactions said to be planned by the circuit head. He is reportedly interested in the purchase of the W. R. Frank circuit in Minneapolis. The Standard transfer will become effective January 1. L. F. Gran will continue as general manager of the circuit.

LATE REVIEW

Adventures of Don Juan

Warner Brothers **—**
Swordplay and Romance

Producer Jerry Wald has spared no effort to make this latest version of the Don Juan legend the most elaborate and colorful yet. Thanks to dashing hero Errol Flynn, the beauteous Viveca Lindfors, plus exceptionally good Technicolor and a plot that would do justice action-wise to any Western, he has succeeded in turning out top-grade screen fare. Its widest appeal is assured from the very beginning.

As Flynn says, just before the end of the picture, "There is a Don Juan in every man. There just happens to be a lot of it in me." There are few likely to disagree with him. Before the picture is over, Don Juan has broken a number of hearts, has duelled with glittering skill, has saved a beautiful queen's life, has escaped from several dungeons, has engaged in some highly effective acrobatics and has proved to have a golden heart, plus a glimmer of sincerity, beneath a smooth outward appearance.

Most of the time the producer has aimed for action in one form or another. The tale of Don Juan is all but forgotten and, considering the need and viewpoint of the exhibitor, it's just as well that this should be so. He here has a rich, fast-moving costume film, with unlimited exploitation possibilities, a powerful cast and a story that mixes the humorous with the romantic and the sentimental.

Vincent Sherman's direction cleverly exploits all aspects of this well-known tale. He is given an adequate screenplay by George Oppenheimer and Harry Kurnitz. Elaborate sets are used.

A supporting cast, consisting in the main of Robert Douglas as the villain, Alan Hale, Romney Brent, Ann Rutherford and Robert Warwick does justice to fine performances by Flynn and Miss Lindfors whose beauty is sure to set many a male heart a-flutter.

The story concerns itself with Don Juan's adventures on his return from England to Spain. Discovering a plot to grab the royal power from Miss Lindfors and Brent, he enlists his ready sword in the service of the royal couple. Eventually he kills Duke Douglas and the Queen falls in love with him, but Don Juan having found a new dignity through his love for Viveca, decides to continue on with his carefree adventures.

Seen at the Warner Brothers screening room in New York. Reviewer's Rating: Very Good. —Fred Hift.

Release date, January 29, 1949. Running time, 110 minutes. PCA No. 12707. General audience classification.

Don Juan.....Errol Flynn
Queen Margaret .....Viveca Lindfors
Duke de Lorca.....Robert Douglas
Alan Hale, Romney Brent, Ann Rutherford, Robert Warwick, Jerry Austin, Douglas Kennedy, Jeanne Sheperd

Urge Exhibitors Resist Auditing of Records

The board of directors of Allied-Independent Theatre Owners of Iowa and Nebraska have unanimously adopted a resolution urging "all our members to resist any and all attempts at invasion of their private business and records by an 'auditing' or other representatives of the film companies." The directors believe, according to their resolution, that "the probably collusive actions of several film companies to harass certain independent exhibitors with charges of fraud and demands for audits of their private business and records is nothing more or less than retaliation against the independent exhibitors who have stood fast on the side of the U. S. Government in its motion picture monopoly suit—U. S. vs. Paramount *et al.*"

Conciliation Plan Voted By 3 Units

Adoption of Theatre Owners of America's conciliation plan by three additional TOA units was announced last week by Arthur Lockwood, TOA president. They are in Boston, Memphis and Buffalo.

Theatre Owners of America this week mailed out letters to the 13 conciliation boards operated by its members in the field in an effort to establish effectiveness. The letter requested the boards to inform the TOA home office of the number of cases filed and the decisions rendered. Gael Sullivan, TOA executive director, said this week that the organization was continuing to collect detailed information on the tax prospects in the various states. The data eventually will be compiled into a folder and will advise exhibitors on the various ways and means open to them in fighting tax legislation. As part of the anti-tax fight, TOA would like to see every one of its members assigned to a legislator, Mr. Sullivan said.

Board to Serve Boston

The three-man board set up to serve the Boston territory includes Harold E. Stoneman, chairman of Interstate Theatres, Boston; Louis Richmond of Richmond & Stern, Boston, and Stanley Sumner, University theatre, Cambridge, Mass. Three alternates also were named, Max L. Levenson, Daniel Finn, Theodore Fleischer, Larry Herman, Louis M. Gordon, Nathan Eisner and Lawrence G. Laskey.

Under the TOA plan, any exhibitor can avail himself of the services of the board without cost. The grievance must be outlined in writing and forwarded to the chairman. All complaints, except those dealing with the actual price of pictures, will be considered.

Tri-State TOA Approves

The conciliation committee of the Tri-State Theatre Owners Association was set up in Memphis this week. Max Connett, secretary-treasurer of the Association, named the members of the board in his capacity as co-ordinator of the committee. Members include: Arkansas — Gordon Hutchins and Emma Cox, and O. W. McCutchin, alternate; Mississippi—R. B. Cox and Leon Rountree, and T. M. Jourdon, alternate. Tennessee—Louis Mask and Steve Stein, and N. S. Reiss, alternate.

The naming of the panel members followed adoption of the conciliation plan by the Tri-States Theatre Owners board of directors. The panel will be required to meet monthly in Memphis.

The TOA unit in Buffalo was announced by Merrit A. Kyser, president of Motion Picture Owners of New York State, Inc. It includes Robert Hayman, Niagara Falls; Lloyd Mills, Buffalo, and Henry Dillemuth, Buffalo.

The National Spotlight

ALBANY

The Strand played a Warner reissue bill, "Angels With Dirty Faces" and "They Drive By Night," just as it did a year ago. The Palace had a three-unit show: "The Return of October," "The Untamed Breed" and "Albany, Your Home Town." The two-reeler, made by Abe Eskin's Your Home Town Movie Company, carries intimate shots of Albany officials, citizens, schools, business institutions, high school football games, parades and the like. Commercial establishments pictured paid the cost of the film. . . . The Ritz presented "Mexican Hayride" and "Prairie," while the Grand brought back "Bambi." The Colonial paired "Johnny Frenchman" and "A Lady Surrenders." An indefinite engagement of the J. Arthur Rank-Laurence Olivier "Hamlet," at advanced prices, is scheduled. . . . The Rivoli, Schenectady, conducted by Julius Perlmutter, and the American, Schenectady, operated by Charles Deitcher, have become members of the Upstate Theatres buying and booking service. . . . Sam Davis, of the Phoenicia in Phoenicia, has added the Town Hall, Woodstock.

ATLANTA

A six-woman committee was appointed to see all films shown in Birmingham, Ala., and be advisors to the police chief, who has power as censor. . . . Knoxville, Tenn., has passed a law requiring all uptown theatres to provide off-street parking at the rate of one space for every 10 seats. . . . In Albertsville, Ala., The Marshall Drive-In Theatre Corp., has started work and hopes to open in March. . . . The Martin and Thompson Theatres, headquarters in Hawkinsville, Ga., has acquired the property of the Roxy theatre from Mrs. L. B. Kennington, Mrs. R. T. Cooper and Harry Wynne. . . . MGM plans to film "Red Clay," a story of Georgia plantation life. . . . Victor Fleming, who produced "Joan of Arc" for RKO, was a visitor in Miami. . . . Mort Pheffer, National Screen Service, also was in Miami. . . . M. C. Moore, owner of the Riverside theatre in Jacksonville, Fla., has announced the closing of his theatre and can't say if he will reopen or not while awaiting the outcome of his suit against the Florida Theatre Co. for anti-trust law. . . . John Jarvie, Kay's Exchange, back in Atlanta after visiting their exchange in New Orleans on business. . . . The Martin and Thompson's Theatres held their annual Christmas party in Macon, Ga., on December 15. . . . The New theatre in Dunedin, Fla., has been named Palm.

BALTIMORE

Much rain and then heavy snow and cold put a crimp in business over the weekend for the week beginning December 16, and this coupled with the preholiday slump caused a bad letdown. Five new pictures offered: "The Decision of Christopher Blake," at the Stanley; "Hills of Home," at the Century; "Unknown Island," at Keith's; "Return of Wildfire," at the Hippodrome plus vaudeville; "Out of the Storm," plus "Shadows Over Shanghai," at the Times and Roslyn. . . . Milton Schwaber and his managing director opened up the newest house in the Schwaber Circuit, "The Colgate," in Dundalk, Md., Saturday, December 18, after having an invited audience at the Preview Friday night. Election of officers of Motion Picture Operators Union of Baltimore, A. F. L., Local 181, including Samuel Isaacson, president; Carroll Bayne, business agent; Wilbur George, Jr., secretary; William Lang, Sr., first vice-president; George Matthews, second vice president; Otto Niquet, third vice-president; Thomas P. Finn, treasurer; E. Kastner, sergeant at arms; trustees: Louis Seiber, Charles Garuling, W. Fringer; officers at large: G. West and C. Towers.

CHARLOTTE

Preparations are well under way for the 37th annual convention of the Theatre Owners' Association of North and South Carolina, to be held at Hotel Charlotte, Jan. 30, 31, and Feb. 1. Of the distinguished guests will be Charlotte's and North Carolina's native sons and daughters in motion pictures, including Randolph Scott and Ava Gardner. . . . Ben Rosenwald, former branch manager of MGM in Charlotte and now MGM manager in Boston, entertained the children as "Mortimer Snerd" at the annual Christmas party in the club rooms of the Charlotte Variety Club at Hotel Charlotte. The Variety Club gives the party every year a few days before Christmas, and this year's event was highly successful. Tom Bailey and Ralph Iannuzzi arranged for Santa Claus to come in and distribute gifts to the youngsters. . . . At the meeting of the Drive-In Theatre Owners' Association of the two Carolinas held recently services available to members were discussed, which include legal protection, dissemination of information between members of interest to each, and information on progress of lawsuits in connection with park-ins. Of vital importance was consideration of increasing admissions, and the distributor's attitude in connection with film rentals to be applied during the winter months.

WHEN AND WHERE

January 28-29: Allied States Association board of directors meeting in Washington.

January 28-29: Theatre Owners of America officers and directors meeting at the Mayflower Hotel, Washington, D. C.

January 30 - February 1: Theatre Owners of North and South Carolina annual convention at the Hotel Charlotte, Charlotte, N. C.

CHICAGO

With but a very few exceptions, the pre-Christmas lull, normally expected, ran true to form, with grosses being dismal. A new low was grossed by "Decision of Christopher Blake" in a first week with a poor $8,000. "Every Girl Should Be Married," opening a week ahead of Christmas, may get by with $17,000, good for this period. "San Francisco" and "A Night at the Opera" are doing a fairly good $14,000. . . . Of the holdovers, "The Snake Pit" continues solid. . . . Art Gould resigned as assistant to Jack Kirsch to devote full time to his theatre interests. . . . The Valos Theatres Circuit have announced plans for a 1,000 car drive-in to be located in De Kalb, Illinois. The outdoor will be built at a cost of $300,000 for completion by next spring. . . . E. L. Schwalberg, Bill Gehring, and George Dembow were among the 600 film personnel attending the Jack Kirsch dinner at the Chez Paree last Thursday, which commemorated six years of Allied's buying and booking department. Kirsch was presented with a card table set. . . . The following were elected as new officers for the coming year at the National Popcorn Manufacturers Convention held here this week: Harry McNamara, president; William Peche, Jr., vice president; W. W. Hawkins, treasurer. Added to the board of directors were B. Limond and R. C. Adams.

CINCINNATI

The Palace is currently playing "Angels With Dirty Faces" and "They Drive By Night," both Warner reissues, on a double bill, a distinct rarity for this 2,700-seat house, the second largest of the local RKO circuit. . . . The Cincinnati Variety Club, Tent No. 3, completely remodeled and redecorated, held "open house" for barkers and guests on December 18. . . . George West, representing Monogram franchise holders for several years, in the Hollywood studios, has taken active charge in the company's branch here, in which he holds a part interest. . . . The 3,300-seat RKO Albee, which has played intermittent stage shows for the past several months, will play three such attractions for the holiday season, opening with a bill headed by Peter Lorre, to be followed by Allen Jenkins and Jack Carson. . . . WKRC-TV, owned and operated by the Cincinnati *Times-Star*, as part of WKRC, local CBS affiliate, will become one of the full primary affiliates of the CBS television network about April 1, operating on 24.5 kilowatts visual power and 12.25 aural power. . . . John A. Schwalm, manager of the Northio Rialto, in Hamilton,

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Ohio, is vacationing in Florida. . . . Harry Elliott, manager of the Ohio theatre, in Springfield, Ohio, has been elected president of the Chakeres-Warner Club. Elvis Coder was named vice-president, and Mrs. June Grisso, secretary. . . . Larry McCandless has been appointed assistant manager of Chakeres Majestic theatre, in Springfield, Ohio, succeeding James Castle, transferred to the Ohio there, to replace Ira Tanner, resigned.

CLEVELAND

Variety Club took the spotlight this week with daily holiday activity, including a Christmas dinner for approximately 200 needy children on Monday, a Christmas afternoon party for members' children, the Will Rogers Memorial Hospital gala stage and screen show in the Music Hall on Tuesday night, and the League of Showmen's Wives' Saturday dinner-dance for the menfolks. . . . Nat Wolf, Warner Ohio zone manager, held his annual managers' all-day meeting on Tuesday, culminating in a banquet at the Statler Hotel. . . . Nate Schultz, Monogram franchise owner, has appointed Mark Goldman, former Eagle Lion branch manager, as special sales representative to handle circuit sales. . . . Rube Jackter, Columbia sales manager, and Sam Galanty, district manager, spent Thursday in conference here with local branch manager Oscar Ruby. . . . Morris Lefko, RKO district manager and territorial Ned Depinet drive captain is back after holding three-day meetings in Cincinnati, Indianapolis and Detroit. . . . Emil Groth, RKO theatre division manager, was in town. . . . Alex Schimel, U-I salesman, has been transferred to the company's New Haven branch.

COLUMBUS

The week before Christmas, traditionally the low boxoffice period of the year, saw several signs of theatre activity—opening of the new Lane, tenth in the Academy circuit, and the featuring of special shows—including cartoon matinees and other children's events. The Southern, Broad and several neighborhood theatres had cartoon shows, and the Ohio turned over the house last Saturday morning to the local Chrysler-Plymouth dealers for a children's showing of the regular feature, "Danger in the Hills." The Lassie film, given equal billing with "The Gallant Blade," helped the Ohio to a better than average before Christmas week. The Palace had a revival of "They Drive By Night" and "Angels With Dirty Faces," the Grand continued "June Bride," and the Broad brought in "Larceny." The Palace presented the Junior Miss Choral group, sponsored by local police, in a Christmas music program. . . . Derwood Lowe has been named manager of the Lane, 882-seat house opened by the Academy chain in Upper Arlington.

DALLAS

Theatre business, both downtown and in the neighborhoods, sagged as pre-Christmas activities reached new peaks. . . . "Three Musketeers" at Palace topped Elm Street openings. "One Touch of Venus" fair at Majestic," "Cry of the City" okay at Tower, "Eyes of Texas" poor at Melba. Telenews opened return run of "Only Angels Have Wings." . . . Most neighborhoods will play matinees between Christmas and New Year's. . . . Alfred Sack is completing plans for opening of new 500-seat art-foreign picture house, the Coronet. "Barber of Seville" is scheduled for December 28 premiere. . . . Three stars visited their hometown during the week. Linda Darnell, with Veronica Lake, came by en route to Miami Beach. Dorothy Malone was home with her parent for the holidays after completing "Colorado Territory" with Joel McCrea. Dale Evans, with husband Roy Rogers, visited radio station WFAA, where she made her show business start. . . . L. A. Couch and A. M. Witcher, both associated with Columbia Pictures, bought the Lucas, suburban house. Couch will become manager after January 1.



DENVER

The Rocky Mountain Screen Club will welcome the New Year with a New Year's eve party at the club rooms. . . . A suit for $18,593.41 has been filed against Motorena, Greely, Colo., by several firms. They ask premises be sold for claims. . . . The Temple theatre, McCook, Neb., was destroyed by fire. . . . Milas Hurley has bought property for location of new $250,000 theatre and shopping center in Tucumcari, N. M., and plans have been drawn. . . . Fred Lind, owner Rifle, Colo., theatres, in Mercy hospital after returning from New Orleans where he suffered heart attack. . . . Harmon Montgomery sold his Vogue, Littleton, Colo., to William B. Jury. . . . Ben Benda in the new manager of the Santa Fe, Denver, succeeding Duane Welch, resigned. . . . Mr. and Mrs. Glenn Wittstruck, Meeker, Colo., exhibitors, will vacation in either Honolulu or Nassau. . . . "Red River" ended longest first-run in Denver at the Broadway on Christmas Eve. It also played to more people than any other film first-run here.

DES MOINES

Tri-States Theatre Corp. has under construction 24 drive-in theatres in Iowa, Nebraska and Illinois. Among cities which will have open-airs in operation by next summer are Burlington, Ottumwa, Cedar Rapids, Clinton, Mason City and Ames in Iowa. Each will represent an investment of between $50,000 and $80,000. . . . The Villa at Lovilia has been closed by its owners, Mr. and Mrs. Ray Nichols, who said attendance did not pay expenses. . . . Seven usherettes at the State and Fox theatres in Washington have formed a club through which they hope to better serve the public. They have set up a standard of conduct and will levy fines on members who are guilty of an infraction of the rules. . . . Clarence Giles of Albany, Mo., is the new manager of the Mayfair, Shenandoah. . . . Tom Waugh, 51, a former owner of what is now the Center, Grundy Center, died in Fremont, Neb. . . . Plans for construction of the Iowa City Drive-In Theatre were announced last week by Leonard L. Kaplan, manage rof the Iowa, Iowa City. Estimated total cost of the project is $70,000. . . . Theatre business was poor in Des Moines again last week. Christmas attractions, including several concerts and an ice show, were held responsible. . . . Film Row was busy with Yule parties—every exchange had a celebration of its own.

INDIANAPOLIS

Associated Theatre Owners of Indiana Board of Directors this week voted unanimously in favor of the Allied States twin resolutions (Finneran and Samuelson) pertaining to the disciplining of film stars. . . . Carl Niesse is installing a combination ticket and popcorn and candy concession booth in the lobby of his Vogue, northside neighborhood house. . . . George Dembow, vice-president of National Screen, was here Wednesday for conferences with exhibitors. . . . The Circle will resume stage shows, after a lapse of more than a year, with Sammy Kaye's band the week of January 13. . . . The Uptown, Oriental, St. Clair and Strand in George Landis' group will be closed Christmas Eve to give employees the night off. . . . Indianapolis was bogged down in five inches of snow over the weekend and film business slumped. . . . "Julia Misbehaves" was the box office leader last week, earning a $15,000 gross and a holdover at Loew's. "Fighter Squadron" also did well with $13,000 at the Indiana but "For the Love of Mary" was pulled at the Circle after drawing only $4,200 in four days.

KANSAS CITY

The two exhibitors' associations of the area have set up legislative committees, which will cooperate in the survey of possible legislative matters affecting the industry, and in the work resulting from prospective proposals. The Allied unit has named a general committee, which will be supplemented by representatives of the several congressional districts in the area. The Kansas-Missouri Theatre Association has set up a complete committee along these lines. Local, state and federal legislation will be watched. . . . Dick Stafford is now head booker at the Universal branch in Kansas City, transferred from the Denver branch. . . . Beverly Miller and associates begin work in late December on a drive-in at Jefferson City; they plan three or four others in the Kansas City exchange area.

LOUISVILLE

W. E. Carroll, head of the Falls City Theatre Equipment Co., was in Chicago, where he attended the N. A. P. M. Convention at the Hotel Sherman, as well as contacting various theatre equipment and supply companies in the Chicago area. . . . J. M. Ingram, prominent Kentucky theatre

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architect has moved from his offices in the Citizens Building to more elaborate and spacious quarters at 419 W. Main Street, in downtown Louisville. . . . A. Edward Campbell's Lyric theatre, located at Third and DeWeese Streets, in Lexington, Kentucky, was opened amid festivities last week. . . . Out of town exhibitors seen on the Row recently included: Mrs. Frances Wessell, Royal theatre, Carrollton, Ky.; George Lindsay, Lindsay theatre, Brownsville, Ky.; C. K. Arnold, Arco and Melody theatres, Bardstown, Ky.; G. M. May, Dream theatre, Corydon, Indiana; Jack Story, Mary Agnes theatre, Jamestown, Ky.; Ed. Campbell, Lyric theatre, Lexington, Ky.; A. N. Miles, Eminence theatre, Eminence, Ky.; R. L. Gastrost, Victory Theatre, Vine Grove, Ky.; Edwin St. Clair, St. Clair theatre, Lebanon Junction, Ky.; Mr. and Mrs. E. L. Ornstein, Rialto theatre, Marengo, Indiana; Homer Wirth, Crane theatre, Crane, Indiana. . . . A minimum of new product was offered the Louisville first run theatregoers during the week. The Rialto and the Strand were the only two theatres bringing in new features; however, both had double bills, the former with "Night Has a Thousand Eyes" joined with "Disaster," and the latter, "Cry of the City," plus "Appointment with Murder."

MEMPHIS

The Christmas shopping crowds didn't spend much time at the first-runs. All theatres reported a slump in attendance. Loew's Palace showed "Cry of the City." Warner had a double feature—"The Spiritualist" and "Adventures of Gallant Bess." Loew's State had a double bill, too—"In the Navy" and "Pardon My Sarong." Malco played "The Return of October." Ritz and Strand showed double features. . . . Test of Memphis censorship in the injunction suit of United Artists and Hal Roach Comedies, Inc., against the Memphis board of censors for barring the comedy, "Curley," from Memphis screens was set for hearing in Circuit Court Monday, December 27. . . . Poplar-Highland Plaza, Inc., announces that it will build a 1,450-seat Plaza theatre at Highland and Poplar in Memphis, starting February 1, with completion scheduled for the fall of 1949. . . . David Flexer, head of Flexer Theatres, Inc., was in New York on business. . . . Col. Cecil Vogel, manager of Loew's Palace, returned from the funeral of his father at Owensboro, Ky. . . . Midsouth exhibitors visiting on Film Row included B. M. Gray, Jacksonville; Tom Kirk, Tuckerman; Lawrence Landers, Batesville; E. E. Reeves, Oil Trough; John Staples, Piggott; Henley Smith, Pocahontas; J. W. Green, Jonestown; C. A. Gilliland, Steele; J. A. Owen, Amory; J. C. Bonds, Hernando; M. E. Rice, Brownsville; Amelia Ellis, Mason; Cleo Spence, Decaturville, and W. H. Gray, Rutherford.

MIAMI

New assistant manager at the Colony is Robert O'Brien, formerly of the Beach theatre. . . . Turkey giveaways are the holiday spotlight in local theatres. . . . Television motion pictures will be produced here by Jack and Bert Goldberg as soon as proper facilities are found. . . . WBGS will televise the Orange Bowl game in Miami on New Year's for the benefit of those who could not get tickets. Bayfront Park Auditorium will be the place for the television showing. . . . Harry Foster and Jack Etre, Columbia film makers, are here in Miami. . . . Ed May, manager of the Lincoln theatre, and former pro musician, plays five times daily—Christmas music—from the Lincoln theatre lounge. The music is piped through loudspeakers up and down Lincoln Road. . . . An estimated 3,000 jammed the area of the Miracle theatre when it formally opened recently, Franklin Maury, managing director, reports. . . . The semi-outdoor Edison theatre has a bicycle giveaway as a Wednesday night feature now, which will continue for six weeks. . . . W. L. McComas has set a tentative date of February 1 for the opening of his Tropicaire Drive-In. The project will have space for about 750 cars and will have RCA in-a-car speakers.

MILWAUKEE

Business continued its seasonal lethargy this week with mostly mediocre product on display in the first-run houses. The Wisconsin opened with "The Time of Your Life"; the Palace is filling in with a reissue combination of "Johnny Apollo" and "Show Them No Mercy"; the Riverside exhibits some strength with "Rachel and the Stranger"; the Towne had "So This Is New York"; and the Warner is featuring "One Touch of Venus." . . . The Downer on Milwaukee's east side, which has been doing, reportedly, very well on a "prestige " policy, as lately jockeying back and forth between current and "arty" product; the present fare is the city's first showing of "Pagliacci," and is not living up to expectations. . . . The price reduction trend begins to take form with announcements by several houses of cuts in the "early-bird" admissions. No slashing has yet been done in the regular prices after six P.M., but the indications are that they will be in the near future. . . . E. J. Lipson, whose application for licensing a drive-in theatre was recently rejected by the Town of Burlington, now has the bloodhounds at work sniffing out another location. Word is out that he's been approached by several localities inviting him to build the theatre on their grounds.

MINNEAPOLIS

The holiday season began to make itself felt and business eased off from recent favorable levels. "Rogues' Regiment" was the top draw and held over for a second loop week. "The Three Musketeers" had a fair second week. The major attraction for the Christmas week was "An Innocent Affair" which moved into Radio City. The RKO Orpheum offered an action-packed duo of reissues, "Angels with Dirty Faces" and "They Drive At Night," in hopes of beating the holiday lull. . . . Icy road conditions throughout the territory proved a business handicap, particularly in the rural areas. It also kept many salesmen from making their regular visits to the trade centers. . . . Ted Bolnick, circuit partner of Ben Berger, was elected by the Northwest Variety Club's board of directors as chief barker for 1949. Other officers include Joe Loeffler, first assistant; Bill Volk, second assistant; John Branton, treasurer, and Pat Halloran, secretary. . . . Jack Cohan, for 21 years a salesman for 20th-Fox in Minneapolis, has resigned to start his own greeting card business. . . . Drive-in theatres have been banned in suburban St. Louis Park by an ordinance adopted by that city's council, following protests of residents over applications for permits. . . . Peter Karalis and associates have formed Triangle Theatres, Inc., in Minneapolis, to acquire, operate, build, lease and rent theatres. . . . Three more drive-ins were announced for the area, a 500-car at Bemidji, Minn.; a 500-car at Watertown, S. D., and a 300-car at Spring Valley, Minn.

NEW ORLEANS

As is usually the case during the period immediately preceding Christmas, business in both the downtown and suburban movie houses was greatly off last week. The Saenger was showing "Belle Starr's Daughter." "Larceny" was at Loew's State. "Sealed Verdict" opened at RKO's Orpheum, and "Miss Tatlock's Millions" moved to the Liberty. "Roadhouse" was at the Tudor, and "Johnny Belinda" at the Globe. "Loves of Carmen" was the Center attraction. The Joy was showing "Four Faces West". At the Poche, "Private Life of Henry VIII" was featured. The Rio presented "40,000 Horsemen" and "Trailing Double Trouble." The Strand doubled "Jungle Princess" and "Desperadoes of Dodge City." . . . Jack Zern, representative of the Dallas Altec Service office, was a visitor to the local office of that company last week. . . . The Ace theatre, Hammond, La., has been closed for repairs following a small booth fire, Dallas Wood, owner, announced. . . . The name of the Fox theatre, Bunkie, La., has been changed to the Joy. . . . Herb Schlessinger, former U-I office manager, has exchanged that position for one of salesman for that company. He is replaced in the office by Eddie Stevens, former Warner Brothers booker.

NEW YORK

The weekend's 20-inch snowfall cut seriously into Broadway theatre business when subway, automobile and train traffic was considerably slowed down. . . . The New York lodge of the Colosseum of Motion Picture Salesmen of America has selected the Tavern-on-the-Green as the site of its first dinner-dance to be held in March. Charles Penser has named Leo Greenfield chairman of the arrangements committee. . . . Following a custom of inviting managers of the Century Circuit to be his guests at his lodge at Lake Placid, Century executive Fred J. Schwartz was again host last week. Visiting the lodge were: Charles Call of the Bliss theatre; Richard Tretler of the Huntington; Fred Brunelle of the Queens; William McDevitt of the Valley Stream; L. McEachern of the Kingsway, and district manager William Applegate. . . . Preparing for the anticipated boom in business during the Christmas holidays, 14 theatres brought in new attractions this week. Five are importations from France, England and Russia, and nine are from American film companies.

OKLAHOMA CITY

Ralph Talbot, Tulsa theatre owner, was named by the local Chamber of Commerce as Tulsa's "man of the year." Mr. Talbot was named chiefly for heading a citizens' committee which solved the city's pressing water problem. . . . Plans for a new drive-in theatre at Elk City have been announced by Griffith Consolidated Theatres, Inc. Plans

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call for a 400-car drive-in. . . . The Liberty theatre, an Oklahoma City downtown house, was robbed of $250 last week according to John Marcon, manager. After forcing the manager and his employees into a rest room the thief fled down a fire escape. . . . The Majestic theatre, Tulsa, is playing "Forever Amber" at regular prices this week. . . . The Criterion theatre, Oklahoma City, is showing the Montgomery Ward cartoon, "Rudolph, the Red Nosed Raindeer" this week. . . . Frels Theatres, Inc., Victoria, Texas, has been incorporated with $150,000 capital stock by Rubin Frels, Marjorie Steele Frels, and Sam Cowden.

OMAHA

Omaha retailers estimate the 1948 Christmas buying on a par with 1947 at $8,000,000. . . . M-G-M, 20th-Fox, and Columbia offices held Christmas parties the weekend before. . . . Leonard Leise reopened the remodeled Roxie theatre at Randolph, Neb., December 16 with quite a fan-fare. . . . Henry Johnson is new manager of the Walnut theatre, Walnut, Ia., succeeding Mrs. James Menefee. . . . Carol Mavis is secretary to branch manager Jack Renfro at RKO now and Tillie Nebe has been added to the staff. . . . Phil March of Wayne, Neb,. bought the Uptown theatre at Arnolds Park, Ia., which he has leased the past two years from Mrs. A. C. McKinney. . . . Mr. and Mrs. Edward Opocensky of Newman Grove, Neb., are vacationing in Florida, and have closed up their Strand for the duration of the visit.

PHILADELPHIA

The holiday week will be viewed with more than usual interest by the trade in face of the fact that the Chestnut Street theatre district finds three road-show films, each at $2.40 top, in "Hamlet" at Warners' Aldine, "Joan of Arc" at William Goldman's Karlton, and "Red Shoes" for a 10-week run at the Trans-Lux, which dropped its newsreel-shorts policy in favor of first-run features. . . . Holiday run of "Ice Follies" spectacle at the Philadelphia Arena makes for an added competitive factor to the downtown theatrical district. . . . Lewen Pizor, president of United M. P. T. O., was tendered a testimonial dinner by the staff of the Metropolitan Hospital, of which he is the president, with a special Lewen Pizor Day staged at the hospital last week for the general public. . . . A. M. Ellis, head of the independent Ellis theatre chain of 23 houses in this territory, is setting up an Abraham M. and Rose Ellis Foundation to perpetuate the many philanthropies which he has started. . . . Warner Brothers theatres in this area returned an earlier holiday item in offering patrons Christmas Gift Certificates providing $5.50 worth of admissions for $5 and $10 book for admission coupons worth $11.

PITTSBURGH

Despite excellent weather conditions, business was decidedly off here this week. For the first time during the current year, only one picture did better than average figures. "Miss Tatlock's Millions" got $16,000 in Loew's Penn and then was removed in favor of reissues, "San Francisco" and "A Night at the Opera." . . . The reissue business also



hit the Senator which had "My Son, My Son," and "International Lady" on the screen. . . . The slump hit "Hamlet" at the Ritz which only picked up $4,000 for its sixth week and still was held over. Previously it had averaged better than $10,000 for five weeks. . . . Bill Blowitz, who has his own agency in Hollywood, was here visiting his parents. . . . Gabe Rubin, owner of the Art Cinema, spent a week in New York lining up an array of foreign films for his Liberty Avenue house. . . . "Belle Starr's Daughter" only lasted a week in the Fulton. It's $7,500 was far below average figures and was removed in favor of "Moonrise." "Blood On the Moon" also fell flat in the Warner and it was taken out for "Ruthless" and "Mickey" on a double bill. . . . Television isn't available here as yet but the Fulton and all of the houses in the Harris chain are installing television sets in their lobbies to be ready for that patronage when it arrives.

ST. LOUIS

Loew's State joined the holiday parade of old favorites with "San Francisco" and "A Night at the Opera." It was "Paleface" all the way at the Fox with "Let's Live a Little" coming at the Ambassador. . . . The annual Christmas movie party for aged St. Louisans was held in the Missouri Theatre December 17. The party was sponsored by Better Films Council of Greater St. Louis with the assistance of Fanchon & Marco. . . . Two new drive-ins have been announced out-state. Tom Edwards has started construction of a 500-car Edwards-Plumlee installation between Farmington and Flat River, Mo. At Alton, Ill., National Outdoors Theatres will build a 600-car drive-in with parking space for an additional 200 cars.

TORONTO

Six of 12 first-run outlets in Toronto offered double-feature programs for the week before Christmas which is something of a record in a situation where single bills ordinarily prevail. Even the important Shea's theatre came out with a dual topped by "Bungalow 13" while Loew's theatre did a repeat week with a pair of re-issues, "San Francisco" and "A Night at the Opera," and Loew's Uptown presented "The Countess of Monte Cristo" and a companion feature. But there were also holdovers at four theatres with "Johnny Belinda" doing a third week at the big Imperial and "Miss Tatlock's Millions" having a third week at the Tivoli and Eglinton theatres. The Odeon-Toronto, showplace of the J. Arthur Rank chain, had Republic's "Moonrise" for the pre-Christmas week. In the suburbs, "Quiet Weekend" remained for a third week at the International Cinema.

President J. J. Fitzgibbons of Famous Players Canadian Corp., as chief barker of the Toronto Variety Club, presided at the laying of the corner stone of the Toronto Vocational Guidance School for crippled children by Hon. George A. Drew, former premier of Ontario, the function drawing many celebrities. The event was a culminating point in the charity drive of the Toronto Tent for which Fitzgibbons had been the driving force. . . . An innovation in the theatre field was provided by the Odeon-Toronto in offering a special Christmas dinner in its restaurant for paying patrons.

VANCOUVER

Vancouver's fifth box office hold-up was a disappointment to the thug who held up the Capitol theatre, who was caught 30 minutes later and in court was given a year in jail and 12 strokes of the lash. The courts the magistrate said will continue to order "lashes" for convicted bandits during one of the worst crime waves experienced by the city. The police say offenders came from the East. . . . A second theatre being built by a local milling company at Camrose, Alberta, has been taken over by Arthur Fonteyne and Don Mohler. New house will seat 475 and is expected to be operating in the new year. Stan Bailey, veteran exhibitor, has operated the town's only theatre, the 485-seat Bailey theatre, for 20 years. . . . With the loss of most of Great Britain's lumber sales, British Columbia theatres in the lumber centres say that amusement dollars are being hoarded and that biz is away off. Exhibitors are looking for film rental adjustments until business gets back to normal to tide them over the rough period. . . . The Cascade Drive-In theatre has called it a day for the season after a very successful year's business. Next spring two new drive-ins will open near here.

WASHINGTON

Washington was suffering from the usual pre-Christmas slump, but a number of good openings were expected to raise the box office temperature. They were: "Decision of Christopher Blake" at the Warner; "Night Has a Thousand Eyes" at Loew's Palace; "Countess of Monte Cristo" at Loew's Capitol; and "Last Days of Pompeii" and "She" at RKO Keith's; also "Moonrise" at Warner's Metropolitan. . . . Sidney Lust Theatres started their toy matinees for underprivileged children. Admission price was a toy or a can of food. . . . Two men were caught in the middle of a safecracking job at the Ambassador theatre after the performance of "Canon City," a story of a jailbreak. George Etris, manager, said that the men were discovered by the watchman, who quickly summoned the police. . . . Brock Whitlock, former advertising and publicity representative for Loew's Theatres here, was in town for a visit. He is now operating a theatre in Elizabeth City, North Carolina.

RKO RADIO PICTURES, INC.

TRADE SHOWINGS OF SAMUEL GOLDWYN'S "ENCHANTMENT"

ALBANY, Fox Screening Room, 1052 Broadway, Tues., Jan. 11, 8:00 P.M.

ATLANTA, RKO Screening Room, 195 Luckie St., N.W., Tues., Jon. 11, 2:30 P.M.

BOSTON, RKO Screening Room, 122 Arlington Ave., Tues., Jan. 11, 10:30 A.M.

BUFFALO, Mo. Pic. Operotors Screening Room, 498 Peorl St., Tues., Jon. 11, 2:00 P.M.

CHARLOTTE, Fox Screening Room, 308 So. Church St., Tues., Jan. 11, 2:00 P.M.

CHICAGO, RKO Screening Room, 1300 So. Wabosh Ave., Tues., Jon. 11, 1:00 P.M.

CINCINNATI, RKO Screening Room, 12 Eost Sixth St., Tues., Jon. 11, 8:00 P.M.

CLEVELAND, Fox Screening Room, 2219 Poyne Ave., Tues., Jon. 11, 2:30 P.M.

DALLAS, Poromount Screening Room, 412 South Harwood St., Tues., Jon. 11, 2:30 P.M.

DENVER, Poramount Screening Room, 2100 Stout St., Tues., Jon. 11, 2:00 P.M.

DES MOINES, Fox Screening Room, 1300 High St., Tues., Jon. 11, 2:30 P.M.

DETROIT, Blumenthal Screening Room, 2310 Coss Ave., Tues., Jan. 11, 2:30 P.M.

INDIANAPOLIS, Universal Screening Room, 517 N. Illinois St., Tues., Jan. 11, 1:00 P.M.

KANSAS CITY, Poramount Screening Room, 1800 Wyondote, Tues., Jon. 11, 2:00 P.M.

LOS ANGELES, RKO Screening Room, 1980 S. Vermont Ave., Wed., Dec. 29, 10:30 A.M.

MEMPHIS, Fox Screening Room, 151 Vance Ave., Tues., Jon. 11, 2:30 P.M.

MILWAUKEE, Worner Screening Room, 212 W. Wisconsin Ave., Tues., Jan. 11, 2:00 P.M.

MINNEAPOLIS, Fox Screening Room, 1015 Currie Ave., Tues., Jan. 11, 2:30 P.M.

NEW HAVEN, Fox Screening Room, 40 Whiting St., Tues., Jon. 11, 2:30 P.M.

NEW ORLEANS, Fox Screening Room, 200 S. Liberty St., Tues., Jon. 11, 10:30 A.M.

NEW YORK, Normondie Theotre, 53rd St. & Park Ave., Tues., Jan. 11, 10:30 A.M.

OKLAHOMA CITY, Fox Screening Room, 10 North Lee St., Tues., Jan. 11, 10:30 A.M.

OMAHA, Fox Screening Room, 1502 Dovenport St., Tues., Jon. 11, 1:00 P.M.

PHILADELPHIA, RKO Screening Room, 250 N. 13th St., Tues., Jon. 11, 10:30 A.M.

PITTSBURGH, RKO Screening Room, 1809-13 Blvd. of Allies, Tues., Jon. 11, 1:30 P.M.

PORTLAND, Stor Screening Room, 925 N.W. 19th Ave., Tues., Jon. 11, 2:30 P.M.

ST. LOUIS, RKO Screening Room, 3143 Olive St., Tues., Jon. 11, 11:30 A.M.

SALT LAKE CITY, Fox Screening Room, 216 Eost First South St., Tues., Jon. 11, 1:00 P.M.

SAN FRANCISCO, RKO Screening Room, 251 Hyde St., Tues., Jon. 11, 2:00 P.M.

SEATTLE, Jewel Box Screening Room, 2318 Second Ave., Tues., Jon. 11, 2:30 P.M.

SIOUX FALLS, Hollywood Theatre, 212 North Philips Ave., Tues., Jon. 11, 10:00 A.M.

WASHINGTON, Fox Screening Room, 932 New Jersey Ave., Tues., Jon. 11, 10:30 A.M.

New Contract Given Extras

The successful conclusion of negotiations for a new union shop collective bargaining contract was announced last week in Hollywood by the major producers and the American Federation of Labor's Screen Extras Guild. The new contract covers a period of five years, subject to reopening on all points at stipulated dates in 1949 and 1951, and replaces the present contract, in effect since November 1, 1946.

The contract was approved unanimously by the guild's board of directors and is subject to ratification by the membership and the boards of the producing companies.

A major gain for the guild was the agreement by the producers that in addition to union shop, there shall be preference of employment in extra work for those registered at Central Casting. Other improvements in the new contract are: an increase from one-quarter to one-half of a day's pay for cancellation of calls for reasons beyond the control of the producer; establishment of a producer-player committee to settle difficulties not covered by the contract; establishment of minimum rates for doubling.

The new contract runs through July 31, 1953, and may be reopened by either party on at least 90 days' notice before August 1, 1949, and August 1, 1951.

U. A. Circuit Plans to End Loew and Paramount Ties

United Artists Theatre Circuit, Inc., shortly will launch discussions with Loew's and Paramount looking toward dissolution of its theatre partnerships in Baltimore, Columbus, Pittsburgh and New York.

Wednesday it was announced a dissolution agreement had been reached involving the circuit's partnership with National Theatres in 60 coast theatres, the dissolution to be completed in 90 days.

Joseph M. Schenck, who was to leave Hollywood December 23 for Miami to spend the holidays with his brother, Nicholas M. Schenck, planned to proceed to New York for this purpose on behalf of UA Theatres.

Involved are partnerships with Loew's in four houses in Baltimore, two in Columbus and one in Pittsburgh. In New York, it is the Rivoli in which Paramount is partner. The dissolutions are mandatory under the Supreme Court decision in the Government's case against Paramount et al.

Rank's "Oliver Twist" To Get U. S. Release

"Oliver Twist," the controversial J. Arthur Rank production, will be released in the U. S. "at the earliest suitable date," according to a message from John Davis, managing director of Rank Productions, London, to Elmer Rice, spokesman on censorship for the American Civil Liberties Union. The release will be made despite the charge of the New York Board of Rabbis that the character of "Fagin" is anti-Semitic.

DATE CHANGE!

RKO RADIO PICTURES, INC.

TRADE SHOWINGS OF "TARZAN'S MAGIC FOUNTAIN"

ALBANY, Fox Screening Room, 1052 Broodwoy, Tues., Jon. 18, 10:30 A.M.

ATLANTA, RKO Screening Room, 195 Luckie St., N.W., Tues, Jon. 18, 2:30 P.M.

BOSTON, RKO Screening Room, 122-28 Arlington St., Tues., Jon. 18, 10:30 A.M.

BUFFALO, Mo. Pic. Operators Screening Room, 498 Peorl St., Tues., Jan. 18, 10:30 A.M.

CHARLOTTE, Fox Screening Room, 308 S. Church St., Tues., Jon. 18, 2:00 P.M.

CHICAGO, RKO Screening Room, 1300 So. Wabosh Ave., Tues., Jon. 18, 10:30 A.M.

CINCINNATI, RKO Screening Room, 12 Eost 6th St., Tues., Jon. 18, 8:00 P.M.

CLEVELAND, Fox Screening Room, 2219 Payne Ave., Tues., Jan. 18, 10:30 A.M.

DALLAS, Poromount Screening Room, 412 South Horwood St., Tues., Jan. 18, 10:30 A.M.

DENVER, Poromount Screening Room, 2100 Stout St., Tues., Jan. 18, 2:00 P.M.

DES MOINES, Fox Screening Room, 1300 High St., Tues., Jon. 18, 10:30 A.M.

DETROIT, Blumenthal Screening Room, 2310 Cass Ave., Tues., Jon. 18, 10:30 A.M.

INDIANAPOLIS, Universol Screening Room, 517 N. Illinois St., Tues., Jon. 18, 1:00 P.M.

KANSAS CITY, Paromount Screening Room, 1800 Wyondote, Tues., Jon. 18, 10:30 A.M.

LOS ANGELES, RKO Screening Room, 1980 So. Vermont Ave., Tues., Jon. 18, 10:30 A.M.

MEMPHIS, Fox Screening Room, 151 Vonce Ave., Tues., Jon. 18, 2:30 P.M.

MILWAUKEE, Warner Screening Room, 212 W. Wisconsin Ave., Tues., Jon. 18, 10:30 A.M.

MINNEAPOLIS, Fox Screening Room, 1015 Currie Ave., Tues., Jan. 18, 10:30 A.M.

NEW HAVEN, Fox Screening Room, 40 Whiting St., Tues., Jon. 18, 10:30 A.M.

NEW ORLEANS, Fox Screening Room, 200 S. Liberty St., Tues., Jon. 18, 10:30 A.M.

NEW YORK, RKO Screening Room, 630 Ninth Ave., Tues., Jon. 18, 2:30 P.M.

OKLAHOMA CITY, Fox Screening Room, 10 North Lee St., Tues., Jan. 18, 10:30 A.M.

OMAHA, Fox Screening Room, 1502 Davenport St., Tues., Jon. 18, 10:30 A.M.

PHILADELPHIA, RKO Screening Room, 250 N. 13th St., Tues., Jon. 18, 10:30 A.M.

PITTSBURGH, RKO Screening Room, 1809-13 Blvd. of Allies, Tues., Jan. 18, 1:30 P.M.

PORTLAND, Stor Screening Room, 925 N.W. 19th Ave., Tues., Jon. 18, 10:30 A.M.

ST. LOUIS, RKO Screening Room, 3143 Olive St., Tues., Jon. 18, 11:30 A.M.

SALT LAKE CITY, Fox Screening Room, 216 E. 1st South St., Tues., Jan. 18, 1:30 P.M.

SAN FRANCISCO, RKO Screening Room, 251 Hyde St., Tues., Jon. 18, 10:30 A.M.

SEATTLE, Jewel Box Screening Room, 2318 Second Ave., Tues., Jan. 18, 10:30 A.M.

SIOUX FALLS, Hollywood Theotre, 212 North Phillips Ave., Tues., Jan. 18, 10:00 A.M.

WASHINGTON, Fox Screening Room, 932 New Jersey Ave., Tues., Jon. 18, 10:30 A.M.

Einfeld Is Elected By Fox Board

Charles Einfeld was officially elected vice-president of advertising and publicity for Twentieth Century-Fox, Spyros P. Skouras, president, announced last Thursday. The election took place at the regular monthly meeting of the board of directors in New York that afternoon.



Charles Einfeld

The election of Mr. Einfeld confirmed last month's reports that he would take over the advertising and publicity post, succeeding Charles Schlaifer, who has resigned, effective February 1, to establish his own business.

Mr. Einfeld, for the past two years head of Enterprise Productions, will maintain offices both in the New York home office and in Hollywood.

Beginning has career in 1920, Mr. Einfeld started with Vitagraph. Later he went with First National Pictures, and when the two companies were merged as Warner Brothers, he became director of advertising and publicity of the combined companies. In 1946 he became president of Enterprise Productions, which recently suspended production activities.

The election of Mr. Einfeld marks the first time Twentieth Century-Fox has had a vice-president in charge of advertising and publicity.

Brotherhood Anniversary Luncheon Is Planned

A 1,000-plate luncheon will be held February 4 at the Waldorf Astoria, New York, to commemorate the twentieth anniversary of the National Conference of Christians and Jews, sponsors of Brotherhood Week. Awards for the outstanding contribution in the fight against bigotry will be made at that time. Louis Nizer is chairman of the luncheon committee.

ASCAP Fights Fee In Minneapolis Suit

In an echo of the recent unsuccessful copyright infringement suit by the American Society of Composers, Authors and Publishers against Benjamin Berger et al, Ascap last week petitioned Federal Judge Nordbye in Minneapolis to reduce a $15,000 fee sought by the opposition attorneys Louis Schwartz and Samuel Halpern. Ascap counsel Louis Frohlich and Thomas Vennum told the court that $2,500 is sufficient.

Mr. Frohlich also hinted that Ascap members could withhold their product from motion picture, an action which "might well close all motion picture theatres." The court has taken the matter of fee under advisement.

Warners To Cooperate On Ads with B. & K.

Warner Brothers, which has announced that it will discontinue all cooperative advertising with exhibitors throughout the country, nevertheless will share about 50 per cent of the advertising costs in Chicago with Balaban & Katz for the picture, "June Bride." The film was to have opened at the State Lake theatre December 23. It is understood that the sudden policy switch was decided on when Warner Bros. saw proofs of the proposed non-participating campaign.

Rank to Build New Theatre In Chicago

Construction plans for five theatres, four of them drive-ins, were announced this week. Heading the list was a report from Chicago that negotiations are under way there by the J. Arthur Rank Organization to build a theatre as a first run outlet for Rank productions and other foreign films, and to be located on the north side of the city. The deal would involve remodeling the property for a 21-year lease.

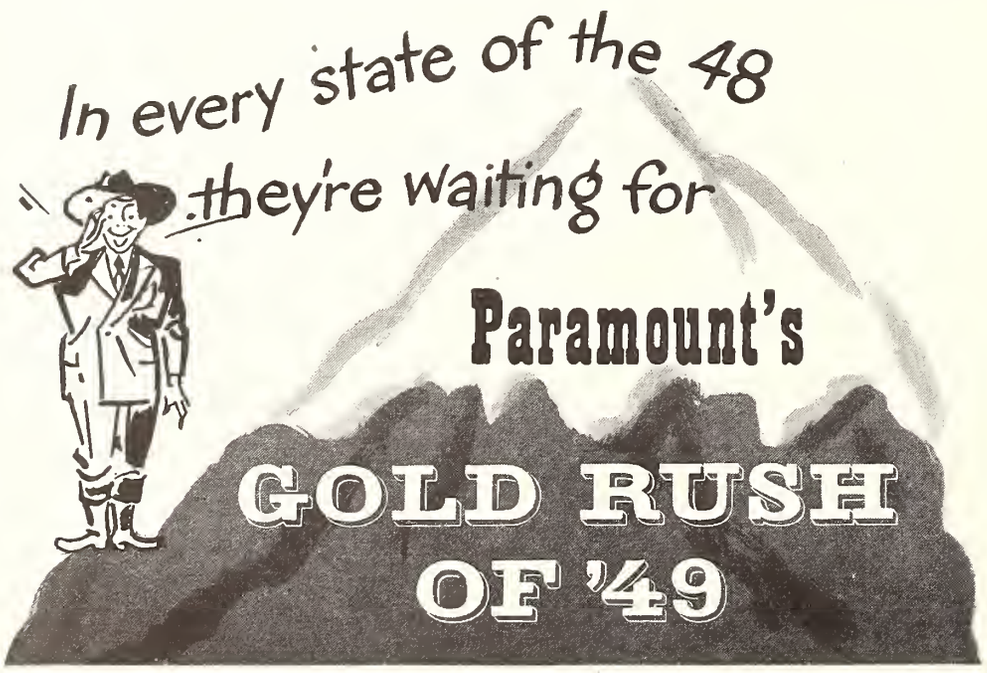
In Albany, N. Y., Kingston Sunset Drive-In, has been incorporated to build and operate a 500-car theatre near Kingston, N. Y. Incorporators include Harry Lament and Gerald Schwartz, of Albany, who now operate drive-ins at Mayfield, Lake George and Middletown. The Kingston drive-in will be the first for that area. It will cost about $100,000 and the opening is scheduled for next May.

Walter Reade Theatres, Inc., also have announced plans for a drive-in theatre, to be located five miles from the city of Kingston. The theatre will accommodate 850 automobiles and will be on a 15-acre tract. It is scheduled to open in May.

Plans were also announced this week for the building of a 1,000-car drive-in on the outskirts of DeKalb, Ill. To be built by the Valos theatre circuit, the project will include a super-market and restaurant. It is scheduled to open next spring.

Martin Theatres of Florida, Inc., will build a drive-in at Marietta Ga., it has been announced. The contract has been awarded to Charles J. Thomas, who bid $51,704.

The Paramount theatre in Nashville, Tenn., is being renovated at a cost of $100,000. It will receive a new marquee and its lobby will be refinished. The theatre is owned by the Crescent circuit.



Jackter Names Committee To Assist Sales Drive

Rube Jackter, Columbia's assistant general sales manager, in charge of the company's current playdates and liquidation drive, has selected the following 10 men to serve as a committee to assist with the drive: Louis Astor, Louis Weinberg, and Irving Wormser, circuit sales executives; Maurice Grad, George Josephs, H. C. Kaufman, Joseph Freiberg, Seth Raisler, Vincent Borelli and Sydney Singerman.

W. R. Frank to Negotiate Sale of His 16 Theatres

W. R. Frank, film producer and circuit owner, was to leave Hollywood Wednesday for his home city of Minneapolis for conferences with Chicago interests seeking the purchase of his 16 theatres in the Minneapolis area. Mr. Frank said a $4,000,000 purchase price has been discussed in the preliminary negotiations.

Executives of Universal to Take Cuts

Beginning January 1, approximately a dozen top Universal executives will take salary cuts varying from an estimated 20 to 40 per cent, it was confirmed in New York this week.

This year the top executives will receive approximately 40 per cent less than last year. These cuts are not salary cuts, but arise from the fact that their agreements with the company were for profit participation. Inasmuch as Universal is facing an estimated $4,000,000 loss for its fiscal year ended last November 1, there will be no profits to distribute to the executives.

The voluntary salary cuts were agreed upon last August. Among those affected, it is reported, are J. Cheever Cowdin, Nate J. Blumberg, Charles D. Prutzman, W. A. Scully, J. H. Seidelman, Leo Spitz, William Goetz, J. J. O'Connor, Matthew Fox, Samuel Machnovitch, and others.

During recent New York industry meetings conducted by Eric Johnston, president of the Motion Picture Association, the proposal was made that executives cut their salaries to bring production costs into line. At that time Mr. Blumberg announced that his company had already taken such action.

Universal Stockholder Seeks Profit Accounting

An accounting of profits is sought from Universal and seven of the company's directors, in a stockholder's action filed in New York Federal court Monday. The plaintiff is minority stockholder Florence R. Long.

Named in the suit were directors N. J. Blumberg, J. Cheever Cowdin and Matthew Fox; non-defendant directors were listed as J. Arthur Rank, D. M. Schaeffer, William German and Otavio Prochet.

The suit seeks to recover for Universal sums allegedly made by the seven directors in a 1944 stock transaction. It is claimed by the plaintiff the deal involved a waiver of personal taxes in favor of capital gains taxes signed by the U. S. Government. Universal lost $700,000 while the seven were enabled to make $1,200,000, according to the suit.

Martin-Thompson Employees Feted at Christmas Party

Employees of Martin and Thompson Theatres, Macon, Ga., were feted December 16 at the company's 16th annual Christmas party held at the Hotel Dempsey. At the banquet, W. T. McVay, manager of the Cochran theatre, paid tribute to the three partners, J. H. Thompson, E. D. Martin and Roy Martin, Jr. E. D. Martin presented the firm's Christmas greeting to the employees. Master of ceremonies for the occasion was Mr. Thompson.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 101—Many lost in sinking of Chinese vessel. Endurance fliers refill in California. Air-lift training in Montana. Fog fails to halt Berlin air-lift. Cardinal Spellman host at Christmas party. Foreign diplomats' children send greetings in all languages. Underwater Santa Claus. Small-fry boxing.

MOVIETONE NEWS—Vol. 31, No. 102—Christening of Prince Charles. The Kitty Hawk. Collier trophy. The Navy rescue. The Hollywood spotlight. Football. Barbara Ann Scott.

NEWS OF THE DAY—Vol. 23, No. 231—UN Assembly ends stormy Paris session. Many lives lost in Chinese ship disaster. Baby gorilla enjoys mob in zoo life. Deep-sea Santa. Battling bambinos make leather fly. Holiday greetings from embassy children.

NEWS OF THE DAY—Vol. 29, No. 232—Hail Prince Charles. Nation salutes Wright Brothers' plane. Circus brings thrills to London youngsters. Eagles top Cardinals. Browns maul Bills.

PARAMOUNT NEWS—No. 34—Kid boxers. New gorilla makes debut. Chinese ship disaster. UN ends Paris session. Charity at Yuletide.

PARAMOUNT NEWS—No. 35—Kitty Hawk presented to National Museum. Baby Prince makes debut before cameras. Movie celebrities home in time for Christmas. Attorney General Clark advises stronger espionage laws. Pro grid finals.

UNIVERSAL NEWSREEL—Vol. 21, No. 205—UN adjourns Paris session. Thousands lose lives in Chinese ship disaster. Return of Palestine prisoners. Baby gorilla. Boxing kiddies. Cardinal Spellman host at children's party. Embassy youngsters' greetings.

UNIVERSAL NEWSREEL—Vol. 21, No. 206—Royalty —Prince Charles christening. Snow storm holds east in icy grip. Navy rescue. Collier award. Kitty Hawk. Football.

WARNER PATHE NEWS—Vol. 20, No. 35—Kitty Hawk. Snow storm. Royal baby. People in the news. Navy rescue. Football.

WARNER PATHE NEWS—Vol. 20, No. 36—UN closing. Pan American trouble. Chinese ship disaster. Endurance fliers. Kiddies and Christmas. Color fashions. Great Americans; George Washington crossing the Delaware.

TELENEWS—Vol. 2, No. 51—Revolt in Costa Rica. Asia—the price of independence. Prince Charles christening. Bulletins of Palestine, Italy and Germany. Washington spy probers. Pacific rescue. Kitty Hawk. The woman's page. Sports.

Hammons to ABC Video

The American Broadcasting Company has named Earle Hammons film consultant for its television operations, it has been announced in New York by Paul Mowrey, national director of ABC television.

Mr. Hammons, founder and former president of Educational Pictures, Inc., commenting on his new post, said:

"My association with the American Broadcasting Company now makes it possible for me to put into actual operation many of my carefully integrated plans for combining the best virtues of the motion picture with the limitless power of the television industry. Envisioning greater horizons for the television viewer through the judicious selection of film, I am concerned not only with the entertainment phase of video programming, but also the vast educational possibilities that have as yet been hardly probed."

Mr. Hammons is president of Lion Television Pictures Corporation, producers and distributors of motion pictures for television.

Autry Wants Another Station

Gene Autry, singer and actor, Tuesday asked the Federal Communications Commission for permission to buy radio station KTSA, San Antonio, for $450,000. He now owns KOOL at Phoenix.

Repeal Seat Tax; St. Louis To Cut Price

In St. Louis only the Mayor's signature is needed to repeal the city's five per cent amusement tax after 12 months of existence. The Mayor's signature to the repealer, passed unanimously by the Board of Aldermen, was expected this week. During the wait on the Mayor's action, Edward Arthur of Fanchon & Marco, Russell Bovim of Loew's Theatres, and Fred Wehrenberg, announced theatre admissions would be cut by the amount of the lifted tax. This announcement was the industry's only active participation in the repeal campaign.

Monday the Albany, N. Y., unit of the Theatre Owners of America, cooperating on watching adverse tax legislation with theatre organizations of Buffalo and the New York areas, alerted exhibitors on proposals for new local tax proposals. Buffalo and Syracuse already have sales taxes, voted under the enabling act of the 1947 legislature despite theatre opposition. Binghamton, N. Y., Tuesday vetoed a five per cent amusement tax program.

Strongly urging the repeal of the Federal 20 per cent admission tax, the American Municipal Association concluded its week-long meeting in Washington last Friday.

Several speakers stressed that the Federal Government was getting a relatively small part of its total income from the admission tax, and that the taxes could be better collected and used locally.

Legion of Decency Reviews Eighteen New Productions

The National Legion of Decency reviewed 18 new productions this week, approving all but one. In Class A-1, unobjectionable for general patronage were "Adventures of Gallant Bess," "Command Decision," "Courtin' Trouble," "Incident," "Loaded Pistols," "Old-Fashioned Girl," "S. O. S." "Submarine" and "Whispering Smith." In Class A-II, unobjectionable for adults, were "Cover Up" "Last of the Wild Horses," "Letter to Three Wives," "Macbeth," "Stange Case of Mrs. Crane," "This Was a Woman," "Thunder in the Pines," "Trouble Preferred" and "Words and Music." In Class B, objectionable in part, was "Harpoon," because of "suggestive scenes and costuming; low moral tone."

RKO Radio Studio to Close During Holiday Period

RKO Radio's studio was to suspend production this week in what was described by the company in Hollywood as the usual holiday shutdown. The studio was to close with the completion of filming "It's Only Money," and is scheduled to open in January when production starts on either "The Big Steal" or "I Married a Communist."

OBITUARIES

Sir Aubrey Smith Dies

Sir Charles Aubrey Smith, the veteran British actor who to million of Americans represented the typically crusty and yet kind old British aristocrat through his characterizations in a long line of Hollywood films, died at his Beverly Hills home December 20. He was 85.

He is survived by his widow, the former Isabel Mary Wood, a daughter, Mrs. Robert Cobb, and two grand-children, both of whom are in England.

A resident of the U. S. for the past 20 years, and an actor of note for the past half century here and in England, Sir Aubrey, knighted by King George VI in 1944, had just finished a part in "Little Women." At the time of his death he was preparing for a role in MGM's "The Forsyte Saga."

Sir Aubrey made his American screen debut in 1915, but by this time already had behind him an impressive list of acting and athletic honors. He was a passionate cricket player. His first visit to America was in 1896 when he toured the country with Sir John Hare. In 1904 he returned with "Hamlet." His last New York stage appearance was in 1941.

The character actor appeared in many screen hits of the past two decades. Among the films he made were "Queen Christina," "Madame Curie," "Adventures of Mark Twain," "Four Feathers," "Cluny Brown," "An Ideal Husband," "Unconquered," "And Then There Were None," "A Bill of Divorcement" and "Waterloo Bridge."

Joseph J. Doughney

Joseph J. Doughney, Paramount executive in the general budgets and statistics department, died at his New York City home December 17. Services were held Tuesday at St. Angela Catholic Church, New York. He is survived by his widow and four children.

Bertel K. W. Budtz

Bertel K. W. Budtz, 46, manager of activities in the southeastern section of the Caribbean area for the Western Electric Company, died of a thrombosis December 14 at his home in Port-of-Spain, Trinidad.

Mrs. Margaret B. Cron

Mrs. Margaret B. Cron, wife of James A. Cron, New York industry advertising executive, died December 20 at New Rochelle, N. Y., Hospital. Services were held Thursday from the Holy Family church, New Rochelle.

Robert C. McKean

Robert Clayton McKean, 58, president of Caravel Films, Inc., producers of industrial and educational films, died December 16 at his New York City home. He had headed Caravel for 25 years.

Short Product in First Run Houses

NEW YORK—Week of December 20

ASTOR: Musical Gems ..... ***RKO***
Feature: A Song Is Born ..... RKO

CAPITOL: Little Goldfish ..... ***MGM***
Night Life in Chicago ..... ***MGM***
Drunk Driving ..... ***MGM***
Feature: Let's Live a Little ..... Eagle Lion

CRITERION: Rhythm Masters ..... ***Universal***
Feature: Rogues' Regiment ..... Universal

GLOBE: Jungle Man Killers ..... ***Warner Bros.***
Daffy Dilly ..... ***Warner Bros.***
Feature: Northwest Stampede ..... Eagle Lion

PARAMOUNT: Snow Time for Learning ***Paramount***
Feature: Paleface ..... Paramount

RIVOLI: Neptune's Playground ..... ***20th Cent.-Fox***
Feature: Snake Pit ..... 20th Cent.-Fox

STRAND: Princely India ..... ***Warner Bros.***
Bannister's Bantering Babies ..... ***Warner Bros.***
Odor of the Day ..... ***Warner Bros.***
Feature: Decision of Christopher Blake
Warner Bros.

CHICAGO—Week of December 20

GRAND: Home Canning ..... ***RKO Radio***
Feature: The Freak ..... Metro

PALACE: Playful Pelican ..... ***United Artists***
Feature: Every Girl Should Be Married ..... RKO Radio

STATE LAKE: Princely India ..... ***Warner Bros.***
You Were Never Duckier ..... ***Warner Bros.***
Feature: The Decision of Christopher Blake ..... Warners

UNITED ARTISTS: Slap Happy Lion ..... ***MGM***
Feature: Hills of Home ..... MGM

John Bradley Is Forming New Film Storage Firm

John G. Bradley, formerly of the Nation Archives in Washington and more recently active in the motion picture affairs of the Library of Congress, was in New York this week from Washington in connection with the organization of a company to handle his water-seal storage cabinet for preserving films and archives. The project is said to have the cooperative interest of film producers and of organizations concerned with the preservation of film archives. Mr. Bradley was for years chairman of the Society of Motion Picture Engineers' committee on film preservation.

Navy Aims to Tighten Civilian Admissions

Washington Bureau

Complaint voiced through the local branch of the Theatre Owners of America that films shown to naval personnel are being attended by many civilians, adding to the competition already faced by outside houses, has brought an answer from the Navy to A. Julian Brylawski, head of the TOA here, that it will do everything possible to curb these abuses. Sidney Lust started the complaints that his theatre was receiving competition from the Bethesda Naval hospital. Mr. Brylawski will meet with naval officials to discuss the problem.

Stress Impact of 16mm Films In Promoting Democracy

Three speakers took the platform at last week's Hotel Sheraton luncheon of the New York Film Council to stress the importance of the U. S. Government's use of 16mm films to promote the ideals and techniques of democracy abroad. Speaking on the government's film program were Hamilton MacFadden, associate chief of the international motion picture division of the Department of State; Julian Bryan, executive director of the International Film Foundation, and Lt. Col. William C. Rogers, of the civil affairs division of the War Department.

Review Unit Calls Hamlet Best of Year

The British-made film, "Hamlet," headed the National Board of Review's ten-best list of films selected on the basis of entertainment, and the Italian-produced picture, "Paisan," led all others on the basis of artistic merit, the Board announced in New York Wednesday.

In its 23rd annual selection, the 10 best pictures of the year on the basis of entertainment, and selected by the 300 members of the Review Committee, were in order of their selection: "Hamlet," "The Search," "Sitting Pretty," "Gentleman's Agreement," "Johnny Belinda," "Joan of Arc," "I Remember Mama," "The Bishop's Wife," "Red Shoes" and "The Snake Pit."

The Committee on Exceptional Films on the basis of artistic merit and importance selected, in order of preference, the following: "Paisan," "Day of Wrath," "The Search," "Treasure of Sierra Madre," "Louisiana Story," "Hamlet," "The Snake Pit," "Johnny Belinda," "Joan of Arc" and "Red Shoes."

Robert Rosselini was the Committee on Exceptional Films' selection for the best director of the year. Mr. Rosselini directed "Paisan." The best performance of the year by an actress was awarded to Olivia de Havilland for "The Snake Pit."

Walter Huston was the committee's choice for the best performance by an actor for his portrayal in "Treasure of Sierra Madre." John Huston, who wrote "Treasure," was credited with the best screenplay.

Canada Frees Cameras

Taking into account the continued improvement in its dollar exchange position, the Canadian Government last week announced the lifting of its ban on the importation of cameras which, as of January 1, will be subject only to quota requirements.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

ADVENTURES IN SILVERADO: William Bishop, Gloria Henry—This we played on a weekend. Lots of opposition due to Keno and Bingo parties, so business was off. Played Friday, Saturday, Dec. 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

CORONER CREEK: Randolpb Scott, Marguerite Chapman—Just what my rural trade likes for a Saturday night. If I don't have a Western on that night, I can expect very poor business. Randolph Scott is always liked in Western parts. Played Friday, Saturday, Oct. 29, 30.—Hobart H. Gates, Garlock Theatre, Custer, S. D.

FULLER BRUSH MAN, THE: Red Skelton. Janet Blair—This comedy gave fine satisfaction. Our audience was very happy about it all and they turned out well to see it. Played Sunday, Monday, Nov. 7, 8.—Artbur K. Dame, State Theatre, Presque Isle, Maine.

FULLER BRUSH MAN, THE: Red Skelton. Janet Blair—A picture that will pack them in. It will do business any time. It was not only good but named right. A natural for any town. Box office wonderful. Played Tuesday-Thursday, Nov. 23-25.—Albert Hefferan, Crown Theatre, Marne, Mich.

KISS AND TELL: Shirley Temple, Jerome Cortland—This wasn't so good. Shirley was all right in the part, but we wish she hadn't grown up. Played Wednesday, Thursday, Dec. 8, 9.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

TRIPLE THREAT: Ricbard Crane. Gloria Henry—Very good little program picture. However, it did nothing at the box office. Sorry I played it two days. Better double feature it.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

TWO BLONDES AND A REDHEAD: Jean Porter. Jimmy Lloyd—This comedy almost brought tbe bouse down. Don't fail to pick this up. Played Friday, Saturday, Dec. 3, 4.—James C. Balkcom, Jr., Gray Theatre. Gray, Ga.

British Eagle Lion Distribution

GOOD TIME GIRL: Jean Kent, Dennis Price—A first class drama. This is a Britisb film that I am sure American patrons will like, particularly for its punch and vigor. Played Monday, Nov. 8.—G. S. Lomas. Plaza Cinema. Gloucester, England.

Eagle Lion

MICKEY: Lois Butler, Bill Goodwin—Much, much better than most of the reviews would have you believe. Perhaps we are a bit naive in the small towns but all ages seemed to like this down-to-earth picture. Played Friday, Saturday, Nov. 5, 6.—Hobart H. Gates, Garlock Theatre, Custer, S. D.

T-MEN: Dennis Morgan, Mary Meade—Here is a very fine picture tbat one can give a great deal of advertising to and it should do very good business. Box office above average. Played Sunday, Monday, Nov. 28, 29.—Albert Hefferan, Crown Theatre, Marne, Mich.

Film Classics

BAD LANDS OF DAKOTA: Ann Rutherford, Robert Stack—Played this Tranksgiving Day only. Wish I'd played it two days. An above average draw and a small town natural. Why aren't pictures as good now as they were several years ago? Has Hollywood run out of material (except murders)? Played Thursday, Nov. 25.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

BUCK PRIVATES: Bud Abbott, Lou Costello—This will fill your theatre and it will make you feel good to hear the laughter it creates. The best Ahhott and Costello ever made. The Andrews Sisters give it that added musical punch. It is a super, so don't fail to play it, even if you had it several years ago. Played Monday, Tuesday, Nov. 22, 23.—James C. Balkcom. Jr., Gray Theatre, Gray, Ga.

DEVIL'S CARGO: John Calvert, Rochelle Hudson—Not a bad picture hut it lacks action enough to suit our patrons. This series picture died for us the same as others like Ellery Queen, Sherlock Holmes, etc. Even a 40-minute comedy show plus "Power Behind the Nation" (Warner Bros. Technicolor short) couldn't save it. Played Tuesday, Wednesday, Nov. 30-Dec. 1.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

SON OF FRANKENSTEIN: Basil Rathbone, Boris Karloff—Did average one-day business with this, which isn't too bad considering business thesee days. Picture O.K.—S. T. Jackson. Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

DESIRE ME: Greer Garson, Robert Mitchum—If this is the best this studio can give Miss Garson to play in, I would advise her to move to another company. This is awful tripe to have to offer any intelligent film audience. A company ought to he ashamed to release such poor stuff. It is very poor. Played Monday, Nov. 22.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

HOMECOMING: Clark Gable, Lana Turner—A grand picture and it certainly is the hest for Gable in a long while. Wbat has happened to the sound department at Metro? "Green Dolphin Street" had extremely variable sound levels and this one had a low sound level all the way through. Played Sunday, Monday, Oct. 31, Nov. 1.—Hobart H. Gates, Garlock Theatre, Custer, S. D.

JULIA MISBEHAVES: Greer Garson, Walter Pidgeon—It's tops as entertainment. You need not he afraid of it as it is bound to please. Think this will do Greer lots of good. Played Sunday-Saturday.—C. C. Dunsmoor, Dodge Theatre, Fort Dodge, Iowa.

ON AN ISLAND WITH YOU: Esther Williams, Peter Lawford—Just a fair picture. Poor story and no music that anyone knew. Really too bad as the picture has plenty of stars in it, hut the story is too weak. Played Monday, Tuesday, Nov. 22, 23.—H. A. Corr, Community Theatre, Marwayne, Alherta, Can.

PIRATE, THE: Judy Garland, Gene Kelly—Definitely not for a small town. Good stars and fine color are surely wasted here. Business poor, and comments likewise. Played Sunday, Monday, Oct. 17, 18.—Hobart H. Gates, Garlock Theatre, Custer, S. D.

SOUTHERN YANKEE, A: Red Skelton, Brian Donlevy—Boys, here is one that rings the bell. It's better than "Fuller Brush Man." So everyone says step on it. Plenty of laughs. Quite a little plot. Played one week.—C. C. Dunsmoor, Dodge Theatre, Fort Dodge, Iowa.

Paramount

BEYOND GLORY: Alan Ladd, Donna Reed—This seemed to please. Alan Ladd had a good role. My folks are tiring of too many "flashhack" pictures.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

BIG CLOCK, THE: Ray Milland, Maureen O'Sullivan—It does have great suspense and if you are looking for a thriller here it is, but it was a flop with me. Not enough country people go in for that type. Played Wednesday, Thursday, Dec. 1, 2.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

DEEP WATERS: Dana Andrews, Jean Peters—Played with "Hazard." While I am tempted at first to say I made a mistake, in a way, I didn't. These two features I kicked around for about six weeks just because the other fellow had slipped them in ahead. The delay resulted in a readjusted price from both producers and a very pleasant surprise at the box office. It was a case of a sleeper comhination that had them waiting in the aisles until 10 P.M. Played Friday, Saturday, Nov. 26, 27.—K. L. Dickinson, Town Theatre, Highland, Ind. Suhurban patronage.

DREAM GIRL: Betty Hutton, Macdonald Carey—This is suposed to be the female counterpart of "Secret Life of Walter Mitty,' but differs from that picture in that this one has absolutely nothing in it that could vaguely resemhle humor. I have yet to talk to a single patron who had anything good to say about it. Again comes the old question, why was it made. Played Sunday, Monday, Oct. 24, 25.—Hohart H. Gates, Garlock Theatre, Custer, S. D.

FOREIGN AFFAIR: Jean Arthur, John Lund—A good comedy of a sort. Some liked it and some did not. One lady said she didn't like Jean Arthur because she had "such a silly voice." Did a hetter than average business on a double bill with Screen Guild's "North of the Border." Played Friday, Saturday, Nov. 26, 27.—Dick Smith, Alhany Theatre, Alhany, Ind.

ISN'T IT ROMANTIC: Veronica Lake, Gene Tierney—Light and airy entertainment of the gay nineties vintage. Music is good and it will satisfy where not too much is expected. Played Thursday, Friday, Nov. 18, 19.—Arthur K. Dame, State Theatre, Presque Isle, Me.

JUNGLE PRINCESS, THE: Ray Milland, Dorothy Lamour—These reissues are fair hut usually the photography is poor and the sound ahout as bad. My patrons don't care much for them. This picture is just fair. Played Friday, Saturday, Nov. 19, 20.—H. A. Corr, Community Theatre, Marwayne, Alberta, Can.

MR. RECKLESS: William Eythe, Barhara Britton—A quickie from Paramount. Not worth the film that it was printed on. Played Friday, Saturday, Nov. 26, 27.—Albert Hefferan, Crown Theatre, Marne, Mich.

SAIGON: Alan Ladd, Veronica Lake—For a one-day holiday run it did the trick. Good hox office. Comments were the same, so it was a good picture. Nothing to compare with "Wild Harvest," hut better than "Calcutta." Play it if Ladd is box office power. Played Thursday, Nov. 25.—Ken Christianson, Roxy Theatre, Washburn, N. D.

SAIGON: Alan Ladd, Veronica Lake—The usual Ladd type of picture. O.K. for the Ladd fans. Not much story to this one, but all right for situations that like Ladd. Played Friday, Saturday, Nov. 26, 27.—H. A. Corr, Community Theatre, Marwayne, Alberta, Can.

SHAGGY: Brenda Joyce, Robert Shayne—Stormy weather almost ruined this dog picture. The market is heing flooded with animal films. This one is very good and has plenty of action and suspense to please. Played Sunday, Nov. 28.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SORRY, WRONG NUMBER: Barhara Stanwyck, Burt Lancaster—Good picture. But, frankly, there were so many flashhacks and flashbacks within flashbacks that my people got too confused.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

(*Continued on following page*)

(*Continued from preceding page*)

UNCONQUERED: Gary Cooper, Paulette Goddard —One of the grandest films I have shown in fifteen years of managership. Nothing but praise for this DeMille film and inquiries for its return. Played Monday, Nov. 15.—G. S. Limas, Plaza Cinema, Gloucester, England.

UNCONQUERED: Gary Cooper, Paulette Goddard —An outstanding De Mille production, but below Sunday and Monday take for us. Didn't play Tuesday. Good picture in every way but no business like show business, and why we can't understand. Played Sunday, Monday, Nov. 28, 29.—Ken Christianson, Roxy Theatre, Washburn, N. D.

RKO Radio

BERLIN EXPRESS: Robert Ryan, Merle Oberon —Here is a picture that can be sold to ex-G.I.'s of the E. T. O. as one can relive the train ride and see Europe again. Below normal weekend gross, but no fault of the picture. Played Friday, Saturday, Nov. 26, 27.—Ken Christianson, Roxy Theatre, Washburn, N. D.

BORDER G-MEN: George O'Brien, Ray Whitley— Was I surprised when I saw that Laraine Day was the leading lady in this "shoot-'em-up." At the time when this picture was made, she was under the name Laraine Johnson. Anyway, it's a good Western for the weekend fans. Played Friday, Saturday, Nov. 26, 27.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

FIGHTING FATHER DUNNE: Pat O'Brien, Myrna Dell—We have found everyone singing high praises. The Catholics seem to have many heroes in films. Nevertheless, we enjoyed extra business. Played Monday, Tuesday, Dec. 6, 7.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

IF YOU KNEW SUSIE: Eddie Cantor, Joan Davis —Strictly corn. Paid off with a good crowd in attendance. A little of Cantor goes a long way. Very obvious situations and a ridiculous story. Good for laughs. Played Friday, Dec. 3.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

RETURN OF BADMEN: Randolph Scott, Anne Jeffreys—A high class Western at its best. Randolph Scott is very popular with our patrons. Played Monday, Tuesday, Nov. 29, 30.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Realart

LITTLE TOUGH GUYS IN SOCIETY: Mary Boland, Edward Everett Horton—This is an excellent reissue with a splendid cast such as Mischa Auer, Edward Everett Horton, Mary Boland and Helen Parrish, besides the Dead End Kids. Worth playing again. Played Thursday-Friday, Dec. 2, 3.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Republic

WYOMING: William Elliott, Vera Ralston—Personally, I thought this a very poor Western and lots seemed to agree with me. However, the gross proceeds showed that it was the biggest crowd in weeks. If the next Elliott picture does the same, we will have to change our mind. A few dramatic lessons would help the stars a great deal. Played Monday, Nov. 29.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Screen Guild

CASE OF THE BABY SITTER, THE: Tom Neal, Pamela Blake—This proved O.K. If they would only outlaw Kenos and Bingos it would help. When these are over it's outdoor floodlights for baseball. There is no justice. Played Friday, Saturday, Dec. 10, 11. —Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PITTSBURGH: John Wayne, Marlene Dietrich— Another reissue that pleased 100 per cent. An outstanding cast. Played Wednesday, Nov. 24.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Twentieth Century-Fox

DAISY KENYON: Joan Crawford, Dana Andrews —Joan Crawford suffers and suffers, but somehow it does not appeal. Only a fair crowd was out for this. Some liked it, but the majority were not enthusiastic. A trite story for the high powered cast. One of the poorest 20th-Fox features of the year. Played Friday, Nov. 26.—Fred J. Htuchings, Community Theatre, Leader, Sask., Can.

DEEP WATERS: Jean Peters, Dana Andrews—A very good human interest story that everyone liked. Sepia color. Did good business both days. Played Sunday, Monday, Nov. 28, 29.—Dick Smith, Albany Theatre, Albany, Ind.

LUCK OF THE IRISH, THE: Tyrone Power, Anne Baxter—Better than I anticipated, although essentially not up to the Tyrone Power picture we have come to expect. Nevertheless he does a very fine job of his role. It seemed to please most of those who came and held up better than some do. Played Wednesday, Thursday, Nov. 9, 10.—Arthur K. Dame, State Theatre, Presque Isle, Me.

LUCK OF THE IRISH, THE: Tyrone Power, Anne Baxter—This proved about as complete a flop as we have had this year. 20th-Fox ought to be ashamed to put it in their top bracket for small towns. In spite of good stars and a good title it is not what my patrons want to see. Played Tuesday-Thursday.—A. N. Miles, Eminence Theatre, Eminence, Ky.

MIRACLE ON 34TH STREET: John Payne, Maureen O'Hara—Excellent. Perfect for December bookings.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SCUDDA HOO, SCUDDA HAY: June Haver, Lon McCallister—This is a good show for rural patrons and should do well in any situation. The title might have been better, as a lot of patrons did not know what to expect. Played Friday, Saturday, Dec. 3, 4. —H. A. Corr, Community Theatre, Marwayne, Alberta, Canada.

SITTING PRETTY: Robert Young, Maureen O'Hara, Clifton Webb—Here is a swell show for the small town and rural trade. Why don't we get more of these down-to-earth comedies which the whole family can enjoy.—H. A. Corr, Community Theatre, Marwayne, Alberta, Can.

THAT LADY IN ERMINE: Betty Grable, Douglas Fairbanks, Jr.—This is strictly a dog. Here's a note to the producers (not that I expected them to heed it.) My patrons are plain folks. Not the kind necessarily who go for Westerns (Westerns have to be top-notch). Give them a picture that gives them a few genuine laughs and believe me, it's a pleasure to bid them good night. More comedy features, please, and we'll all make a little. But don't take me too literally . . . comedy, yes, but slapstick, No!—K. L. Dickinson, Town Theatre, Highland, Ind. Suburban patronage.

THAT LADY IN ERMINE: Betty Grable, Douglas Fairbanks, Jr.—Definitely an unfortunate picture all around. Perhaps more because it just isn't good Betty Grable material than anything else. If your people can absorb a whimsical fairy tale, they might go for it. Otherwise, no. The music is good, however. The Technicolor is lavish. The idea behind it just isn't. Played Wednesday, Thursday, Nov. 16, 17.—Arthur K. Dame, State Theatre, Presque Isle. Me.

United Artists

MONSIEUR VERDOUX: Charlie Chaplin, Martha Raye—A Chaplin special. The old maestro at his best. Definitely a winner.—G. S. Lomas, Plaza Cinema, Gloucester, England.

TIME OF YOUR LIFE: James Cagney, William Bendix—Sunday was a bit under average, with a drop on Monday and Tuesday. Production is all dialogue with one setting as a background. A few liked it, while the majority couldn't quite get the point. Strictly a character delineation that floats high above the head of the average theatre-goer. Played Saturday-Tuesday, Oct. 30-Nov. 2.—K. L. Dickinson, Town Theatre, Highland, Ind. Suburban patronage.

Universal

ALL MY SONS: Edward G. Robinson, Arlene Francis—Splendid drama that our patrons turned thumbs down on. I wish I could figure out why the people stay away in droves on something good. They come out to see nothing. Played Tuesday-Thursday.—A. N. Miles, Eminence Theatre, Eminence, Ky.

ABBOTT & COSTELLO MEET FRANKENSTEIN: Bud Abbott, Lou Costello—Just about their best, I reckon, and lots of people came to see them. We played a midnight preview on this which also drew well. Played Sunday, Monday, Oct. 31, Nov. 1. —A. N. Miles, Eminence Theatre, Eminence, Ky.

FABULOUS TEXAN: William Elliott, John Carroll —We were forced to play this three days due to our hydro shortages, but regret we had poor business. Played Monday-Wednesday, Dec. 6-8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

FEUDIN', FUSSIN' AND FIGHTIN': Marjorie Main, Donald O'Connor—Good wholesome comedy for the entire family. Below average business first night on account of basketball. Over average second night and average third night. Played Tuesday-Thursday, Nov. 30-Dec. 2.—Dick Smith, Albany Theatre, Albany, Ind.

FEUDIN', FUSSIN' AND FIGHTIN': Marjorie Main, Donald O'Connor—This drew well and it gave splendid satisfaction for two days. Played Thursday, Nov. 25.—A. N. Miles, Eminence Theatre, Eminence, Ky.

KING OF THE GAMBLERS: Janet Martin, William Wright—Grand action picture. Doubled with Gene Autry to nice business. Played Thursday-Saturday, Dec. 9-11.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

LETTER FROM AN UNKNOWN WOMAN, A: Joan Fontaine, Louis Jourdan—The young ladies will go for it. It should be seen from the start. Will rate it a semi-class picture. Played Sunday-Tuesday. —C. C. Dunsmoor, Dodge Theatre, Fort Dodge, Iowa.

SAXON CHARM: Robert Montgomery, Susan Hayward, Audrey Totter—A good picture that is very clever. The better class loved it. It's a good picture. Played Thursday-Monday.—C. C. Dunsmoor, Dodge Theatre, Fort Dodge, Iowa.

TAP ROOTS: Susan Hayward, Van Heflin—One of the best pictures this year. Color beautiful. Story adequate. Direction good. Reaction swell. It is interesting from start to finish and no letdown. "Tap Roots" is tops. Played one week.—C. C. Dunsmoor, Dodge Theatre, Fort Dodge, Iowa.

TWILIGHT ON THE RIO GRANDE: Gene Autry, Adele Mara—Good old Gene, he still makes you feel that you are going to keep you show instead of closing it. Played Thursday-Saturday, Dec. 9-11.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

Warner Bros.

BAD MEN OF MISSOURI: Dennis Morgan, Jane Wyman—Good shows, like good books, are always welcome, and this reissue had the makings of tops in box office. Pleased all and well worth playing. Should have played on a weekend. Box office good. Played Tuesday, Wednesday, Nov. 30, Dec. 1.—Ken Christianson, Roxy Theatre, Washburn, N. D.

BIG PUNCH, THE: Wayne Morris, Lois Maxwell —Only fair and a picture that was disappointing. Box office very poor. Played Friday, Saturday, Nov. 26, 27.—Albert Hefferan, Crown Theatre, Marne, Mich.

SEA HAWK, THE: Errol Flynn, Brenda Marshall —This is an excellent feature but did not pay off at the box office. This was enjoyed by those who came. Plenty of action and romance and the feature moves at a brisk pace. Definitely one of the best reissues. Played Saturday, Dec. 4.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Short Features

Columbia

LAGUNA, U. S. A.: Screen Snapshots—Good Screen Snapshots. If your folks like Eddie Bracken, they will enjoy this.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

PET PEEVES: Pete Smith Specialties—A Pete Smith comedy that was good.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RKO Radio

IN DUTCH: Walt Disney Cartoons—Very good Disney Cartoon.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

OLD SEQUOIA: Walt Disney Cartoons—Donald Duck at his best.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Twentieth Century-Fox

BUTCHER OF SEVILLE: Terrytoons—Above average cartoon.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Universal

KNOCK KNOCK: Variety View—Good cartoon with Andy Panda and Woody Woodpecker.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Warner-Vitaphone

LET'S SING A SONG FROM THE MOVIES: Memories of Memory Lane—Songs from former movies produced by this company with the scenes from the originals. Extra good.—A. N. Miles, Eminence Theatre, Eminence, Ky.

MY OWN UNITED STATES: Featurette—One of the best and most palatable of the travel shorts we have ever played. It drew raves from many customers who didn't even mention the feature. But we thought it slighted Maine scenic values just a trifle. Maine could fill 20 minutes alone. And a subject devoted to Aroostock County would surprise. There is a wealth of screen story-telling in this one county and so far as we know it has never been used. Everyone eats potatoes. Why not show the world where and how the best Maine potatoes are produced. —Arthur K. Dame, State Theatre, Presque Isle, Me.

SONG OF A NATION: Technicolor Specials—Pretty good two-reeler.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

THE SHELL-SHOCKED EGG: Merrie Melodies Cartoons—An outstanding cartoon.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Dividends Up In November

Washington Bureau

Cash dividends publicly reported in November of this year were slightly above those reported for November a year ago, but the rise is so slight that dividends this year will be somewhere between 15 and 25 per cent below the 1947 record—depending upon how much is paid out in December, according to U. S. Commerce Department figures.

Film companies reported cash dividends of $224,000 in November, 1948, compared with $217,000 in November, 1947. This was only the second month where 1948 was ahead of 1947.

The November figures bring the 11-month total to $37,214,000, compared with $48,682,000 for the same period last year and $35,874,000 in 1946. In 1947 film companies paid out $7,959,000 in December and in 1946 they paid out $10,840,000 for that month. It is not believed that the December figures for this year will equal either 1947 or 1946.

Hughes Seeks Re-Financing With Brisson Company

Hollywood Bureau

Negotiations for a new financing-distribution deal between Independent Artists, the Fred Brisson-Rosalind Russell-Dudley Nichols company, and Howard Hughes are in progress, it was learned this week.

Independent Artists pictures are distributed through RKO. Mr. Hughes is understood to be anxious to renegotiate the contracts of all independent producers whose films are partly financed and distributed by RKO. This is said to be in line with his desire to reduce budgets and to obtain a stronger grip on their operations. Besides Independent Artists, among producers releasing through RKO include Jesse Lasky, Frank Ross and Argosy Productions (John Ford and Merian Cooper.)

In RKO's last quarterly financial report part of the $3,560,000 write-off loss was attributed to advances for outside productions which have not paid off their cost.

Set Two Rank Premieres

The Beacon theatre, New York City, was to play the American premiere of two J. Arthur Rank features on December 24. These were to be "Waterloo Road," starring John Mills, Stewart Granger and Alastair Sim, and "Don't Take It to Heart," starring Richard Greene and Patricia Medina.

Sack Theatre Opening

Sack Amusement Enterprises will open its new Coronet theatre at Dallas December 28. The house seats 500 and will play art and foreign films. The opening attraction will be the Italian feature, "Barber of Seville."

Mary Semelroth Runs 6 Houses By "Trying to Please People"

Mary Semelroth, who owns the Wayne, Sigma, Federation, People's, Park and Ohio theatres in Dayton, Ohio, and nearby towns, takes as her motto "the pleasure of the people."

"We always try to please people. We listen to what they say. We give them not only the pictures they want, but we try to improve our houses, within their limits."

Twenty-five years an exhibitor, Mrs. Semelroth, who came from Austria, entered the industry primarily because her invalid son wanted her to own a theatre.

"We used to go to the Mills theatre. I went over one day and talked to Mrs. Mills, who wanted $15,000. I had some money, but that was out. So, one Sunday afternoon, we drove down to the Wayne theatre. While we were there, Phillip, my son, asked how we could buy the house. Well, inquiring around, we found out how, and we bought it outright.

"Business was terrible. We really struggled to build it. We did, and we expanded, starting with the Sigma, in 1926. That, too, was a rundown house. In 1927, we took the Federation, and in 1928, the Riverdale. Houses have been renamed, and we have tried to fix them up."



Herald Photo

Mrs. Semelroth operates the houses from her mansion in suburban Dayton. One room downstairs is an office, where she is aided by James Herb, film buyer.

Decision Made to End British Film Boycott

A decision to end a campaign calling for the boycott of British-made films distributed by U. S. firms was made this week by the Sons of Liberty Boycott Committee. A statement by the committee was released following an exchange of correspondence with N. J. Blumberg, president of Universal, in which it was made clear that funds earned by British films in U. S. are retained by the American film industry under a provision of the Anglo-American film agreement some months ago.

Jean Cocteau To Visit

Jean Cocteau, author, actor and producer for the French stage and screen, is scheduled to arrive in New York December 26 by transatlantic plane to attend the American premiere of his newest film, "The Eagle With Two Heads." The film will open December 29 at the little CineMET in New York.

Gamble, O'Donnell Speakers At Colorado Convention

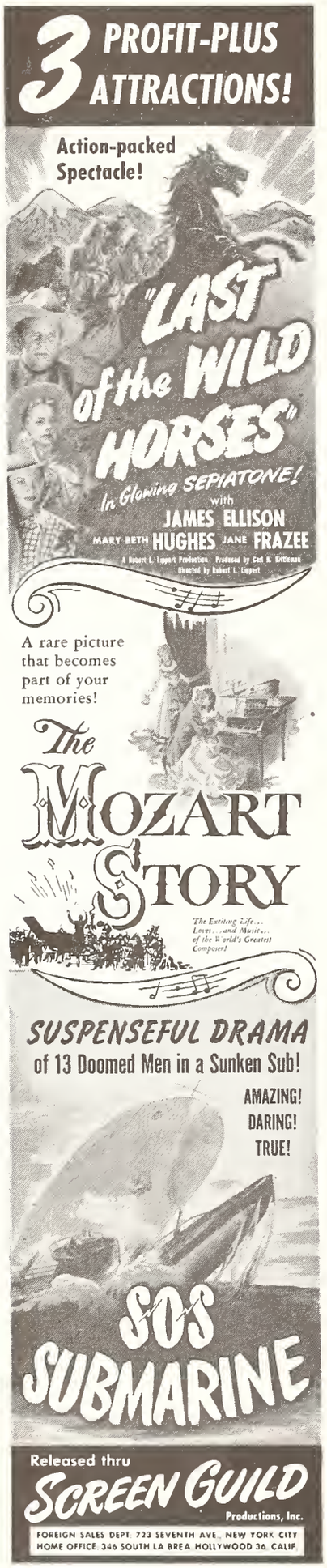
Ted Gamble, chairman of the board of Theatre Owners of America, and R. J. O'Donnell, president of the Variety Clubs, will be the principal speakers at the initial convention of the newly formed Colorado Association of Theatre Owners to be held in Denver, February 1-2. The new group has been formed by the heads of several groups of both affiliated and non-affiliated theatres. Incorporators include B. D. Cockrill, managing director of the Denham, also president and treasurer of the group; Pat McGee, general manager, Cooper Foundation Theatres, vice-president; Charles R. Gilmour, general manager, Gibraltar Enterprises, secretary; A. P. Archer, president, Civic Theatres; William Agren, booker, Fox Intermountain Theatres; Dave Davis, general manager, Atlas Theatres, all of Denver, and Larry Starsmore, president, Westland Theatres, Colorado Springs.

Paramount To Build Ten More Video Units

Having already built four large-screen television projection units, Paramount has ordered parts for 10 more such machines, it was learned this week. The new apparatus represents a considerable reduction in size, but maintains all the features of the old theatre television unit. Paramount uses an intermediate system which involves the photographing off the tube of the televised image. The film then is processed in less than a minute and is ready for editing and screening. Paramount plans to install theatre television units in several cities soon.

Clears Carbon Status

Foreign-made carbons, especially the Sun-Arc carbons distributed in the U. S. before the last war, are not to be confused with the Lorraine carbons, according to Edward Lachman, president of Carbons, Inc. Mr. Lachman's firm, which handles Lorraine, said further that the Sun-Arc product is no longer being manufactured.



PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

JUNE BRIDE (WB)

Final Report:

Total Gross Tabulated	$710,400
Comparative Average Gross	641,800
Over-all Performance	110.6%

BALTIMORE—Stanley, 1st week	140.9%
BALTIMORE—Stanley, 2nd week	71.4%
BOSTON—Metropolitan (DB) Rose of the Yukon (Rep.)	130.2%
BUFFALO—Buffalo	85.9%
CINCINNATI—Albee	85.1%
CINCINNATI—Shubert, MO 1st week	87.7%
CLEVELAND—Hippodrome	93.2%
DENVER—Denver (DB) Smart Girls Don't Talk (WB)	103.2%
DENVER—Esquire (DB) Smart Girls Don't Talk	107.1%
INDIANAPOLIS—Circle (DB) Inner Sanctum (FC)	100.0%
INDIANAPOLIS—Keith's, MO 1st week (DB) Inner Sanctum (FC)	116.2%
KANSAS CITY—Orpheum (DB) Bodyguard (RKO)	96.7%
LOS ANGELES—WB Downtown, 1st week	131.9%
LOS ANGELES—WB Downtown, 2nd week	82.8%
LOS ANGELES—WB Hollywood, 1st week	131.0%
LOS ANGELES—WB Hollywood, 2nd week	115.7%
LOS ANGELES—WB Wiltern, 1st week	175.9%
LOS ANGELES—WB Wiltern, 2nd week	102.7%
MINNEAPOLIS—Orpheum	113.2%
MINNEAPOLIS—Pan, MO 1st week	108.1%
NEW YORK—Strand, 1st week (SA) Vaughan Monroe's Orchestra	140.6%
NEW YORK—Strand, 2nd week (SA) Vaughan Monroe's Orchestra	128.9%
NEW YORK—Strand, 3rd week (SA) Vaughan Monroe's Orchestra	109.3%
OMAHA—Brandeis (DB) Triple Threat (Col.)	83.7%
PHILADELPHIA—Boyd, 1st week	135.0%
PHILADELPHIA—Boyd, 2nd week	80.0%
PHILADELPHIA—Boyd, 3rd week	70.1%
PITTSBURGH—Stanley, 1st week	83.3%
PITTSBURGH—Stanley, 2nd week	66.6%
SAN FRANCISCO—Warfield, 1st week (DB) Homicide for Three (Rep.)	143.2%
SAN FRANCISCO—Warfield, 2nd week (DB) Homicide for Three (Rep.)	103.6%
SAN FRANCISCO—United Nations, MO 1st week (DB) Homicide for Three (Rep.)	174.4%
SAN FRANCISCO—United Nations, MO 2nd week (DB) Homicide for Three (Rep.)	70.0%
ST. LOUIS—Ambassador, 1st week (DB) Variety Time (RKO)	136.6%
ST. LOUIS—Ambassador, 2nd week (DB) Variety Time (RKO)	118.0%
ST. LOUIS—St. Louis, MO 1st week (DB) Road House (20th-Fox)	141.9%
ST. LOUIS—St. Louis, MO 2nd week (DB) Road House (20th-Fox)	94.5%
TORONTO—Shea's, 1st week	107.0%
TORONTO—Shea's, 2nd week	94.8%
TORONTO—Shea's, 3rd week	84.6%

PITFALL (UA)

Final Report:

Total Gross Tabulated	$748,000
Comparative Average Gross	758,000
Over-all Performance	98.6%

ATLANTA—Loew's Grand	91.2%
BALTIMORE—Century	96.2%
BOSTON—Orpheum (DB) I Surrender, Dear (Col.)	95.0%
BOSTON—State (DB) I Surrender, Dear (Col.)	96.6%
BUFFALO—Buffalo (DB) The Gay Intruders (20th-Fox)	115.6%
BUFFALO—Hippodrome, MO 1st week (DB) The Gay Intruders (20th-Fox)	97.9%
CHICAGO—Oriental, 1st week (SA) Vaudeville	91.3%
CHICAGO—Oriental, 2nd week (SA) Vaudeville	78.5%
CINCINNATI—Albee	60.0%
CLEVELAND—State	110.5%
CLEVELAND—Stillman, MO 1st week	117.0%
DENVER—Paramount (DB) Meet Me at Dawn (20th-Fox)	75.0%
DENVER—Webber (DB) Meet Me at Dawn (20th-Fox)	61.3%
INDIANAPOLIS—Loew's (DB) My Dog Rusty (Col.)	79.3%
KANSAS CITY—Midland (DB) Black Eagle (Col.)	95.6%
LOS ANGELES—Music Hall Beverly Hills, 1st week	216.2%
LOS ANGELES—Music Hall Beverly Hills, 2nd week	162.1%
LOS ANGELES—Music Hall Beverly Hills, 3rd week	108.1%
LOS ANGELES—Music Hall Downtown, 1st week	182.8%
LOS ANGELES—Music Hall Downtown, 2nd week	139.7%
LOS ANGELES—Music Hall Downtown, 3rd week	75.2%
LOS ANGELES—Music Hall Hawaii, 1st week	190.4%
LOS ANGELES—Music Hall Hawaii, 2nd week	142.8%
LOS ANGELES—Music Hall Hawaii, 3rd week	71.4%
LOS ANGELES—Music Hall Hollywood, 1st week	189.1%
LOS ANGELES—Music Hall Hollywood, 2nd week	135.1%
LOS ANGELES—Music Hall Hollywood, 3rd week	67.5%
MINNEAPOLIS—State	113.2%
NEW YORK—Capitol, 1st week (SA) Dick Powell, others	127.5%
NEW YORK—Capitol, 2nd week (SA) Dick Powell, others	91.8%
NEW YORK—Capitol, 3rd week (SA) Dick Powell, others	85.4%
PHILADELPHIA—Earle, 1st week	108.6%
PHILADELPHIA—Earle, 2nd week	76.9%
PHILADELPHIA—Earle, 3rd week	76.4%
PITTSBURGH—Penn	99.4%
PITTSBURGH—Ritz, MO 1st week	100.0%
SAN FRANCISCO—United Artists, 1st week	166.6%
SAN FRANCISCO—United Artists, 2nd week	102.9%
SAN FRANCISCO—United Artists, 3rd week	82.3%
ST. LOUIS—State (DB) Montana Mike (UA)	80.0%
ST. LOUIS—Orpheum, MO 1st week (DB) Montana Mike (UA)	76.3%
TORONTO—Uptown	90.1%

ROGUE'S REGIMENT (Univ.)

First Report:

Total Gross Tabulated	$165,000
Comparative Average Gross	136,400
Over-all Performance	120.9%

BOSTON—Memorial (DB) Indian Agent (RKO)	80.2%
KANSAS CITY—Tower	80.0%
KANSAS CITY—Uptown	81.3%
LOS ANGELES—Guild (DB) Bungalow 13 (20th-Fox)	141.6%
LOS ANGELES—Iris (DB) Bungalow 13 (20th-Fox)	134.9%
LOS ANGELES—Ritz (DB) Bungalow 13 (20th-Fox)	126.3%
LOS ANGELES—Studio (DB) Bungalow 13 (20th-Fox)	111.9%
LOS ANGELES—United Artists (DB) Bungalow 13 (20th-Fox)	172.7%
MINNEAPOLIS—Orpheum	109.3%
PHILADELPHIA—Karlton, 1st week	218.7%
PHILADELPHIA—Karlton, 2nd week	156.2%
PHILADELPHIA—Karlton, 3rd week	109.3%
PITTSBURGH—Fulton, 1st week	142.1%
PITTSBURGH—Fulton, 2nd week	63.1%

MANAGERS' ROUND TABLE

AN INTERNATIONAL ASSOCIATION OF SHOWMEN MEETING WEEKLY IN MOTION PICTURE HERALD FOR MUTUAL AID AND PROGRESS

Walter Brooks, Director

OUR first chance since returning to acknowledge with thanks the opportunity to see so many old friends in New Orleans and en route. We visited with Nate Wise in Cincinnati, as he put in a Saturday afternoon at his desk and, we also saw Willis Vance, Louis Wiethe and others of the Cincinnati contingent.

And it was nice to make new friends in New Orleans, who may become members of the Round Table, especially such a good showman as E. A. MacKenna, manager of the new Joy theatre. You'll find some evidence of his exploitation skill on our picture page this week. We would like to visit with Abe Berenson, Bill Prewit, Maurice Artigues, W. M. Sendy, Willis Houck, John Dostal and many others on their home grounds, for New Orleans is a place to come back to for a wonderful vacation. You can say again that it is one of the three most interesting cities in America.

On the way back, we stopped over to see Eillott Johnson, advertising and publicity manager for the Malco theatres, on Beale Street in Memphis, and we'd already seen Jim West and others who joined up with Allied at the New Orleans convention. This trip into the deep south fills a spot that we had missed in previous travels, but which we'll never forget for friendly hospitality and unique attractions.



We are indebted to Mel Gold, our good friend in charge of advertising for National Screen Service, for this photograph of their 40 x 60 lobby display for Christmas, now appearing in thousands of theatre lobbies throughout the land. And we use a halftone reproduction, above, to convey to members of the Round Table our best wishes for a happy Christmas, in an issue dated December 25, 1948. It seems proper to use material in circulation among showmen.

Rudy Koutnik shows another full-page, two-color, co-op newspaper ad that appeared in the Milwaukee *Sentinel* to advertise "Loves of Carmen" at the Fox Palace theatre. Again, this full page was sponsored by Kaiser-Frazer dealers in the Milwaukee area. The thing is, it's a two color ad, and you, too, can do the same thing from mats, if your newspaper can run two colors. Metro, for some years had two-color publicity mats for those who wanted them, and one look at Rudy's ad on this Columbia picture would convince anybody. Sorry we can't reproduce it full size and in color.

Russ Leddy, manager of the Orpheum theatre, Green Bay, Wisc., was one who trekked to New Orleans to attend the Allied States convention, and like all managers, wanted to know about business in his absence. We sat across the table from him when he received a "code" telegram, reading, "Baby laughed out loud Saturday night." The current attraction was "When My Baby Smiles at Me."

Jesse White, manager of the President theatre, Manchester, Ga., whose entry for "Youth Month" was a close second for national honors, sends us his biographical data as a new member of the Round Table, and in it we note that he is his own advertising manager, house manager, city manager, display and sign artist and assistant manager. He could also say, if our memory of similar circumstances is good, that he is building superintendent, relief operator, assistant cashier, chief usher, bookkeeper, secretary, fireman, sanitary engineer, advertising agency, Saturday morning "Uncle" to all the kids in town, publicist, exploiteer, chairman of the house committee on civic activities, etc., etc.

Tiff Cook dresses up his Thursday night previews at the Capitol theatre, Toronto, which are definitely not sub-rosa—by rolling out a red carpet and tossing a canopy over the sidewalk. And there's a special doorman at the curb, in an admiral's uniform, to greet the customers. Tiff says it pays to spend a little rental for the doorman's Thursday night attire, and the red carpet makes potential patrons think well of the picture, so they give out with good word-of-mouth advertising.

Mike Piccirillo has an uncanny way of landing on this editorial page, even after we've decided that he's been referred to here too frequently. Now comes the Hartford *Times* with this story of the manager of the Center theatre. It seems he advertised for a young woman assistant and when Anita Soloshun presented herself in response to the ad, Mike was immediately impressed. In the next few weeks, he was further impressed, and a few days ago he offered her the job as *his* manager. The marriage will take place next month, but we've already received a Christmas card from Mike and Anita. *Walter Brooks*

SOUTHERN SHOWMEN

E. A. McKenna is manager of the new Joy theatre in New Orleans, a modern, first-run theatre where showmanship was displayed in the exploitation of Film Classic's "Unknown Island". The marquee figures, currently being shipped from town to town, are big enough and bold enough to attract plenty of attention. (We saw this display in New Orleans recently and can testify that it has audience appeal, for the crowds were definitely interested. Further checking proves that this sort of art work can be obtained in most cities, recreated from pressbook illustrations.—W. B.)



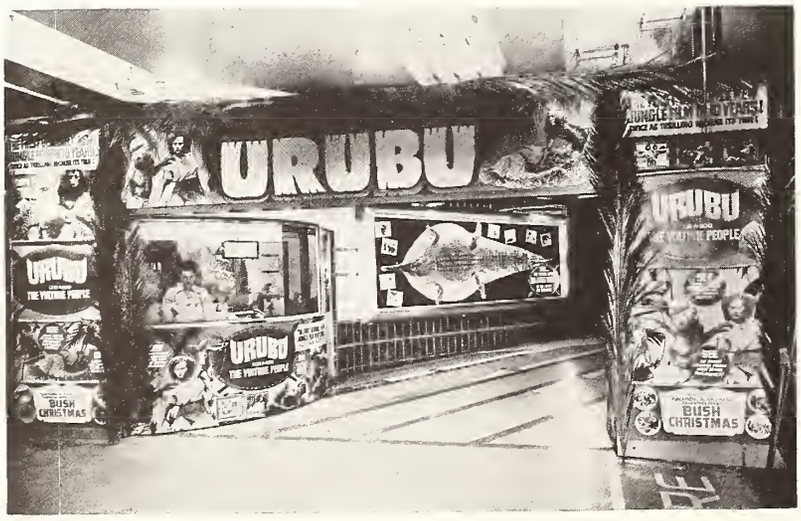
Joy theatre marquee, largest in the South, is 110 feet long and every inch of it is usable display space for modern marquee letters in various sizes and colors. Sign faces busy Canal Street in downtown New Orleans.



Prehistoric animals atop the marquee are 30 feet high. But not too difficult to build in any good sign-shop.



Exploitation trailers such as this may be new in New Orleans, at any rate, this one stopped the holiday shoppers on crowded streets.



Sherrill Corwin did this smash front for "Urubu" at the Esquire theatre, San Francisco—not exactly Southern, but tropical, stuff, and if your audience like the approach, you may find another good idea on this page.



Bolivar Hyde, manager of the Florida theatre, Tallahassee, engaged this high school band to advertise "A Song Is Born" with a parade and street concert ballyhoo.

Warren Butler Uses Television In Exploitation

Warren Butler, manager of the Lyric theatre, Salt Lake City, and Bill Pross, exploiteer, have entered an exhibit of tear sheets with their outline of a campaign for "The Three Musketeers" that will stand up under judicial examination as one of the best entries in the fourth quarter. There's a barrel of newspaper publicity that is beyond ordinary comparison.

Advance teaser campaign started without mention of either theatre or playdates and this garnered seventy inches of good and valuable space to get the ball rolling. The *Tribune, Telegram,* and *News,* and also the local *Shopping Guide,* responded with this preliminary campaigning. Ten 24-sheets were posted and 165 bus cards used, in addition to extra standees in window displays. Radio programs revolved around the fact that the Lyric had been reseated and redecorated for change-over to first-run policy.

One of the most effective parts of the promotion was the telecast over station KDYL, done from the front of the theatre and the first use of television in theatre exploitation in this area, causing considerable talk. The mayor and executive secretary of the Chamber of Commerce were present and interviewed. A novel aspect was obtained by the use of a large RCA set with a 24-inch picture, placed in the lobby so that waiting audience could see the event and themselves in action. In spite of a heavy snow, crowds required police details.

Interesting exhibit of photographs, although badly bent in Warren's legal-style campaign folder, show many window tie-ups and examples of cooperative advertising, without cost to the theatre.



Interesting window in Gibson's store, Providence, R. I., announcing the 32nd Anniversary of Fay's theatre, under the continuous management of Edward M. Fay, who takes particular pride in the fact that this is the only theatre in America with the distinction of 32 consecutve seasons as a vaudeville house.

SHOWMEN IN ACTION

Mr. Tan Pwee Kiat, manager of the Grand theatre, Malang, East Java, Indonesia, used mounted 6-sheets on a truck body as street ballyhoo for "Kismet."

▼

Jack Randall, at the Strand theatre, Vancouver, B. C., shows a line-up of news delivery trucks, bannered to advertise his playdates for "Mickey."

▼

Ansel Winston handing out especially printed envelopes, each containing a new penny, as exploitation for "Good Sam" at the RKO Coliseum theatre, New York City.

▼

Fred Greenway held a special show for under-privileged children at Loew's Poli-Palace theatre, Hartford, Conn., with the sponsorship of the Girls' Club and the Men's Club of the home office of Travelers Insurance Company.

▼

Lou Cohen, manager of Loew's Poli, Hartford, placed road signs reading "Road House" along highways to advertise a film of the same name, in the manner of the Burma-Shave ads.

▼

Irving Schwartz repeating his annual New Year's Eve policy of closing down from 5 to 7 p.m. and then reopening with a brand new show, with prizes and surprises for his patrons.

▼

Jesse White, manager of the President theatre, Manchester, Ga., has a clever program cover calling attention to the regular distribution of theatre news through R. F. D. mail boxes.

▼

Jack Hamilton had his cashier at the Variety theatre, Miami Beach, Fla., handing out little love notes to patrons which she signed personally, to advertise "Bill & Coo."

▼

Boyd Sparrow reports more than 6,000 entries in his coloring contest to advertise "The Three Musketeers" at Loew's theatre, Indianapolis.

▼

Ray Helson, manager of Schine's Strand theatre, Ogdensburg, N. Y., promoted a fine cooperative newspaper page in the *Journal* to advertise "The Three Musketeers."

▼

Francis DeZengramel, at the Seneca theatre, Salamanca, N. Y., promoted a Student Americanization Theatre Party, sponsored by the Elks Lodge, which is an idea worth passing along!

▼

Eli Zulas, manager of the Forest theatre, Forest Park, Ill., labels his current campaign as part of an "Economy and Exploitation Drive," easy for a good showman.

▼

Hugh S. Borland promoted 6,000 novel throw-away cards, with a number trick illustrated, as costless advertising for his double bill at the Louis theatre, Chicago.

Billy Davis, manager of the Ritz theatre, Gainesville, Ga., featured a hitching post and western saddles as advance lobby display for "Eyes of Texas" with a mounted 6-sheet for background.

▼

John Balmer, city manager for Walter Reade theatres in Long Branch, N. J., used fully-furnished trailers, parked in front of the Paramount theatre, to exploit "Apartment for Peggy."

▼

Bob Carney, manager of Loew's Poli theatre, Waterbury, Conn., setting up the fifth week of his Hammond Organ specialty, "The Time O' Day with Tiny Day," a new style of intimate entertainment.

▼

Arnold Gates, manager of Loew's Stillman theatre, Cleveland, tied up with 12 schools to give away 400 tickets to youngsters for a Kartoon Karnival featuring "Tom & Jerry" characters.

▼

Jack Dieber, manager of Century's Marine theatre, in Brooklyn, put his ushers in baseball uniforms as street ballyhoo for "The Babe Ruth Story."

▼

Julius Daniels built a convincing "Frankenstein" as ballyhoo for Walter Reade's Majestic theatre, Perth Amboy, N. J., using super-elevator shoes, oversized dungarees, and a plastic mask. Character walked the streets in chains.

▼

Bill Reisinger says he threw away 70 steaks to advertise "Red River" at Loew's theatre, Dayton, but not really, for it was all part of his exploitation parade which attracted huge crowds.

▼

Palm fronds from the famous Okefenokee Swamp were used by manager John Harrison of the Lyric theatre, Waycross, Ga., as display for "Tarzan's Secret Treasure."

▼

Edmond Anthony, manager of the Bradley theatre, Columbus, Ga., mounted large portrait heads cut from posters as display to advertise "Another Part of the Forest."

▼

Abe Kaufman, Round Table member from Terre Haute, Ind., landed in his local newspapers with an interview in which he said the movies were in a healthy condition in spite of talk about a slump.

▼

Dick Feldman's complete campaigns for the Paramount theatre, Syracuse, include advertising in Italian language newspapers and many gratis radio plugs.

▼

Jack Simons taking over in his new post as manager of the State theatre, Washington, Pa., one of Warner's houses in the Pittsburgh zone.

Bill Brown Opens The "Picture In A Blue Moon"

Bill Brown, manager of the Loew-Poli Bijou theatre, New Haven, writes that "once in a blue moon, along comes a picture for an exploitation field day." And this was "Unknown Island," to which he devotes a campaign which is entered for the Quigley Awards. Bill says "this feature had everything to make one pour out many ideas on a circus scale, and we did not miss a trick."

Newspaper advertising, from Film Classic's pressbook, carried huge illustrations of prehistoric monster and mythical character "Jiganticus" that make up well as display figures on the marquee and in lobby advertising. A contest to guess the identity of "Unknown Island" brought many replies. A local night club tried out a new show on the Bijou stage as an added attraction, with only a nominal expense to the house for a full-hour gratis show.

Bill mounted 24-sheet posters for street ballyhoo and placed a big cloth banner across his theatre front. He photographed a night shot of the front marquee that could be used as a newspaper ad. A score of window displays and many merchants tieups resulted in the distribution of various throwaways. South Pacific wall map, in the lobby, tied in with picture title and audience contest. Chain telephone calls, and spot broadcast announcements filled out.



According to manager R. G. Honeyman, of the Regent theatre, Edinburgh, members of the audience were invited to try on the famous "Lonsdale Belt" on exhibition at the theatre during the screening of "XIVth Olympiad," and who should come along but Harriet Johnston, daughter of Eric Johnston, president of our own Motion Picture Association, shown at left above with Mr. Honeyman and her friend, Anne Davey.

Tip for Newspaper Pictures

Terry Moore, youthful star of Columbia's "Return of October" has been making personal appearances in the Midwest, and getting good newspaper photographs in a smock made of Christmas seals during her appearance at Loew's Broad theatre in Columbus, Ohio. Even if Terry is not available, a reasonable facsimile can be attired in the same costume.

"Musketeers" In San Francisco

Lou Singer, manager of the Warfield theatre, in San Francisco, promoted "The Three Musketeers" with record-breaking success, using good luck and good sense in the transaction. Van Heflin happened to be in town from Hollywood and he did five radio programs, held a press luncheon and presented Mayor Robinson with a working model of Athos' sword. On opening day and for three following days, three young "Little Theatre" actors walked up and down Market Street in Musketeer get-up, plugging the show.

Disc jockeys played a record scene from the picture, identifying Lana Turner as "Lady De Winter" but asking listeners to phone in the identity of her leading man of the moment. Movie passes were offered first persons naming Gene Kelley. One popular disc jockey reported seventy phone calls in five minutes, jamming his wires. Free record albums also were given as radio prizes.



Russell A. Bovim, manager of Loew's State theatre, St. Louis, Mo., submits this unusual double-truck cooperative newspaper ad from the St. Louis Star-Times, which is built around the contest idea of "True or False." Twenty-seven ads are shown and 27 questions are asked in the center box as to what is "true or false" with direct reference to the text of the individual ads. Winners were paid off from the stage, and the theatre's own advertising was cost free. The ingenious designs come from your local newspaper's own mat service as a convenience for advertisers, and they are well worth investigating.

Printer's Simple Trick Gets 3-Color Effect

Always trying for something new, Gilbert Rathman, manager of the Marion theatre, Marion, Iowa, had his printer put three blending colors of ink in the fountain when they ran off the last giant window card, and the result is a nice combination of color, across the sheet, from red to green. His usual good use of pressbook mats in creating a distinctive window card is again credited to the Marion theatre. Monthly program calendar also printed in holiday colors.

Your Selling Approach

REVIEW OF CURRENT PRESSBOOKS

UNKNOWN ISLAND — Film Classics. Color by Cinecolor. Living Monsters of Prehistory ALIVE Before Your Eyes. It Is Out of This World, From the World of Sixty Million Years Ago. Wonders Never Before Beheld By Man. Prehistoric Monsters of an Unknown World Invade the World Of Today! So Spectacular, It Took One Year To Produce. This is a showman's picture and, while the pressbook is slim, there is still plenty to inspire you to action. Newspaper ads are good and set the theme for your sales approach. Use these ads, as large as you can afford—because they have the illustration and the argument that you require to sell the picture to your patrons. Start concentrating on those big animals and decide how many ways you can utilize the illustration value of the huge reptiles. There are no posters larger than a three-sheet, but you will find in the pressbook a set of six art stills, and almost any good sign shop can duplicate one or more of these creations for you as lobby display. Film Classics has a limited number of lobby and marquee figures on tour; ask for them; use them, if you can — otherwise make your own. It is not so difficult if you have a reasonably able sign man. The pressbook uses the word "Showmangles", which is coined for the occasion, but do not mangle this one — it has too much exploitation value. If you will really let yourself go with "Unknown Island", there is no telling how far this will take you into new highs. And it is of small value to sit back from here and tell you what to do. If you can spend an hour with the pressbook and your imagination, you will do all right.

FIGHTING SQUADRON—Warner Brothers. Color by Technicolor. It is the most adventure - crammed story the screen has ever shown. They are the guys who fly faster than any man has ever flown. It is dynamite — on wings. Never told before, it is the top-secret story of the never-say-die guys of the skies! A pressbook and a supplement on this one promise extra exploitation aids for showmen. The 24-sheet poster, the 6-sheet and the other accessories carry out a theme which can be sold across the board. Newspaper mats have the virtue of good ads in small sizes. You do not have to contemplate a 1,000-line ad in order to see the salesmanship you know you want. You can do this whole job in two's and three's, and it will respond in your newspaper page like something new and better than usual. There is a strong desire indicated on the part of the pressbook makers to cater to your needs, not their own prestige. Newspaper contests are aimed at local air groups and at air-minded newspaper readers who like aircraft and air programs. A model plane contest is good for the young fry. Coloring contests, always popular, fit well with this one because of color opportunities. Radio plugs include free records from Warner Brothers and a hero interview which you can do locally. If you are anywhere near a flying field or training center, try for apparatus used in air-flight practice or training, as lobby display. Publicity stories have reasonable news value and, with publicity mats for illustration, will appeal to your local editor. A novel game of skill is shown in the pressbook as a throwaway, and it should react with the teen-age crowd.

Gertrude Tracy Discovers Brooklyn in Ohio

Gertrude Tracy, manager of the Parma theatre, Parma, Ohio, held a "Liar's Contest" as advertising for "Mr. Peabody and the Mermaid." She had about 100 entries, including one lady who thought the pollsters in the recent election should win. Twelve pairs of tickets were offered through the sponsorship of the Brooklyn-Parma *News* (but, Tracy, how long has Brooklyn been in Ohio? Give that gal another pair of tickets).

Loew's White Plains Shows Good Campaign

Herb Campbell, manager of Loew's State theatre, White Plains, N. Y., submits his good campaign on "Easter Parade" in this suburban situation. Contest with local music shop sponsored 5,000 heralds plus prize money, with over 300 contenders entered. Radio record player in the lobby of theatre played hit tunes a week in advance.

One Way That You Can't Go Wrong—



With kids. Here is Larry Kent, manager of the Plaza theatre, Hauston, Texas, with a few of his yaunger set, cantenders in an amateur contest, dressing up, far an audience. Larry was assistant ta Fred Greenway at Loew's Pali-Palace, Hartford, before he went to Texas. And below:



R. E. Burnett, manager af Halderness Hall, Witham, Hull, with a smiling graup of British yaungsters, intent on their enjoyment of "Wistful Widaw of Wagan Gap". Assistant manager S. E. Ivesan is at extreme right. Yau cannot miss, an either side af the broad Atlantic, with kids.

Finds a Way to Make 'Em Write Letters

Howard Cohn, manager of Century's Midwood theatre, Brooklyn, found a way to encourage a heavy mail response to advertise "Apartment for Peggy" without much expense or trouble. He merely asked everybody who needed an apartment or wanted a larger or smaller one, or wished to make an exchange, to write to the manager of the Midwood, and you can imagine, there was a rush of correspondence. A 40x60 in the lobby told the story of the picture and described this interesting contest.

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over ¼ Century

Now Specializing in Refreshment SERVICE to DRIVE-IN THEATRES

SPORTSERVICE, Inc. JACOBS BROS. HURST BLDG. BUFFALO, N. Y.

HENRY R. ARIAS



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Serving the Industry Since 1913. Negotiations In Any Language
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Filmack GIVES YOU THE BEST VALUE IN SPECIAL TRAILERS

THREE COMPLETELY EQUIPPED PLANTS
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NEW YORK
LOS ANGELES
SEND US YOUR NEXT ORDER!

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

POSITIONS WANTED FOR NEGRO PROJECtionists thoroughly qualified and trained in our colored School of Projection. Write PLACEMENT DEPT., NATIONAL THEATRE INSTITUTE, P. O. Box 5769, Dallas, Tex.

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The Product Digest

Command Decision

MGM—Drama of the Top Brass

Here is a remarkable drama—remarkable for its courage and its adult handling of an involved politics vs. human values problem. Remarkable, too, for its emotional punch—to the stomach, to the heart, and to the mind. Based on the Broadway success by William Wister Haines, "Command Decision" examines the wartime problem of Brigadier General K. C. Dennis of the Army Air Forces.

A new German fighter plane, far superior to anything that the Americans have, is being developed by the Germans in three different cities. General Dennis believes that if those planes are put into production, the Allies will suffer staggering losses, if not lose the war altogether. But to bomb those cities he must knowingly and willingly sacrifice dozens of bombers and hundreds of men within a week's time—all the time the weather will allow him.

Those personnel and equipment losses, he believes, will be small beside those losses that the new planes might bring about.

Yet those high losses, he knows, will anger official Washington, will antagonize the press, may cost him his job and the morale of his flyers and, perhaps, even subordinate the air force to the navy and the army.

This is drama on the wide scale of power politics—but a drama presented in such down-to-earth human terms that "Command Decision" is an intensely personal drama.

Major credit for the personalizing of the drama should go to the excellence of the all-star, all-male cast that MGM has used: to Clark Gable, for a new kind of superior performance as General Dennis; to Walter Pidgeon, Gable's superior, and a man afraid to make Gable's decision; to Van Johnson, Gable's orderly; to Brian Donlevy, as the general who replaces Gable; to Charles Bickford, as a war correspondent; to John Hodiak, the flight leader on those German missions, and to Edward Arnold, as head of a Congressional investigating committee who can't understand why his country's boys should be "sacrificed."

There has been no glamorizing of this story. It has been told straight—sincerely and with a great deal of compassion. It has been filled with heart-breaking incidents. And it has been filled with the kind of adult discussion that has rarely been put on film.

Sam Wood's direction, Sidney Franklin's production and William R. Laidlaw's and George Froeschel's screenplay are all of them of the highest calibre. Together they have turned out a picture that does immense credit to the industry.

Selling this picture will be no trick at all. True, it is a war story and there are some exhibitors who insist that war stories don't sell. But the names on your marquee will bring your first customers and their word-of-mouth advertising should do the rest.

This is a picture that should be sold, for it explains the why's, in easily understandable terms, behind some of World War II's air battles. It is also a convincing study of a great man.

Seen at the home office projection room. Reviewer's Rating: Superior.—RAY LANNING.

Release date, not set. Running time, 112 minutes. PC.. No. 13274. General audience classification.

Brig. Gen. K. C. "Casey" Dennis.....Clark Gable
Maj. Gen. Roland Goodlow Kane.....Walter Pidgeon
Tech. Sgt. Immanuel T. Evans.....Van Johnson
Brig. Gen. Clifton I. Garnet.....Brian Donlevy
Charles Bickford, John Hodiak, Edward Arnold, Marshall Thompson, Richard Quine, Cameron Mitchell, Clinton Sundberg, Ray Collins

Act of Violence

MGM—Postwar Melodrama

Artistic skill of a rare order gives sharp effectiveness to this intensely motivated story of vengeance and cowardice in which a war-crippled veteran stalks his former commanding officer on murder bent from opening flash to tragic finale. It is strong red meat, as stories go, and played for all that's in it by Van Heflin, Robert Ryan, Mary Astor, Janet Leigh and extremely competent support. It is one of the season's most successful ventures in the field of suspense, recalling without directly resembling such milestones in that category as "This Gun for Hire" and "The Killers," and it figures to hit hard wherever stories of violence prosper.

Robert L. Richards' screenplay from Collier Young's story opens with Ryan, Heflin's wartime buddy, arriving in California, where he has located the latter, armed and determined to kill him on sight. It comes out that Ryan is the sole survivor of a group of Nazi war prisoners whose escape by tunnel from a prison camp Heflin thwarted by informing their Nazi captors of their plan. Heflin, now a respected family man in the community, learns of Ryan's arrival and, following a necessary explanation to his wife in which he does not seek to justfiy his act of cowardice, flees from his pursuer, drifting finally into the clutches of underworld characters who plan to rescue him from his predicament, at cost of the money his business has accumulated, by killing Ryan. In a final realization of the extremes to which his fears have brought him, Heflin takes the assassin's bullet intended for Ryan and is killed. (It's by no means so simple as it sounds, and much more fascinating.)

Direction by Fred Zinnemann bears the stamp of the perfectionist, concentrating on tension and suspense even to the extent of withholding all credit titles until the picture has ended.

Performances by all participants are realistic to the complete exclusion of glamour.

Production by William H. Wright achieves a high level of authenticity in every detail.

Previewed at the Academy Awards theatre, where a press audience received it warmly. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, February, 1949. Running time, 82 minutes. PCA No. 13245. General audience classification.

Frank Enley .....Van Heflin
Joe Parkson .....Robert Ryan
Janet Leigh, Mary Astor, Phyllis Thaxter, Berry Kroeger, Taylor Holmes, Harry Antrim, Connie Gilchrist, Will Wright

SHOWMEN'S REVIEWS
REISSUE REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS
THE RELEASE CHART

Whiplash

Warner Bros. — The Fight Racket

Contrary to what most people probably will expect to see under such a title, this is not a Western and a lash plays no actual part in the proceedings. Its most dramatic moments come in boxing ring and the whole story is about a sensitive boy who becomes a champion to get even with the wife of his tyrannic promoter.

It's a good story. Most important of all, it flares into furious action at times and anyone who enjoys watching a good fight will get his money's worth out of this. In addition there is a well-cast trio of stars comprising Dane Clark, Alexis Smith and Zachary Scott.

Fight pictures, properly exploited, run strong at the box office and this should be no exception. It's tough and rough in spots and then again there are moments when romance tempers all the violence to combine with it into a satisfactory and well-paced presentation.

Director Lew Seiler has done well in measuring how much fist-fighting in and out of the ring an audience will take without laughs or restlessness and he has infused the proceedings with a certain amount of healthy tension. Produced by William Jacobs, Maurice Geraghty and Harriet Frank, Jr., wrote the screenplay

(*Continued on following page*)

(continued from preceding page)

from a story by Kenneth Earl. Photography by Peverell Marley stands out especially in the realistic ring scenes.

Dane Clark does a fine job as the painter turned into a tough "killer" by Zachary Scott, his physically disabled and sardonic promoter. Alexis Smith dons some beautiful gowns and, with the looks to match, should capture the interest of both the male and female components of the audience.

When Dane meets Alexis, she appears mysterious and he asks no questions. They both fall in love. One day, Alexis simply skips town and Dane goes after her. He finds she is the wife of Scott, a promoter, and to get even with her, he signs up with him. He is warned of Scott's evil intentions by Jeffrey Lynn, who provides one of the picture's best performances as Alexis' chronically-drunk brother. Ignoring him, he goes on until finally he reaches the championship stage.

He goes into the ring with a concussion, but wins. Lynn removes all further obstacles by shooting Scott and getting killed at the same time. S. Z. Sakall, Eve Arden, Ransom Sherman and Alan Hale deserve mention in supporting parts.

Seen at the Warner Bros. home office screening room in New York. Reviewer's Rating: Very Good.—FRED HIFT.

Release date, January 15, 1949. Running time, 91 minutes. PCA No. 12346. General audience classification.

Michael Gordon .....Dane Clark
Laurie Durant .....Alexis Smith
Rex Durant .....Zachary Scott
Eve Arden, Jeffrey Lynn, S. Z. Sakall, Alan Hale, Douglas Kennedy, Ransom Sherman, Fred Steele

Mr. Perrin and Mr. Traill

***Eagle Lion*—Personality Conflicts**

Produced in England by Two Cities Films and presented by J. Arthur Rank, "Mr. Perrin and Mr. Traill" is an exciting and well-made study of the conflict of personalities at a boys' school. Based on the novel by Hugh Walpole, it is a picture which, because of its strictly British cast, accented dialogue and background, may have only limited appeal to American audiences.

It is also a picture which will more than satisfy discerning audiences since it boasts a dramatic story which builds to a thrilling climax; an excellent cast which gives top performances, and skilled directorial touches which add impact, and at times humor, to a story which for the most part is grim.

Heading the cast are Marius Goring as "Mr. Perrin," a dull, pompous and aging instructor whose life is wrapped up in the equally pompous traditions of the school, and David Farrar, "Mr. Traill," his newly arrived assistant whose modern views on life bring mental havoc to the ordered living of "Perrin." Unknown to Farrar, their conflict reaches its climax when the young instructor announces his engagement to Greta Gynt, the school's nurse. "Perrin" becomes mentally unbalanced, attempts to kill his competitor—but at the last dies saving "Traill's" life.

As a character study of two individuals the story builds in melodramatic effect.

Heading the supporting cast is Raymond Huntley as the domineering headmaster. In his several brief appearances his expert acting captures every scene. Other supporting players, including Donald Barclay heading the juvenile cast, give equally effective performances.

Production by Alexander Galperson and direction by Lawrence Huntington is of the best, while the screenplay by L. A. G. Strong keeps the plot swiftly paced.

Reviewed in a New York projection room. Reviewer's Rating: Very Good.—GEORGE H. SPIRES.

Release date December, 1948. Running time, 91 minutes. General audience classification.

Vincent Perrin .....Marius Goring
David Traill .....David Farrar
Isabel Lester .....Greta Gynt
Moy-Thompson .....Raymond Huntley
Ralph Truman. Edward Chapman. Lloyd Pearson, Maurice Jones, Donald Barclay, John Campbell, Cavan Malone, Brian McDermott

Last of the Wild Horses

***Screen Guild* — Outdoor Western**

Ranking with the best of the pictures from series Westerns, "Last of Wild Horses" is a colorful, intelligent study of the old west presented in a format and style which should appeal to adult audiences as well as juvenile. Unlike many Western series these pictures from Lippert Productions break away from the routine in which this type of fare is usually presented. There is a competent cast headed by James Ellison, Mary Beth Hughes and Jane Frazee; there is beautiful outdoor photography in Sepiatone taken in Oregon, and there is an interesting, swiftly-paced original screenplay by Jack Harvey.

Basically, the story is concerned with Ellison's attempts to disprove his guilt of a murder and at the same time uncover and expose the gang leader who is swindling local ranchers of their property. Miss Hughes as Ellison's supporter, and Miss Frazee as the daughter of a murdered rancher, provide the romantic interest by competing for the affections of the star.

Douglas Dumbrille as the rancher eventually murdered; Reed Hadley as the gang leader; James Millican as the sheriff, and Olin Howland, aiding in the fight for justice and also lending the comedy support, all perform capably.

Direction by Robert L. Lippert, who was also executive producer, is of the best. Carl K. Hittleman was producer and Benjamin Cline directed the photography.

Reviewed in a New York projection room. Reviewer's Rating: Good.—G. H. S.

Release date November 12 1948. Running time, 82 minutes. PCA No. 13469. General audience classification.

Duke Barnum .....James Ellison
Terry Williams .....Mary Beth Hughes
Jane Cooper .....Jane Frazee
Douglas Dumbrille, James Millican, Reed Hadley, Olin Howland, Grady Sutton, William Haade, Rory Mallinson, Stanley Andrews

The Denver Kid

***Republic* — Action Western**

As another in his series of Westerns for Republic, this has Allan "Rocky" Lane as a member of the border patrol attempting to track down the killer of his partner and friend. Produced in the Western tradition it has the usual amount of fist and gun play, the hard riding, and the suspense.

With Gordon Kay as associate producer and under the direction by Philip Ford, the story has Lane using the assumed name of "Denver" and posing as a cold-hearted outlaw so that he may work his way into the gang controlling the town of Cemetery Ridge. By employing his ingenuity he wins the boss' favor then sets out to gather the evidence to prove the boss killed his friend. After 60 minutes his mission is successful and he rides off to further adventures.

The original screenplay was written by Bob Williams and the story was photographed by John MacBurnie.

Reviewed at the New York theatre on Broadway. Reviewer's Rating: Fair.—G.H.S.

Release date, October 1, 1948. Running time 60 minutes. PCA No. 13308. General audience classification.

Rocky .....Allan "Rocky" Lane
Nugget Clark .....Eddy Waller
William A. Henry, Douglas Fowley, Rory Mallinson, George H. Lloyd, George Meeker, Emmett Vogan, Hank Peterson, Bruce Edwards, Peggy Wynne

The Valiant Hombre

***United Artists*—Cisco Kid Western**

As the first in a new series of Cisco Kid Westerns to be released through United Artists, "The Valiant Hombre" is comparable to the routine outdoor adventure films provided by most Western series. There is nothing particularly unusual in plot, treatment, cast or story. However, it may well provide an hour's relaxed entertainment for those audiences who enjoy this type of screen fare.

Starring Duncan Renaldo as "Cisco" and Leo Carrillo as his partner "Pancho," the story is concerned with the efforts of the two Mexican cowboys to find a prospector who has struck a new gold streak and then is kidnapped by the outlaw elements running the town. The usual adventures follow. Justice triumphs and the culprits are exposed.

Produced by Philip N. Krasne and directed by Wallace Fox, the original screenplay was written by Adele Buffington and is based on the character created by O. Henry. In supporting roles are John Litel as the town's business men and also head of the outlaws; Stanley Andrews, the sheriff, and John James, the kidnapped prospector. Duncan Renaldo was also the associate producer.

Reviewed at the United Artists projection room in New York. Reviewer's Rating: Fair.—G.H.S.

Release date, January, 1949. Running time, 60 minutes. PCA No. 13395. General audience classification.

Cisco .....Duncan Renaldo
Pancho .....Leo Carrillo
John Litel, Stanley Andrews, John James, Barbara Billingsley, "Lasses" White

SHORT SUBJECTS

MUMMIES DUMMIES (Columbia)

Three Stooges (1403)

Hysteria reigns amid the pyramids of ancient Egypt as the Three Stooges get into the used chariot racket.

Release date, November 4, 1948 16 *minutes*

A PINCH IN TIME (Columbia)

All Star Comedies (1431)

Operating a memory institute doesn't help Hugh Herbert's poor memory a bit. He forgets his wife's anniversary and becomes involved accidentally in the year's most spectacular diamond robbery. The robbers pursue Herbert and the result is hilarious incident.

Release date, November 11, 1948 16 *minutes*

CAN YOU TOP THIS? (Columbia)

Can You Top This, No. 1 (1411)

The radio show, "Can You Top This?" is brought to the screen. Senator Ford, Harry Hershfield and Joe Laurie, Jr., stars of the weekly radio program, repeat their air antics and bring to audiences laugh-provoking entertainment.

Release date, November 18, 1948 13 *minutes*

STARS TO REMEMBER (Columbia)

Screen Snapshots (1853)

This nostalgic reel features stars of yesterday. Famous stars are shown, including Mary Pickford, America's Sweetheart, Will Rogers, the cowboy humorist-philosopher, John Gilbert, Mae Murray and a host of others.

Release date, November 18, 1948 9½ *minutes*

CACTUS CAPERS (RKO Radio)

Ray Whitley Musical Western (93,503)

Ray and his singing cowboys find a stray donkey on the desert while they are stranded after having their horses stolen. When they bring the donkey to town, Virginia and Hank Watson, the town's banker, offer to buy it. The boys are arrested for the murder of the donkey's owner, Looney Martin, but are released when Virginia reveals that Martin was her grandfather. They go off to search for a hidden gold mine which Martin supposedly discovers. The donkey leads them to the mine, and Watson, who has been trailing, tries to beat Ray into town to register the mine. But the mule comes in handy again and Ray foils the banker and races to town to register the mine in Virginia's name.

Release date, November 19, 1948 17 *minutes*

REISSUE REVIEWS

GUEST IN THE HOUSE

United Artists

"Guest in the House" ranks "well up toward the top of the heap in the current Hollywood cycle in psychological-pathological strain," wrote Red Kann when he reviewed this feature in the December 9, 1944, issue of the HERALD. Starring Anne Baxter and Ralph Bellamy the story "revolves around a neurotic, on-the-mental-fringe girl whose bad heart makes her crafty, selfish, dominating and also unscrupulous. Her victims are a commercial artist, his wife and their child, an aunt, a model and a brother. . . . She uses slow, but deadly, drippings of poisoned words." John Brahm directed this feature, whose players include Ruth Warrick, Aline MacMahon, Marie McDonald and Percy Kilbride. Reissued by United Artists in January, 1949.

LADY OF BURLESQUE

United Artists

This backstage romance and murder-mystery was first reviewed in the May 1, 1943, issue of the HERALD. The reviewer said then: "The broad good humor of burlesque and the effective staging of this Hunt Stromberg production give a distinctive flavor to the tale of backstage murder and mystery based on Gypsy Rose Lee's novel entitled 'G-String Murders.' Barbara Stanwyck paces an engaging cast of performers with brisk charm, and Michael O'Shea, in his first featured role, steps right along with her. The entertainment offered varies from 'bumps' and comic blackouts to death and suicide in a darkened opera house, and audiences should chuckle and shiver in turn for 91 minutes of amusement." William Wellman directed and other players include J. Edward Bromberg and Iris Adrian. Reissued by United Artists in January, 1949.

IN OLD CALIENTE

Republic

Originally released nearly 10 years ago, "In Old Caliente" is the type of Western adventure story that built Roy Rogers his large following. This particular story concerns the attempts of Rogers and his partner, George "Gabby" Hayes, to clear their names after they have been robbed of someone else's money. When the picture was reviewed in the July 22, 1939 issue of MOTION PICTURE HERALD the reviewer said: "The plot is cleverly interlaced and the events follow in orderly continuity. Under the direction of Joseph Kane, who was also associate producer, and with good photography the picture has more than enough to hold the attention of the audience." Mary Hart, as the girl involved in the adventures, and Jack La Rue on the side of the outlaws, head the supporting cast. The picture's reissue date was December 15, 1948.

FRONTIER PONY EXPRESS

Republic

One of the first in the Roy Rogers series of Westerns for Republic, "Frontier Pony Express" is concerned with that element of American history and St. Joseph, Mo., during Civil War days. When it was reviewed in the April 15, 1939, issue of MOTION PICTURE HERALD, the reviewer said: "Here is another well-made and exciting Western." In this Rogers is the pony express rider who becomes involved with a Confederate politician with dreams of establishing a dictatorship in California. Between adventures Rogers sings several numbers, while George "Gabby" Hayes adds the comedy, and Mary Hart lends the romantic interest. Joseph Kane directed. Reissue date, January 29, 1949.

ADVANCE SYNOPSES

GUN SMUGGLERS

(RKO Radio)

PRODUCER: Herman Schlom. DIRECTOR: Frank McDonald. PLAYERS: Tim Holt, Richard Martin, Martha Hyer, Paul Hurst, Robert Warwick, Gary Gray, Douglas Fowley.

MELODRAMA. Holt and Martin, riding to Hurst's ranch, hear gunfire and arrive, too late to prevent it, at the scene of a hijacking of Army wagons transporting a shipment of guns to the post. It turns out that Gray, 10-year-old brother of Fowley, has been innocently used to make the hijacking possible, and Holt takes charge of him in hopes he will lead him to the hiding place of the weapons. The boy is again used, by the bandits, to promote the hold-up of a stage bearing the captured Fowley, who is wanted by Mexico for gun-running, and again Holt, aided by Miss Hyer and others, believe him innocent of duplicity, which is proved when the guns and gun runners are finally rounded up.

TARZAN'S MAGIC FOUNTAIN

(RKO Radio-Sol Lesser)

PRODUCER: Sol Lesser. DIRECTOR: Lee Sholem. PLAYERS: Lex Barker, Brenda Joyce, Evelyn Ankers, Albert Dekker, Alan Napier.

ADVENTURE. Tarzan's primitive peace is disturbed by discovery of a plane wrecked 20 years previously and the presence, living with friendly natives who possess a fountain of youth, of the aviatrix (who hasn't aged a minute in all that while) supposedly killed in the crash. She possesses information which will free her long-imprisoned fiancee, falsely convicted of murder, and she persuades Tarzan to take her to civilization to achieve this. Then she, her fiancee, and some others who insist on going along, set out for the area where the fountain of youth is, but only the two of them survive the perils of the journey. They decide to remain there, and Tarzan goes back to his family.

FLAXY MARTIN

(Warner Brothers)

PRODUCER: Saul Elkins. DIRECTOR: Richard Bare. PLAYERS: Virginia Mayo, Zachary Scott, Dorothy Malone, Tom D'Andrea, Helen Westcott, Douglas Kennedy.

MELODRAMA. Scott, an honest lawyer employed by Kennedy, a gangster, obtains court release of a criminal he believes innocent because of lies told him by Miss Mayo, with whom he's in love, but who secretly is Kennedy's girl. Before he learns the truth about the Mayo-Kennedy relationship a girl is murdered, he is convicted falsely of the killing and sentenced to prison, escapes, is befriended by Dorothy Malone, comes back to town, rounds up the racketeer and faces the future.

STRANGE GAMBLE

(United Artists)

PRODUCER: Louis J. Richmil. DIRECTOR: George Archainbaud. PLAYERS: William Boyd, Andy Clyde, Rand Brooks, Elaine Riley, William Leicester, Joan Barton, James Craven, Joel Friedkin, Herbert Rawlinson.

WESTERN. Hoppy, who has been commissioned by the Government to investigate counterfeit money, meets Nora and brother Sid, who boasts openly, while drunk, of owning a mine called the "Silver Belle." He is overheard by Mordigan and members of his gang, and in the next sequence turns up as a corpse with suspicion pointing to Mordigan's men as the murderers. Some bogus money also turns up about now and after a couple of gun battles, Hoppy discovers the mine and also Nora's father, who had been missing and had been imprisoned and forced into manufacturing the money by Mordigan. Hoppy and his pals outwit the gang: Nora is reunited with her father who plans to work the mine; and Hoppy rides away.

FALSE PARADISE

(United Artists)

PRODUCER: Louis J. Rachmil. DIRECTOR: George Archainbaud. PLAYERS: William Boyd, Andy Clyde, Rand Brooks, Joel Friedkin, Elaine Riley, Kenneth MacDonald, Don Haggerty, Cliff Clark.

WESTERN. Hoppy and his two pals, find new friends in Professor Larson and daughter, Anne, who have purchased Paradise Ranch. Hoppy tells the Professor that there are traces of silver ore on Paradise Ranch, and he agrees to help the Larsons obtain money for mining purposes. He gets a loan from Banker Waite, who hurries to the crooked realtor, Bentley, and after telling him about the silver, they make plans to fraudulently gain possession of the mine. The climax is reached when the first scheduled shipment of ore is ambushed by the swindlers, but Hoppy and his friends win.

PAROLE, INC.

(Eagle-Lion-Orbit)

PRODUCER: Constantin David. DIRECTOR: Alfred Zeisler. PLAYERS: Michael O'Shea, Turhan Bey, Evelyn Ankers.

MELODRAMA. O'Shea, assigned as special investigator to round up a gang selling paroles and determine which member of the parole board is working with them, poses as a parolee, joins the mob, and falls in love with the wife of a paroled gangster, who helps him uncover the facts. His plan to capture the mob backfires, and he's about to be put on the spot when the police arrive, rescue him and apprehend the criminals.

BOMBA THE JUNGLE BOY

(Monogram)

PRODUCER: Walter Mirisch. DIRECTOR: Ford Beebe. PLAYERS: John Sheffield, Peggy Ann Garner, Onslow Stevens, Charles Irwin.

JUNGLE ADVENTURE. Stevens, a famous photographer, and his daughter, Miss Garner, invade the jungle, seeking picture material, and become separated in a series of mishaps involving attacks by leopards, lions, and infuriated savages. Sheffield, a white boy grown up in the desert, takes care of Miss Garner, finally restoring her to her parent, but declines to leave the jungle to go to civilization.

RED STALLION IN THE ROCKIES

(Eagle Lion)

PRODUCER: Aubrey Schenck. DIRECTOR: Ralph Murphy. PLAYERS: Jean Heather, Arthur Franz, Jim Davis, Ray Collins, Wallace Ford, Leatrice Joy.

WESTERN DRAMA. When the circus goes broke, Ford and Franz seek a job on the ranch of Collins, who is prejudiced against show people. They find an elk and its owner, Jean Heather, and they also incur the enmity of Jim Davis, ranch foreman. Wild horses, led by a stallion with a glowing coat, threaten the area. Ford and Franz realize that it is a horse from the circus which had its coat covered with phosphorescent paint. They go after the animal and capture it. At the ranch, Davis hopes for the elk to attack Collins. The animal charges Collins' wife instead, and Jean saves her. Then the horse attacks the elk and a vicious fight ensues with the stallion the victor. Franz marries Jean and the trio returns to circus life.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4406-4407, issue of December 4, 1948.

Feature product listed by Company on page 4411, issue of December 4, 1948. For complete listing of 1947-48 Features by Company, see Product Digest, pages 4292-4293, issue of August 28, 1948.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
† ABBOTT and Costello Meet Frankenstein	Univ.	664	Abbott and Costello	July,'48	83m	July 3,'48	4225	4219	4343
Accused, The	Para.	4808	Loretta Young-Robert Cummings	Jan. 14,'49	101m	Nov. 20,'48	4389	4383	....
Act of Violence	MGM	....	Van Heflin-Robert Ryan-Janet Leigh	Feb.,'49	82m	Dec. 25,'48	4433	4410	....
Adventures of Gallant Bess (color)	EL	905	Fuzzy Knight-Audrey Long	Oct. 10,'48	73m	July 31,'48	4257	....	....
Adventures of Don Juan (color)	WB	812	Errol Flynn-Viveca Lindfors	Jan. 29,'49	110m	.....	....	4410	....
Alias Nicky Beal	Para.	4812	Ray Milland-Audrey Totter	Mar. 4,'49	93m	.....	....	4383	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May,'48	94m	Feb. 21,'48	4065	4010	4291
Angel in Exile	Rep	719	John Carroll-Adele Mara	Sept. 3,'48	90m	.....	....	4283	....
Angel on the Amazon (formerly Drums Along the Amazon)	Rep.	720	George Brent-Vera Ralston	Nov. 1,'48	86m	Dec. 18,'48	4425	4335	....
Angels With Dirty Faces (R.)	WB	807	James Cagney-Pat O'Brien	Dec. 11,'48	97m	Oct. 9,'48	4342	....	....
Angry God, The (color)	UA	.....	Alicia Parla-Casimiro Ortega	Oct. 19,'48	57m	Oct. 30,'48	4365	....	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May,'48	111m	May 1,'48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June,'48	107m	Apr. 17,'48	4125	4038	4190
† Apartment for Peggy (color)	20th-Fox	842	Jeanne Crain-William Holden	Oct.,'48	99m	Sept. 18,'48	4318	4310	4408
Appointment with Murder	FC	....	John Calvert-Catherine Craig	Nov. 24,'48	67m	Oct. 16,'48	4350	4318	
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	4207
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	May,'48	63m	Apr. 3,'48	4110	4103	4207
Arkansas Swing, The	Col.	953	Hoosier Hot Shots-Gloria Henry	July 29,'48	63m	.....	....	4219	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May,'48	63m	Apr. 10,'48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19,'48	66m	May 1,'48	4145	4139	4207
† BABE Ruth Story, The (AA)	Mono.	AA10	Wm. Bendix-Claire Trevor	Sept. 6,'48	106m	July 24,'48	4249	....	4408
Back Trail	Mono.	4757	Johnny Mack Brown-Mildred Coles	July 18,'48	54m	.....	....	4235	....
Bad Men of Tombstone (M)	Mono.	....	Barry Sullivan-Marjorie Reynolds	Nov. 15,'48	75m	Dec. 18,'48	4425	4335	....
Bad Sister (Brit.)	Univ.	663	Margaret Lockwood-Ian Hunter	July,'48	90m	June 12,'48	4199	....	....
Behind Locked Doors	EL	906	Lucille Bremer-Richard Carlson	Oct. 17,'48	62m	Sept. 11,'48	4309	4303	....
Belle Starr's Daughter	20th-Fox	846	George Montgomery-Ruth Roman	Nov.,'48	85m	Nov. 6,'48	4373	4342	....
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10,'48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6,'48	75m	Oct. 9,'48	4341	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Betrayal, The	Astor	....	Martin Eden-Myra Stanton	June,'48	195m	July 10,'48	4233	....	....
Beyond Glory	Para.	4726	Alan Ladd-Donna Reed	Sept. 3,'48	82m	June 19,'48	4205	4039	4408
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	4343
Big City	MGM	827	Margaret O'Brien-Robert Preston	June 3,'48	103m	Apr. 3,'48	4111	4103	4291
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26,'48	80m	May 29,'48	4182	4155	....
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30,'48	62m	May 29,'48	4183	4146	....
Bill and Coo (color)	Rep.	....	Bird Picture	Apr. 1,'48	61m	Dec. 27,'47	4000	....	....
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4175
Black Arrow	Col.	942	Louis Hayward-Janet Blair	Aug.,'48	76m	July 3,'48	4225	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr.,'48	80m	Feb. 7,'48	4051	4000	4291
Black Eagle, Story of a Horse	Col.	903	William Bishop-Virginia Patton	Sept. 16,'48	76m	Nov. 20,'48	4390	4243	....
Blanche Fury (Brit.) (color)	EL	....	Stewart Granger-Valerie Hobson	Sept. 11,'48	93m	Aug. 28,'48	4290	....	....
Blazing Across the Pecos	Col.	968	Charles Starrett-Smiley Burnette	July 1,'48	55m	.....	....	4226	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20,'48	72m	May 22,'48	4174	4103	....
Blondie's Reward	Col.	912	Penny Singleton-Arthur Lake	June 3,'48	67m	.....	....	4165	....
Blondie's Secret	Col.	....	Penny Singleton-Arthur Lake	Dec. 23,'48	68m	.....	....	4410	....
Blood on the Moon	RKO	909	Robert Mitchum-Barbara Bel Geddes	Nov. 21,'48	88m	Nov. 13,'48	4382	4375	....
Bodyguard	RKO	905	Lawrence Tierney-Priscilla Lane	Sept. 4,'48	62m	Sept. 11,'48	4309	4275	....
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15,'48	60m	May 1,'48	4146	4069	....
Bomba, The Jungle Boy	Mono.	4807	John Sheffield-Peggy Ann Garner	Mar. 6,'49	....	.....	....	4435	....
Boy With the Green Hair (color)	RKO	911	Pat O'Brien-Robt. Ryan-Barbara Hale	(T) Dec. 27,'48	82m	Nov. 20,'48	4389	4358	....
Bribe, The	MGM	....	Robert Taylor-Ava Gardner	Mar.,'49	....	.....	....	4426	....
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6,'48	90m	May 8,'48	4154	....	....
Bungalow 13	20th-Fox	847	Tom Conway-Margaret Hamilton	Nov.,'48	65m	Nov. 27,'48	4398	4310	....
CALIFORNIA Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	4207
Canon City	EL	826	Scott Brady-Charles Russell	July 6,'48	82m	June 26,'48	4213	4165	4408
Carson City Raiders	Rep.	755	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Champagne Charlie (Brit.)	Univ.	....	Tommy Trinder-Stanley Holloway	Aug. 6,'48	72m	Aug. 14,'48	4274	....	....
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July,'48	67m	Aug. 14,'48	4273	....	....
Chicken Every Sunday	20th-Fox	907	Dan Dailey-Celeste Holm	Feb.,'49	94m	Dec. 11,'48	4418	....	....
Code of Scotland Yard (Brit.)	Rep.	713	Oscar Homolka-Derek Farr	Oct. 24,'48	60m	Sept. 4,'48	4302	4283	....
Command Decision	MGM	....	Clark Gable-Walter Pidgeon	Not Set	112m	Dec. 25,'48	4433	4311	....
Connecticut Yankee in King Arthur's Court (color)	Para.	4814	Bing Crosby-Rhonda Fleming	Apr. 15,'49	107m	.....	....	4375	....
Coroner Creek (color)	Col.	939	Randolph Scott-Marguerite Chapman	July,'48	90m	June 12,'48	4197	4190	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	73m	.....	....	4127	....
Count of Monte Cristo, The (R.)	EL	738	Robert Donat-Elissa Landi	Oct. 24,'48	119m	Sept. 11,'48	4310	....	....
Countess of Monte Cristo	Univ.	4762	Sonja Henie-Michael Kirby	Dec.,'48	77m	Nov. 6,'48	4373	....	....
Courtin' Trouble	Mono.	4768	Jimmy Wakely-Cannonball Taylor	Nov. 21,'48	55m	.....	....	4375	....
Cowboy Cavalier	Mono.	....	Jimmy Wakely-"Cannonball" Taylor	Not Set	57m	Sept. 25,'48	4325	....	....
Creeper, The	20th-Fox	839	E. Ciannelli-O. Stevens-J. Vincent	Sept.,'48	64m	Sept. 4,'48	4302	4283	....
Cry of the City	20th-Fox	841	Victor Mature-Richard Conte	Oct.,'48	95m	Sept. 18,'48	4317	4303	....
DAREDEVILS of the Clouds	Rep.	716	Rob't Livingstone-Mae Clarke	Aug. 10,'48	60m	July 31,'48	4258	4175	....
† Date With Judy, A (color)	MGM	818	Wallace Beery-Jane Powell	July 29,'48	113m	June 19,'48	4206	4139	4408
Dead Man's Gold	SG	4708	Lash LaRue-Fuzzy St. John	Sept. 10,'48	60m	.....	....	4335	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	....
Decision of Christopher Blake	WB	809	Alexis Smith-Robert Douglas	Dec. 25,'48	75m	Dec. 4,'48	4405	4398	....
Deep Weters	20th-Fox	821	Dana Andrews-Jean Peters	July,'48	85m	July 3,'48	4225	4039	....
Denver Kid, The	Rep.	758	Allan "Rocky" Lane-Eddy Waller	Oct. 1,'48	60m	Dec. 25,'48	4434	4335	....
Design for Death	RKO	907	Documentary	Aug.,'48	48m	Feb. 28,'48	4077	....	....
Desperadoes of Dodge City	Rep.	757	Allan "Rocky" Lane-Eddy Waller	Sept. 15,'48	60m	Dec. 4,'48	4407	4318	....
Disaster	Para.	4806	Richard Denning-Trudy Marshall	Dec. 3,'48	60m	Oct. 23,'48	4357	....	....
Dream Girl	Pare.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	4207
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr.,'48	135m	Jan. 11,'47	3409	3363	3933
Duke of West Point (R.)	SG	S-7	Louis Hayward-Joan Fontaine	Oct. 1,'48	108m	June 19,'48	4207	....	....
Dulcimer Street (Brit.)	Univ.	....	Richard Attenborough-Alastair Sim	Nov.,'48	112m	Nov. 13,'48	4381	....	....
Dynamite	Para.	4809	William Gargan-Virginie Welles	Jan. 28,'49	68m	Nov. 20,'48	4390	4383	....
† EASTER Parade (color)	MGM	829	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	4343
El Dorado Pass	Col.	165	Charles Starrett-Smiley Burnette	Oct. 14,'48	56m	.....	....	4318	....
Embraceable You	WB	732	Dane Clark-Geraldine Brooks	Aug. 21,'48	80m	July 31,'48	4257	4175	....
† Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	4408
Enchantment	RKO	953	David Niven-Teresa Wright	Mar.,'49	102m	Dec. 11,'48	4417	4398	....
End of the River, The (Brit.)	U-I	676	Sabu-Raymond Lovell	July,'48	80m	June 26,'48	4214	....	....
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Sept.,'48	78m	May 29,'48	4183	....	....
Every Girl Should Be Married	RKO	908	Cary Grant-Franchot Tone-Diana Lynn	Dec. 25,'48	84m	Nov. 13,'48	4381	4375	....
Eyes of Texas (color)	Rep.	732	Roy Rogers-Lynne Roberts	July 15,'48	70m	July 24,'48	4249	4219	....
FALSE Paradise	UA	....	William Boyd-Andy Clyde	Sept. 10,'48	61m	.....	....	4435	....
Family Honeymoon	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	90m	Dec. 18,'48	4425	4410	....
Far Frontier, The (color)	Rep.	841	Roy Rogers-Andy Devine	Dec. 29,'48	67m	.....	....	4426	....
Feudin', Fussin' and A-Fightin'	Univ.	665	Donald O'Connor-Marjorie Main	July,'48	78m	June 12,'48	4199	....	....
Fighter Squadron (color)	WB	806	Edmond O'Brien-Robert Stack	Nov. 27,'48	96m	Nov. 20,'48	4389	4375	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug.,'48	61m	July 17,'48	4242	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	4190
Fighting Ranger, The	Mono.	4753	Johnny Mack Brown-Christine Larson	Aug. 15,'48	57m	.....	....	4303	....
Flaxy Martin	WB	....	Virginia Mayo-Zachary Scott	Feb. 12,'49	....	.....	....	4435	....
Force of Evil	MGM	....	John Garfield-Beatrice Pearson	Mar.,'49	....	.....	....	4410	....
† Foreign Affair, A	Para.	4724	Jean Arthur-John Lund	Aug. 20,'48	116m	June 19,'48	4206	4139	4343
† Forever Amber (color)	20th-Fox	838	Linda Darnell-Cornel Wilde	Sept. 15,'48	139m	Oct. 18,'47	3885	3475	3933
† Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr.,'48	127m	Mar. 13,'48	4094	....	4343
For the Love of Mary	Univ.	672	Deanna Durbin-Edmond O'Brien	Sept.,'48	90m	Sept. 4,'48	4301	4275	....
Four Faces West	UA	....	Joel McCrea-Frances Dee	July 9,'48	90m	May 15,'48	4162	....	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	56m	.....	....	4175	....
Frontier Pony Express (R.)	Rep.	....	Roy Rogers-Geo. "Gabby" Hayes	Jan. 29,'49	58m	Dec. 25,'48	4435	....	....
† Fuller Brush Man	Col.	928	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	4291
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	4190
GALLANT Blade, The (color)	Col.	132	Larry Parks-Marguerite Chapman	Nov.,'48	81m	Oct. 23,'48	4358	....	....
Gallant Legion, The	Rep.	715	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....
Gay Intruders, The	20th-Fox	840	John Emery-Tamara Geva	Sept.,'48	68m	June 19,'48	4206	....	....
Gentleman From Nowhere, The	Col.	916	Warner Baxter-Fay Baker	Sept. 9,'48	66m	.....	....	4283	....
Girl From Manhattan, The	UA	....	D. Lamour-C. Laughton-G. Montgomery	Oct. 1,'48	81m	Sept. 18,'48	4318	4243	....
Give My Regards to Broadway (color)	20th-Fox	827	Dan Dailey-Nancy Guild	June,'48	89m	May 29,'48	4181	4165	4291
Golden Eye, The	Mono.	4720	Roland Winters-Mantan Moreland	Aug. 29,'48	69m	Sept. 25,'48	4325	4311	....
† Good Sam	RKO	962	Gary Cooper-Ann Sheridan	Sept. 1,'48	114m	July 31,'48	4257	4146	4408
Grand Canyon Trail (color)	Rep.	734	Roy Rogers-Jane Frazee-Andy Devine	Nov. 15,'48	67m	Nov. 27,'48	4397	4375	....
† Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	4207
Guest in the House (R.)	UA	....	Anne Baxter-Ralph Bellamy	Jan.,'49	121m	Dec. 25,'48	4435	....	....
Gunning for Justice	Mono.	4758	Johnny Mack Brown-Raymond Hatton	Nov. 7,'48	55m	.....	....	4375	....
Guns of Hate	RKO	819	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
Gun Smugglers	RKO	....	Tim Holt-Richard Martin (T)	Dec. 28,'48	....	.....	....	4435	....
HAMLET (Brit.)	U-I	Spcl.	Laurence Olivier-Jean Simmons	Not Set	153m	July 3,'48	(HERALD page 17)		
Harpoon	SG	4804	John Bromfield-Alyce Louis	Sept. 24,'48	83m	.....	....	4426	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hazerd	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190
He Walked By Night	EL	910	Richard Basehart-Scott Brady	Dec.,'48	80m	Nov. 13,'48	4381	4375	....
High Fury (Brit.)	UA	....	Madeleine Carroll-Michael Rennie	Nov. 19,'48	71m	Nov. 13,'48	4382	....	....
Hills of Home (color)	MGM	909	Edmund Gwenn-Janet Leigh	Dec.,'48	91m	Oct. 9,'48	4341	4235	4408
Hollow Triumph	EL	904	Paul Henreid-Joan Bennett	Oct. 3,'48	83m	Aug. 14,'48	4273	....	4343

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† Homecoming	MGM	....	Clark Gable-Lana Turner	May 27,'48	113m	Apr. 3,'48	4109	4079	....
Homicide for Three	Rep.	801	Warren Douglas-Jane Frazee	Jan. 23,'49	60m	Dec. 4,'48	4407	4375	....
I, JANE Doe	Rep.	710	Ruth Hussey-John Carroll	May 25,'48	85m	May 22,'48	4173	4155	....
Incident	Mono.	4803	Warren Douglas-Jane Frazee	Jan. 23,'49	66m	.....	....	4335	....
Indian Agent	RKO	910	Tim Holt-Nan Leslie	Dec. 11,'48	65m	Nov. 20,'48	4390	4375	....
Inner Sanctum	FC	....	Charles Russell-Mary Beth Hughes	Oct.,'48	62m	Oct. 23,'48	4358	....	....
Innocent Affair, An	UA	....	Fred MacMurray-Madeleine Carroll	Oct. 15,'48	90m	Sept. 4,'48	4302	4226	4408
In Old Caliente (R.)	Rep.	....	Roy Rogers-Geo. "Gabby" Hayes	Dec. 15,'48	57m	Dec. 25,'48	4435	....	....
In This Corner	EL	903	Scott Brady-Anabel Shaw	Sept. 20,'48	62m	Sept. 11,'48	4310	....	....
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes	(T) Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4291
† Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May,'48	87m	May 15,'48	4163	4127	4291
Isn't It Romantic	Para.	4802	Roland Culver-Veronica Lake	Oct. 8,'48	88m	Aug. 21,'48	4281	4243	....
I Surrender, Dear	Col.	113	Gloria Jean-David Street	Oct. 7,'48	68m	Nov. 6,'48	4373	4318	....
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23,'48	70m	May 8,'48	4154	4127	....
JIGGS & Maggie in Court	Mono.	4805	Joe Yule-Renie Riano	Dec. 12,'48	66m	Dec. 4,'48	4405	4375	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27,'48	68m	May 22,'48	4174	4255	....
Joan of Arc (color)	RKO	963	Ingrid Bergman-Jose Ferrer	Not Set	145m	Oct. 30,'48	4366	4335	4408
† Johnny Belinda	WB	804	Jane Wyman-Lew Ayres	Oct. 23,'48	102m	Sept. 18,'48	4317	4310	4408
Judge Steps Out, The (formerly Indian Summer)	RKO	....	Alexander Knox-Ann Sothern	Not Set	91m	.....	....	3865	....
† Julia Misbehaves	MGM	903	Greer Garson-Walter Pidgeon	Oct. 8,'48	99m	Aug. 14,'48	4273	4165	....
† June Bride	WB	805	Bette Davis-Robert Montgomery	Nov. 13,'48	97m	Oct. 23,'48	4357	4335	....
Jungle Goddess	SG	4802	George Reeves-Wanda McKay	Aug. 13,'48	61m	Nov. 13,'48	4382	4275	....
Jungle Jim	Col.	....	Johnny Weismuller-Virginia Grey	Dec.,'48	....	.....	....	4410	....
Jungle Patrol	20th-Fox	848	Kristine Miller-Arthur Franz	Nov.,'48	70m	Oct. 9,'48	4341	....	....
Just William's Luck (Brit.)	UA	....	William Graham-Gary Marsh	Dec.,'48	88m	Dec. 18,'48	4425	....	....
† KEY Largo	WB	731	H. Bogart-E. Robinson-Lauren Bacall	July 31,'48	101m	July 10,'48	4233	4226	4408
Kidnapped	Mono.	4725	Roddy McDowall-Sue England	Nov. 28,'48	81m	Sept. 25,'48	4325	....	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10,'48	60m	May 29,'48	4183	4117	....
Kissing Bandit, The (color)	MGM	....	Frank Sinatra-Kathryn Grayson	Jan.,'49	100m	Nov. 27,'48	4397	....	....
Kiss the Blood Off My Hands	Univ.	681	Joan Fontaine-Burt Lancaster	Nov.,'48	79m	Oct. 16,'48	4349	4342	....
LADIES of the Chorus	Col.	....	Adele Jergens-Marilyn Monroe-R. Brooks	Not Set	59m	Oct. 23,'48	4358	....	....
Lady at Midnight	EL	831	Richard Denning-Frances Rafferty	Aug. 15,'48	61m	July 24,'48	4249	....	....
Lady from Shanghai, The	Col.	938	Rita Hayworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	4291
Lady of Burlesque (R.)	UA	....	Barbara Stanwyck-Michael O'Shea	Jan.,'49	91m	Dec. 25,'48	4435	....	....
Larceny	Univ.	669	John Payne-Joan Caulfield	Aug.,'48	89m	Aug. 14,'48	4275	....	....
Last of the Wild Horses	SG	4806	James Ellison-Jane Frazee	Nov. 12,'48	82m	Dec. 25,'48	4434	4383	....
Leather Gloves	Col.	119	Cameron Mitchell-Virginia Grey	Nov. 11,'48	75m	Oct. 9,'48	4341	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Let's Live a Little	EL	907	Hedy Lamarr-Robert Cummings	Nov.,'48	85m	Oct. 30,'48	4365	....	....
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	4190
Letter to Three Wives, A	20th-Fox	906	J. Crain-L. Darnell-A. Sothern	Feb.,'49	103m	Dec. 4,'48	4405	....	....
† Life With Father (color)	WB	702	Irene Dunne-William Powell	Aug. 14,'48	118m	Aug. 16,'47	3781	3475	3909
Live Today for Tomorrow (formerly An Act of Murder)	Univ.	673	Fredric March-Florence Eldridge	Jan.,'49	91m	Aug. 28,'48	4289	4275	....
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	....	....
† Loves of Carmen, The (color)	Col.	129	Rita Hayworth-Glenn Ford	Oct.,'48	98m	Aug. 21,'48	4281	4243	4408
Luck of the Irish, The	20th-Fox	837	Tyrone Power-Anne Baxter	Sept.,'48	99m	Sept. 4,'48	4301	4258	4408
Lulu Belle	Col.	941	Dorothy Lamour-George Montgomery	Aug.,'48	87m	June 19,'48	4205	....	....
Luxury Liner (color)	MGM	901	George Brent-Jane Powell	Sept.,'48	98m	Aug. 21,'48	4281	....	4408
MACBETH	Rep.	Spcl.	Orson Welles-Jeanette Nolan	Oct.,'48	107m	Oct. 16,'48	4350	4335	....
Man-Eater of Kumaon	Univ.	666	Sabu-Wendell Corey-Joanne Page	July,'48	79m	June 26,'48	4213	....	4408
Man from Colorado, The (color)	Col.	133	Glenn Ford-Wm. Holden-Ellen Drew	Dec.,'48	99m	Nov. 20,'48	4390	....	....
Manhattan Angel	Col.	116	Gloria Jean-Ross Ford	Not Set	67m	Dec. 4,'48	4407	....	....
Mark of the Lash	SG	4807	Lash LaRue-Fuzzy St. John	Oct. 15,'48	60m	.....	....	4335	....
Marshal of Amarillo	Rep.	756	Allan Lane-Eddy Waller	July 25,'48	60m	Oct. 23,'48	4358	4283	....
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
† Melody Time (color)	RKO	991	Disney Feature	Aug.,'48	75m	May 22,'48	4173	4155	4291
Mexican Hayride	Univ.	....	Bud Abbott-Lou Costello	Dec.,'48	77m	Dec. 11,'48	4419	....	....
Michael O'Halloran	Mono.	4719	Scotty Beckett-Allene Roberts	Aug. 8,'48	79m	June 19,'48	4205	....	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23,'48	87m	June 19,'48	4205	4155	4291
Million-Dollar Weekend, The	EL	908	Gene Raymond-Francis Lederer	Nov.,'48	73m	Oct. 16,'48	4350	....	....
Mine Own Executioner (Brit.)	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7,'48	105m	June 12,'48	4197	4190	4343
Miracle in Harlem	SG	X-3	Stepin Fetchit	June 11,'48	71m	Aug. 14,'48	4274	3919	....
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	Sept.,'48	83m	Aug. 14,'48	4274	4219	4291
Miss Annie Rooney (R.)	SG	S-8	Shirley Temple-William Gargan	Oct. 1,'48	88m	June 19,'48	4207	....	....
Miss Tatlock's Millions	Para.	4805	Wanda Hendrix-John Lund	Nov. 19,'48	101m	Sept. 18,'48	4317	4303	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	Oct. 1,'48	90m	Sept. 18,'48	4317	4219	....
Mourning Becomes Electra	RKO	904	Rosalind Russell-Michael Redgrave	Oct. 17,'48	121m	Nov. 22,'47	3941	3919	4131
Mozart Story, The	SG	4805	Hans Holt-Winnie Markus	Nov. 13,'48	93m	Nov. 20,'48	4390	....	....
† Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June,'48	94m	Apr. 3,'48	4110	4010	4343
Mr. Peabody and the Mermaid	U-I	667	William Powell-Ann Blyth	Aug.,'48	89m	July 10,'48	4233	....	4408
Mr. Perrin and Mr. Traill (Brit.)	EL	....	Marius Goring-David Farrar	Dec.,'48	91m	Dec. 25,'48	4434	....	....
My Dear Secretary	UA	....	Laraine Day-Kirk Douglas	Nov. 5,'48	94m	Sept. 11,'48	4309	4303	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	.....	....	4095	....
My Own True Love	Para.	4810	Phyllis Calvert-Melvyn Douglas	Feb. 4,'49	84m	Dec. 11,'48	4419	4398	....
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1,'48	66m	June 26,'48	4214	....	....
Music Man	Mono.	4721	Jimmy Dorsey-June Preisser	Sept. 5,'48	66m	July 24,'48	4251	....	....
NIGHT at the Opera, A (R.)	MGM	908	Marx Bros.-Kitty Carlisle	Dec.,'48	93m	Oct. 30,'48	4366	....	....
Night Has a Thousand Eyes	Para.	4803	Edw. G. Robinson-Gail Russell	Oct. 22,'48	81m	July 17,'48	4241	4226	....
Night Time in Nevada (color)	Rep.	733	Roy Rogers-Andy Devine	Sept. 5,'48	67m	Oct. 30,'48	4365	4283	....
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....

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Night Wind	20th-Fox	843	Charles Russell-Virginia Christine	Oct.,'48	68m	Sept. 4,'48	4302	....	....
No Minor Vices	MGM	904	Dana Andrews-Lilli Palmer	Nov. 12,'48	96m	Oct. 16,'48	4349	4283	....
Northwest Stampede (color)	EL	901	Joan Leslie-James Craig	Sept. 5,'48	76m	July 3,'48	4225	4219	....
OKLAHOMA Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	56m	.....	....	4095	....
Oliver Twist (Brit.)	EL	828	John H. Davies-Robert Newton	Not Set	....	.....	....	4219	....
Old Fashioned Girl, An	EL	....	Gloria Jean-Frances Rafferty	Jan.,'49	82m	Dec. 11,'48	4419	....	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	88m	July 10,'48	4233	4127	....
Olympic Cavalcade	UA	....	Documentary	Sept. 24,'48	56m	Sept. 4,'48	4301	....	....
Olympic Games of 1948 (color)	EL	902	Documentary	Sept.,'48	94m	Sept. 25,'48	4325	....	....
† On an Island With You (color)	MGM	828	Esther Williams-Peter Lawford	June 24,'48	107m	May 1,'48	4145	4139	4408
One Sunday Afternoon (color)	WB	810	Dennis Morgan-Dorothy Malone	Jan. 1,'49	90m	Dec. 11,'48	4418	4398	....
One Touch of Venus	Univ.	670	Robert Walker-Ava Gardner	Aug.,'48	82m	Aug. 28,'48	4290	4275	4408
On Our Merry Way (formerly A Miracle Can Happen)	UA	....	Paulette Goddard-J. Stewart-H. Fonda	June 15,'48	107m	Feb. 7,'48	4049	4038	4131
Open Secret	EL	813	John Ireland-Jane Randolph	May 5,'48	70m	Jan. 17,'48	4018	....	....
Outlaw Brand	Mono.	4764	Jimmy Wakely-Cannonball Taylor	Oct. 24,'48	57m	.....	....	4335	....
Out of the Storm	Rep.	717	Jas. Lydon-Lois Collier	Sept. 11,'48	61m	Sept. 4,'48	4302	4258	....
PALEFACE, The (color)	Para.	4807	Bob Hope-Jane Russell	Dec. 24,'48	91m	Oct. 30,'48	4366	....	....
Parole, Inc.	EL	....	Michael O'Shea-Turhan Bey	Dec.,'48	....	.....	....	4435	....
Partners of the Sunset	Mono.	4765	Jimmy Wakely-Dub Taylor	May 6,'48	53m	Aug. 14,'48	4274	4021	....
Pearl, The	RKO	903	Pedro Armendariz-Maria Marques	Aug. 7,'48	77m	Feb. 14,'48	4057	....	4131
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Jan.,'49	88m	Feb. 7,'48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	June 10,'48	102m	Apr. 3,'48	4110	3865	4343
Pitfall, The	UA	....	Dick Powell-Lizabeth Scott	Aug. 13,'48	86m	Aug. 7,'48	4267	4226	....
Plot to Kill Roosevelt, The	UA	....	Derek Farr-Marta Labarr	Oct. 22,'48	83m	Oct. 30,'48	4366	....	....
Plunderers, The (color)	Rep.	721	Rod Cameron-Ilona Massey	Dec. 1,'48	87m	Nov. 6,'48	4373	....	....
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	4139	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Aug. 6,'48	68m	.....	....	3919	....
Prairie Outlaws	EL	....	Eddie Dean-Roscoe Ates	May 12,'48	57m	....	....	4183	....
QUICK on the Trigger	Col.	....	Charles Starrett-Smiley Burnette	Dec. 2,'48	54m	.....	....	4410	....
RACE Street	RKO	821	G. Raft.-Wm. Bendix-M. Maxwell	Sept. 19,'48	79m	June 26,'48	4214	4207	4343
† Rachel and the Stranger	RKO	901	Loretta Young-Robt. Mitchum	Oct. 2,'48	93m	Aug. 7,'48	4265	4258	....
Racing Luck	Col.	118	Gloria Henry-Stanley Clements	Nov. 18,'48	66m	Nov. 13,'48	4382	4350	....
Range Renegades (formerly Arizona Sunset)	Mono	4766	Jimmy Wakely-Jennifer Holt	June 6,'48	54m	.....	....	4146	....
Rangers Ride, The	Mono.	4767	Jimmy Wakely-Cannonball Taylor	Sept. 26,'48	56m	.....	....	4335	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26,'48	78m	May 22,'48	4173	....	4291
† Red River	UA	....	John Wayne-Montgomery Clift	Sept. 17,'48	125m	July 17,'48	4241	3575	4408
Red Shoes, The (Brit.) (color)	EL	....	Anton Walbrook-Marius Goring	Oct. 15,'48	133m	Oct. 23,'48	4357	....	....
Red Stallion in the Rockies (color)	EL	....	Arthur Franz-Jean Heather	Jan.,'49	....	.....	....	4435	....
Renegades of Sonora	Rep.	862	Allan "Rocky" Lane-Eddy Waller	Nov. 24,'48	60m	.....	....	4410	....
Return of October, The (color)	Col.	131	Glenn Ford-Terry Moore	Nov.,'48	89m	Oct. 23,'48	4357	....	....
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17,'48	90m	May 15,'48	4162	4146	4343
Return of Wildfire	SG	4801	Richard Arlen-Mary Beth Hughes	Aug. 13,'48	81m	Oct. 2,'48	4334	4258	....
River Lady (color)	Univ.	661	Yvonne DeCarlo-Dan Duryea	June,'48	78m	May 8,'48	4153	4010	4190
† Road House	20th-Fox	844	Ida Lupino-Cornel Wilde	Nov.,'48	95m	Oct. 2,'48	4333	4311	....
Rogues' Regiment	Univ.	682	Dick Powell-Marta Toren	Nov.,'48	86m	Oct. 2,'48	4333	....	....
† Romance on the High Seas (color)	WB	729	Jack Carson-Doris Day-Don DeFore	July 3,'48	99m	June 12,'48	4197	4190	4343
† Rope (color)	WB	802	James Stewart-John Dall-Joan Chandler	Jan. 17,'49	80m	Aug. 28,'48	4289	4243	4408
Rose of the Yukon	Rep.	....	Steve Brodie-Myrna Dell	Jan. 5,'49	....	.....	....	4410	....
Rusty Leads the Way	Col.	111	Ted Donaldson-Sharon Moffett	Oct. 21,'48	59m	.....	....	4335	....
'SAINTED' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	4291
San Francisco (R.)	MGM	907	Clark Gable-Jeanette MacDonald	Dec.,'48	115m	Oct. 30,'48	4366	....	....
Saxon Charm, The	Univ.	671	R. Montgomery-J. Payne-S. Hayward	Sept.,'48	88m	Sept. 11,'48	4310	4275	4408
Scatterbrain (R.)	Rep.	8601	Judy Canova-Alan Mowbray	Nov. 30,'48	73m	Dec. 11,'48	4419	....	....
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	4190
Sealed Verdict	Para.	4804	Ray Milland-Florence Marly	Nov. 5,'48	83m	Sept. 11,'48	4309	4243	
Search, The	MGM	830	M. Clift-A. MacMahon-Ivan Jandl	Aug. 6,'48	105m	Apr. 3,'48	4111	....	4131
Secret Land, The (color)	MGM	905	R. Montgomery-R. Taylor-V. Heflin	Oct. 22,'48	71m	Aug. 28,'48	4289	....	....
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31,'48	60m	June 5,'48	4189	4155	....
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	72m	Apr. 17,'48	4126	4069	....
Shanghai Chest, The	Mono.	4718	Roland Winters-Mantan Moreland	July 11,'48	65m	.....	....	4226	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21,'48	70m	Aug. 14,'48	4274	4155	....
Shep Comes Home	SG	4810	Robert Lowery-Margia Dean	Dec. 3,'48	62m	.....	....	4410	....
Sheriff of Medicine Bow, The	Mono.	4754	Johnny Mack Brown-Raymond Hatton	Oct. 3,'48	55m	Dec. 11,'48	4419	4335	....
Shine On, Harvest Moon (R)	Rep.	871	Roy Rogers-Mary Hart	Oct. 31,'48	57m	Nov. 27,'48	4398	....	....
† Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	May 8,'48	4153	4021	4291
Silver Trails	Mono.	4763	Jimmy Wakely-Christine Larson	Aug. 22,'48	53m	.....	....	4303	....
Singin' Spurs	Col.	954	Hoosier Hot Shots-Pat White	Sept. 23,'48	62m	.....	....	4283	....
Siren of Atlantis (formerly Atlantis)	UA	....	Maria Montez-J. P. Aumont	Dec. 17,'48	75m	Dec. 18,'48	4425	4103	....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr.,'48	84m	Feb. 28,'48	4077	4039	4343
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25,'48	82m	Aug. 28,'48	4290	4155	....
Smart Girls Don't Talk	WB	803	Virginia Mayo-Bruce Bennett	Oct. 9,'48	81m	Sept. 18,'48	4318	....	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	....
Smoky Mountain Melody	Col.	....	Roy Acuff-Smoky Mountain Boys	Dec. 16,'48	....	.....	....	4426	....
Smugglers Cove	Mono.	4726	Leo Gorcey-Huntz Hall	Oct. 10,'48	66m	.....	....	4335	....
Snake Pit, The	20th-Fox	901	Olivia de Havilland-Leo Genn	Jan.,'49	108m	Nov.13,'48	4383	4039	....
So Dear to My Heart	RKO	992	Bobby Driscoll-Beulah Bondi	Dec.,'48	84m	Dec.11,'48	4418	....	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6,'48	109m	May 29,'48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	Sept.,'48	83m	Aug. 21,'48	4281	4183	....
Son of God's Country	Rep.	741	Monte Hale—Pamela Blake	Sept. 15,'48	60m	.....	....	4258	....
Son of Monte Cristo, The (R.)	EL	739	Louis Hayward-Joan Bennett	Oct. 24,'48	102m	Sept. 11,'48	4310	....	....
† Song Is Born, A (color)	RKO	952	Danny Kaye-Virginia Mayo	Nov. 6,'48	113m	Sept. 4,'48	4302	....	....

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Sons of Adventure	Rep.	718	Russell Hayden-Lynne Roberts	Sept. 1,'48	60m	Nov. 27,'48	4398	4258	....
† Sorry, Wrong Number	Para.	4801	Barbara Stanwyck-Burt Lancaster	Sept. 24,'48	89m	July 31,'48	4257	4243	4408
S.O.S. Submarine	SG	4803	Semi-documentary	Sept. 17,'48	69m	.....	....	4283	....
So This Is New York	UA	....	Henry Morgan-Virginia Grey	June 25,'48	79m	May 15,'48	4161	4127	....
Southern Yankee, A	MGM	902	Red Skelton-Brian Donlevy	Sept. 24,'48	90m	Aug. 7,'48	4265	4139	4408
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	Aug.,'48	79m	Aug. 7,'48	4267	4127	4343
Stagecoach War (R.)	SG	HC24	William Boyd-Russell Hayden	Oct. 22,'48	63m	Sept. 11,'48	4310	....	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	....
State Department, File 649	FC	....	William Lundigan-Virginia Bruce	Dec.,'48	....	.....	....	4410	....
† State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	4291
Station West	RKO	906	Dick Powell-Jane Greer	Oct. 24,'48	92m	Sept. 4,'48	4301	4283	4408
Strange Gamble	UA	....	William Boyd-Andy Clyde	Oct. 8,'48	62m	.....	....	4435	....
Strange Mrs. Crane, The	EL	909	Marjorie Lord-John McGuire	Dec.,'48	60m	Nov. 6,'48	4373	....	....
Streets of Laredo (color)	Para.	4813	Macdonald Carey-William Holden	Mar. 25,'49	....	.....	....	4375	....
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Aug.,'48	79m	Apr. 24,'48	4137	4067	....
† Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July,'48	91m	June 26,'48	4213	4165	4408
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4291
Sun Comes Up, The (color)	MGM	....	J. MacDonald-L. Nolan-C. Jarman, Jr.	Feb.,'49	....	.....	....	4426	....
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	76m	May 15,'48	4163	....	....
TAKE Me Out to the Ball Game	MGM	....	Frank Sinatra-Esther Williams	Feb.,'49	....	.....	....	4426	....
† Tap Roots (color)	Univ.	668	Van Heflin-Susan Hayward	Aug.,'48	109m	July 3,'48	4226	4010	4408
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	4291
Tarzan's Magic Fountain	RKO	....	Lex Barker-Brenda Joyce	(T) Jan. 18,'49	....	.....	....	4435	....
Temptation Harbor (Brit.)	Mono.	4804	Robert Newton-Simone Simon	Jan. 9,'49	....	.....	....	4426	....
Texas, Brooklyn and Heaven	UA	...	Guy Madison-Diana Lynn	Aug. 27,'48	77m	July 17,'48	4242	4190	4291
† That Lady in Ermine (color)	20th-Fox	836	Betty Grable-Douglas Fairbanks, Jr.	Aug.,'48	89m	July 17,'48	4241	4226	4408
That Wonderful Urge	20th-Fox	902	Tyrone Power-Gene Tierney	Jan.,'49	82m	Nov. 27,'48	4397	....	....
They Drive by Night (R.)	WB	808	George Raft-Ann Sheridan	Dec. 11,'48	95m	Oct. 9,'48	4342	....	....
They Live by Night (formerly The Twisted Road)	RKO	820	Cathy O'Donnell-Farley Granger	July,'48	95m	June 26,'48	4213	....	....
3 Godfathers (color)	MGM	....	John Wayne-Pedro Armendariz	Jan.,'49	106m	Dec. 4,'48	4405	4342	....
Three Musketeers, The (color)	MGM	906	Lana Turner-Gene Kelly	Nov. 26,'48	125m	Oct. 16,'48	4349	4189	....
Thunderhoof	Col.	904	Preston Foster-Mary Stuart	July 8,'48	77m	Aug. 28,'48	4290	4165	....
Thunder in the Pines	SG	4809	George Reeves-Marian Martin	Nov. 19,'48	62m	.....	....	4410	....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15,'48	67m	July 3,'48	4226	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	July 30,'48	98m	May 29,'48	4182	4174	4343
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095	....	....
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	....
Trail to Laredo	Col.	967	Charles Starrett-Smiley Burnette	Aug. 12,'48	54m	.....	....	4243	....
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28,'48	60m	July 17,'48	4242	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4239	....
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20,'48	56m	Aug. 14,'48	4274	4219	....
Triple Threat	Col.	104	Richard Crane-Gloria Henry	Sept. 30,'48	70m	Oct. 2,'48	4333	4283	....
Trouble Preferred	20th-Fox	851	Peggy Knudsen-Lynne Roberts	Dec.,'48	63m	.....	....	4375	....
Two Guys from Texas (color)	WB	801	Dennis Morgan-Jack Carson	Sept. 4,'48	86m	Aug. 7,'48	4265	4258	4408
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Unfaithfully Yours	20th-Fox	850	Rex Harrison-Linda Darnell	Dec.,'48	105m	Oct. 9,'48	4341	....	....
Unknown Island (color)	FC	....	Virginia Grey-Barton MacLane	Oct.,'48	75m	.....	....	4235	....
Untamed Breed, The (color)	Col.	130	Sonny Tufts-Barbara Britton	Oct.,'48	79m	Nov. 13,'48	4382	4275	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June,'48	87m	May 29,'48	4181	4010	4291
Urubu	UA	....	Native cast	Sept. 24,'48	65m	Aug. 21,'48	4282	....	4343
VALIANT Hombre, The	UA	....	Duncan Renaldo-Leo Carrillo	Jan.,'49	60m	Dec. 25,'48	4434	....	....
Variety Time	RKO	902	Edgar Kennedy-Leon Errol	Aug. 21,'48	59m	Aug. 14,'48	4273	....	....
Velvet Touch, The	RKO	961	Rosalind Russell-Leo Genn	Aug.,'48	97m	July 24,'48	4249	4139	4408
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30,'48	77m	June 5,'48	4189	....	....
WAKE of the Red Witch	Rep.	....	John Wayne-Gail Russell	Mar. 1,'49	....	.....	....	4426	....
Walk a Crooked Mile	Col.	128	Dennis O'Keefe-Louise Allbritton	Sept.,'48	91m	Sept. 11,'48	4310	4283	4408
Wallflower	WB	726	Joyce Reynolds-Robert Hutton	June 12,'48	77m	May 22,'48	4173	3876	....
† Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug.,'48	106m	July 17,'48	4242	4165	4343
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	4207
When My Baby Smiles at Me (color)	20th-Fox	845	Betty Grable-Dan Dailey	Nov.,'48	98m	Nov. 13,'48	4381	4303	....
Whiplash	WB	811	Dane Clark-Alexis Smith	Jan. 15,'49	91m	Dec. 25,'48	4433	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	....
Whispering Smith (color)	Para.	4811	Alan Ladd-Brenda Marshall	Feb. 18,'49	88m	Dec. 11,'48	4418	4410	....
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Will It Happen Again	FC	....	Documentary	April,'48	61m	.....	....	4226	....
Winner Take All (formerly A Joe Named Palooka)	Mono.	4802	Joe Kirkwood-Elyse Knox	Sept. 19,'48	64m	Aug. 28,'48	4290	4174	....
Winner's Circle, The	20th-Fox	829	Jean Willes-J. Longden-M. Farley	Aug.,'48	70m	.....	....	4275	....
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	4190
Wolf Man (R.)	FC	....	Claude Rains-Evelyn Ankers	Sept.,'48	70m	Sept. 4,'48	4303	....	....
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	4207
Words and Music (color)	MGM	910	Judy Garland-Mickey Rooney	Dec.,'48	119m	Dec. 11,'48	4417	4311	....
YELLOW Sky	20th-Fox	849	Gregory Peck-Ann Baxter	Dec.,'48	98m	Nov. 27,'48	4397	4342	....
Yokel Boy (R)	Rep.	8602	Joan Davis-Eddie Foy, Jr.	Nov. 30,'48	68m	Nov. 27,'48	4398	....	....
You Gotta Stay Happy	Univ.	....	Joan Fontaine-James Stewart	Jan.,'49	100m	Oct. 30,'48	4365	4358	....

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